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**Investigating the Strategies Used for Translating English
Advertisement Slogans into Arabic**

The Case of the English-Arabic TV Advertisement Slogans

The Case of Second year Master Translation and Applied Linguistics

Students at Mentouri University, Constantine1

Thesis Submitted for the Department of Foreign Languages in Candidacy for the
Degree of LMD Doctorate in Applied Linguistics and Applied Language Studies

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Dedication

-To my dear parents, who have always been by my side.

-To my sisters, brothers and my aunt for their moral support.

- To my dear husband.

- To Yasmine, Lyne and Ghina.

-To my cousins, friends and colleagues for their great help and support.

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Abstract

This work deals with the translation of a non-literary text within the special field of marketing. It investigates the translation strategies used in a recent orientation in the translation field, which is advertisements translation. This study aims to fill a gap in the Arabic regarding the translation of advertisements. It also aims to provide some hints and guidelines for translation students and future translators. The translation of advertisements seems to pose a number of difficulties because of its multifunctional nature (linguistic, commercial or promotional). That is why we hypothesised that “the oblique translation” strategies, namely adaptation, would be the most adopted strategies to render these elements. It is also hypothesised that if the English advertising slogans were translated literally, they would lose their verbal strength, which may result in unappealing and non influential versions. Moreover, it is hypothesized that second year Master students at the Translation and the English Departments, at Mentouri University -Constantine 1- are unfamiliar with such a translation. So, to achieve these objectives and to test the hypotheses, the data is gathered through collecting English advertisement slogans (comparable components) along with their Arabic counterparts (parallel components). The data is collected from different television channels (English and Arabic) and some magazines to undertake a qualitative and a quantitative analysis. Furthermore, a test and a questionnaire are administered to both informants to assess their ability to translate such slogans as well as to introduce this translation for them. The results revealed that ‘free translation strategies’ are highly adopted compared to ‘direct strategies’. Furthermore, literal translation can be an effective strategy which implies that Arabic can be used in an expressive way. Moreover, the test and the questionnaire analysis show that students are unable to cope with these slogans’ translation. Therefore, this study recommends an explicit teaching of advertising and its translation in the Translation Departments and its integration as a requirement in academia.

List of tables	Pages
Table 01: The Translation Strategies Used in Translating English Advertisement Slogans into Arabic based on Vinay and Darbelnet Translation Model (1995)	167
Table 02: Frequency of Translation Strategies Used in Translating English Advertisement Slogans into Arabic	172
Table 03: The Adaptation Levels Used to Translate English Advertisement Slogans into Arabic	179
Table 04: Non-translated English Advertisement Slogans Presented in Arabic Advertisements.	184
Table 05: Non-translated English Advertisement Slogans Along with Suggested Arabic Versions	185
Table 06: Students' Translation of the First Advertisement Slogan "We are worth it"	199
Table 07: Students' Translation of the Second Advertisement Slogan "Happiness is just a bite away"	201
Table 08: Students' Translation of the Third Advertisement Slogan "Silence Your Hunger"	203
Table 09: Students' Translation of the Fourth Advertisement Slogan "Don't forget to eat"	205
Table 10: Students' Translation of the Fifth Advertisement Slogan "Audi S4 quattro. Nothing to prove"	207
Table 11: Students' Translation of the Sixth Advertisement Slogan "Impossible is Nothing"	209
Table 12: Students' Translation of the Seventh Advertisement Slogan "Build strong teeth"	211

Table 13: Students’ Translation of the Eighth Advertisement Slogan “Man up, girl!”	213
Table 14: Students’ Translation of the Ninth Advertisement Slogan “For more information on lung cancer, keep smoking”	216
Table 15: Students’ Translation of the Tenth Advertisement Slogan “Just Do It”	218
Table 16: Students’ Percentage of Familiarity/ Unfamiliarity with Advertisement Slogans’ Translation	223
Table 17: Students’ Grading for Advertisements’ Translation in Terms of Difficulty / Ease	224
Table 18: Students’ Favourite Advertisements	229
Table 19: Students’ Views about the Arabic Language Use in Advertisements	230
Table 20: The Criteria which are mostly focused on while Translating Advertisement Slogans	232
Table 21: Students’ Opinions on Successful Advertisement Slogans’ Translation	233
Table 22: Students’ Most Adopted Translation Strategies for Rendering English Advertisement Slogans into Arabic	234
Table 23: Frequency of Students’ Use of Literal Translation to Render English Advertisement Slogans into Arabic	235
Table 24: Students’ Assessment of the Use of Literal Translation in Advertisement Slogans’ Translation	236
Table 25: Students’ Opinions about the Significance of Cultural Aspects in Advertisement Slogans’ Translation	237
Table 26: Students’ Translation for the Word ‘Man up’ into Arabic	238
Table 27: Students’ Views about the Importance of Symbols and Images’ in Advertisement Slogans’ Transmission from English into Arabic	240

Table 28: Students' views about the Requirements of Advertisements' Translation	241
Table 29: Students' Opinions about Advertisements' Translation	242
Table 30: Students' Votes 'For' or 'Against' the Insertion of Advertisements' Translation as a Measure in the Translation/ English Department	243

Figure (01): The Percentage of the Translation Strategies Used to Render English Advertisement Slogans into Arabic	173
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List of Abbreviations

Ad: Advertisement

Adv: advertisement

Advert: advertisement

ALS: Applied linguistics students

ALSs': Applied linguistics students'

L1: The English language

L2: The Arabic language

SC: Source culture

SL: Source language

SS: Source slogan

ST: Source text

TC: Target culture

TL: Target language

TSL: Target slogan

TS: Translation students

TSs': Translation students'

TT: Target text

Table of Content	Pages
Introduction	1
Chapter One: Advertising	8
Introduction	9
I.1. Definition of Advertising	9
I.2. Functions of Advertising	11
I.3. The Way Advertising Works	13
I.4. Advertising: A Historical Overview	14
I.4.1. Pre-printing Period	15
I.4.2. Printing Period	16
I.4.3. Industrial Revolution Period	16
I.5. Early Arabic Advertising	17
I.6. Overseas Advertising/ International Advertising	18
I.6.1. Strategies for Overseas Advertising	19
I.6.1.1. Globalization, Standardization and Localization	20
I.7. Advertising and Culture	23
Conclusion	28
Chapter Two: The Advertising Discourse	30
Introduction	32
II.1.The Advertising Discourse	32
II.2.The Advertising Language	35
II.3. Advertising and Semiotics	35
II.3.1. Images/Pictures in Advertisements	38
II.3.2. Symbols in Advertisement	39
II.4. The Arabic Advertising Discourse	40
II.4.1. Alliteration	43
II.4.2. Parallelism	43

II.4.3. Rhyme and Rhythm	44
II.5. Rhetorical Devices/ Figures of Speech in the Advertising Language	44
II.5.1. Rhetorical Devices/ Figures of Speech in the Arabic Advertising	46
II.5.1.1. Antithesis	46
II.5.1.2. Euphemism	46
II.5.1.3. Hyperbole	47
II.5.1.4. Metaphor	47
II.5.1.5. Neologism	47
II.5.1.6. Personification	48
II.5.1.7. Pun	48
II.5.1.8. Simile	49
II.6. Components of Advertisements	49
II.6.1. The Headlines	50
II.6.1.1. Definition of a Headline	50
II.6.1.2. The Function of Headlines	50
II.6.1.3. Types of Headlines	50
II.6.2 The Body Copy/ Advertorial	51
II.6.2.1. The Body Copy and its Function	51
II.6.3. The Slogan	52
II.6.3.1. Definition of an Advertising Slogan	52
II.6.3.2. The Function of Advertising Slogans	52
II.6.3.3. Stylistic Features (Linguistic Aspects) in Advertising Slogans	53
I.6.3.3.1. Stylistic Features at the Graphic Level	53
I.6.3.3.2. Stylistic Features at the Phonological Level	54
I.6.3.3.3. Stylistic Features at the Syntactic Level	55
I.6.3.3.4. Stylistic Features at the Lexical Level	58
Conclusion	61
Chapter Three: Translation and Advertising: Translation Strategies Used for Advertisements' Translation	63

Introduction	65
Section One: Translation	66
III.1.1. Translation: An Overview	66
III.1.2. Translation Theory/ Translation Studies: A Historical Overview	67
III.1.2.1. The Early Period	67
III.1.2.2. The Second Period	68
III.1.2.3. The Third Period	71
III.1.2.4. The Fourth Period	72
III.1.2.4.1. Theory of Context	72
III.1.2.4.2. Theory of Equivalence	72
III.1.2.4.3. The Skopos Theory	83
III.1.3. Types of Translation	85
III.1.3.1. Literary Vs Non-literary Translation	85
III.1.3.2. Specialized Translation	87
III.1.3.3. Economic/ Business/ Marketing/ Commercial Translation	89
Section Two: advertisements' Translation	90
III.2.1. Advertising and Translation	90
III.2.1.1. History of Advertisements translation	90
III.2.1.2. International Advertising and Translation	92
III.2.1.3. Strategies for Translating Advertisements	95
III.2.1.3.1. Strategies for Translating Advertisements According to De Pedro (1995)	96
III.2.1.3.2. Strategies for Translating Advertisements According to Smith and Klein-Barely (1997)	97
III.2.1.3.3. Strategies for Translating Advertisements According to Jettmarová (1997)	100
III.2.1.3.4. Strategies for Translating Advertisements According to Al-Sherhari (2001)	101
III.2.1.3.5. Strategies for Translating Advertisements According to Guidère (2000, 2001)	102
III.2.2. Advertisements: Are they Adapted, Translated or Rewritten?	105
III.2.3. Strategies to Translate Some Advertisement elements	108
III.2.3.1. Strategies to Translate Headlines (Brand Names)	108
III.2.3.1.1. Transference	110

III.2.3.1.2. Transliteration	110
III.2.3.1.3. Adaptation	111
III.2.3.2. Strategies to Translate Advertorials (The body Copy)	113
III.2.3.2.1. The Text	113
III.2.3.2.1.1. Word for Word Translation	114
III.2.3.2.1.2. Adaptation	115
III. 2.3.2.1.3. Paraphrase	116
III.2.3.2.2. The Image	116
III.2.4. Faithfulness and Loyalty in Advertisements' Translation	118
III.2.5. The Status of Arabic in Advertisements translation	120
Conclusion	121
Chapter Four: The Practical Framework: Analysis of the Parallel Corpus	123
Introduction	124
IV.1. Translation Strategies Used to Render English Advertisement Slogans into Arabic	125
IV.1.1. Methodology	125
IV.1.2. The Corpus	125
IV.1.3. The Analysis: Findings and Discussions	126
IV.1.3.1. The Data Analysis	127
IV.1.3.2. Discussion of the Results	167
IV.1.3.2.1. Direct Translation	173
IV.1.3.2.1.1. Literal Translation	173
IV.1.3.2.2. Free/ Oblique Translation	176
IV.1.3.2.2.1. Equivalence	176
IV.1.3.2.2.2. Adaptation	178
IV.1.3.2.2.3. Transposition and modulation	181
IV.1.3.2.3. Couplets	182
IV.1.3.2.4. Non-translation	183
IV.1.4. Summary of the Results	189

Conclusion	191
Chapter Five: Data Analysis (Analysis of Students' Test / Analysis of Students' Questionnaire)	195
Introduction	196
V.1. Sample of the Study	196
V.2. The Test	198
V.2.1. Students' Test	198
V.2.2. Analysis of Students' Test	199
V.2.3. Summary of the Findings	220
V.3. The Questionnaire	222
V.3.1. Students' Questionnaire	222
V.3.1. Analysis of Students' Questionnaire	222
V.3.2. Summary of the Findings	246
Conclusion	247
Limitations of the Study	247
General Conclusion and Pedagogical Recommendations	249
Bibliography	255
Appendixes	269
Appendix I: A Test for Students	269
Appendix II: A Questionnaire for Students	272

General Introduction

1- Rationale of the Study

Translation has always been a major means for connecting peoples and interchanging the different cultures and multi-existed languages among civilizations. Centuries ago, translation existed for exchanging interests, though it was not such a recognized tool; it was done in a difficult and a restrictive manner for cultural and commercial purposes. Over the years, the demand for translation is constantly rising. This demand has been supplied by the foundation of an independent field which has encompassed translation as an isolated branch after being an interdisciplinary area used to teach some languages or to contrast them (contrastive analysis). 'Translation studies' or 'translation theory' was the suggested name for the study of translation as an independent branch and a separate academic area, which has strongly developed at the second half of the twentieth century. The term of 'Translation studies' covers a scientific discipline which comprises all translational actions; it has gradually evolved and undergone some new subdivisions as well. Translation and interpretation were the first main categories known in this field. They were, in their turn, divided into subcategories; specialized translation which belongs to translation has emerged by founding boundaries for each core subject: literature, medicine, politics, religion, legislation and economy.

Nowadays, people from different cultures are communicating and sharing ideas more than ever before. The growth of the globalization assumption has made translation even more existent and crucial. Economic, business or commercial translation is a specialized translation which is interestingly growing up. It becomes inevitable in the globalization age and an attractive area for investigation since the world's present transactions are getting more and more intensified. Hence, the need for translation and translators is essential. On the other

hand, the international companies' aim to widespread around the world and to expand their sales overseas is achieved by means of advertising or advertisements. Advertising's essential role, which places it at the very core of today's multinational markets, is another call for translation. Consequently, investigations in this sphere are required to enlighten and enrich this translation area.

2- Statement of the problem

Translation of advertisements which is related to promotional materials has been recently on the rise, especially in the Arab world where the commercial exchanges are in a rapid upturn. A number of researchers such as Guidère (2000), Gully (1997, 2011), El-daly (2011) are interested in advertisements translation into Arabic, still a few researches have been made to discuss the translatability of the advertisements as well as the strategies adopted to render them from one language into another, and whether to standardize or localize them. That is why, the translation of advertisements has always been a hard nut to crack. Hence, the main problem which this study intends to investigate is twofold. First, translation of advertisements is a clumsy area which is worth investigating; moreover, the translatability of advertisement slogans is a questionable matter. Second, the translation advertisement slogans is likely to pose a huge challenge for students and even translators, especially that such a promotional translation is a notorious complex task where several aspects are involved. Furthermore, the recognition of advertising importance and the wide gap in the Arabic literature, regarding the translation of consumer-oriented texts, justify the choice of this specialized translation to be the core theme of this thesis, in addition to a personal tendency and appreciation to both fields. In sum, the need for relevant resources inspired the subject matter of this study.

3- Aims of the Study

Following the abovementioned considerations, the overall purpose of this research is an attempt to provide insights into the Arabic translation of English advertisements, enrich this area and uncover a side of its darkness and complexity. Besides that, this work seeks to provide hints for translation students who are supposed to be aware of different translation genres, and enhance their translation competencies in this particular specialized translation.

The study intends to explore the translation strategies used to render English advertisement slogans into Arabic. It targets these elements, namely, the catchy phrases or slogans due to their epigrammatic nature, which makes their translation a challenging task. Consequently, it is of a great significance to point out some differences between English advertisement slogans and their Arabic parallels in order to help translators make effective translations.

On the whole, this study is devoted to the investigation of the strategies connected to the translation of some advertising slogans extracted from an English-Arabic advertising realm. The research focal point is to analyze the procedures of translating slogans, from English into Arabic, and offer a number of theoretical and practical conclusions. This is achieved through the response to the principal questions addressed in the present investigation which are concerned with how students and professional English-Arabic translators convert the advertisement slogans.

4- Research Questions

The current study aims to answer these pertinent questions which represent the central guidelines for the entire research:

1. To which extent are the English- Arabic advertisement slogans translatable?
2. What is the most adopted strategy resorted to by translators when dealing with the advertisement slogans' translation?
3. Is literal translation always an unsuccessful strategy to render these consumer oriented texts from English into Arabic?
4. Could -Master two-Translation and Applied Linguistics students, at the Department of Translation and English at the University of Mentouri (Constantine 1), cope with these formations and render them adequately?

5- Research Hypotheses

The current study is based on a set of chief hypotheses and a couple of sub-hypotheses. They are formulated on the basis of what has been stated previously:

1. It is hypothesized that English advertisement slogans are translated into Arabic using the free translation strategies, i.e., they are rendered freely.

a. Adaptation is the most adopted sub-strategy resorted to by translators while rendering the slogans from English into Arabic.

2. If the English advertising slogans are translated into Arabic literally, they will lose their verbal strength and the result will be a weak ridiculous version.

b. The Arabic language is not cut out to be used for advertisements, i.e., the Arabic language could not be so expressive in this context, that is why, it is overlooked and avoided in some cases.

3. Master two students, at the department of translation and English at the University of Mentouri (Constantine1), are unfamiliar with these slogans and are unable to render them appropriately.

6- Method of Investigation

a. Sample of the Study

The data for this study is a double source data. The first is a set of different advertisement slogans collected from different advertisements, which were broadcasted simultaneously on Arabic and English TV screens, over the four past years (2012- 2017). They are sixty-seven slogans which were not chosen randomly; only those which have been translated and presented both in English and Arabic will be a part of our data. Moreover, another data set is collected from both a test and a questionnaire administered to Translation and Applied Linguistics Students, at the Department of Translation and English, at Mentouri University (Constantine1).

b. Research Methodology

The current study is a qualitative and a quantitative research. It investigates the translation strategies used to translate the English advertisement slogans into Arabic by means of a comparative and a descriptive analysis as well as it displays the most adopted and useful strategies applied to render them. Moreover, this study explores students' translation and perceptions of such items.

The data collected will be analyzed through a comparative and a descriptive approach in which the bilingual data (English/Arabic slogans) will be compared in order to detect the translation trends in this context and discover the most predominant strategies. Moreover,

translation strategies adopted to transmit the advertisement slogans will be evaluated according to the criteria upon which advertisement slogans are originally made. In other words, advertisement slogans are not randomly made entities, but some essential criteria are rather used to form effective slogans. Translated slogans, on the other hand, must respect those criteria as well. This evaluation helps us find out the strengths and the weaknesses of the translation strategies resorted to by the translators involved in this process.

Eventually, a test and a questionnaire oriented to Translation and Applied Linguistics students, at Mentouri University (Constantine1) aim at testing learners' familiarity with this translation and their ability to cope with it. The main objective behind this is to test their readiness to deal with different linguistic materials as well as to introduce them to this particular translation. So, as was shown earlier in this introductory chapter, this study arises from the fact that there have not been much previous researches that have investigated the translation of English advertisements into Arabic. By using a comparative and an empirical study, it is hoped that new insights into the strategies of translating advertisements in general, and English advertisement slogans into Arabic in particular, will be achieved. In sum, this selection of data collection tools is dependent on the kind of research questions and hypotheses that have been set up for this research project.

7- Structure of the Study

In this research, five chapters were set up to introduce and shed some light on a specialized translation genre, this of advertisements. The three initial chapters introduce the theoretical reference of the study while the remaining chapters are related to the practical side of the research. Chapter one entitled 'Advertising' opens with an introduction to this field, definition of the advertising concept, an account of its historical emergence and development, in addition to its different types.

The second chapter 'The Advertising Discourse', moreover, deals with the advertising discourse and its interrelation with different disciplines as well as its connection to culture. Advertisements' components and the Arabic advertising discourse will be discussed, too.

Chapter three entitled 'Translation and Advertising' falls into two sections. The first section deals with a brief view on the emergence of translation studies, the different theories and the perspectives of the equivalence notion and the translation strategies listed by some translators and theoreticians. The chapter's second section introduces the translation of advertisements, and the strategies used to render them from a language into another according to different pioneer researchers in the field. In addition to that, the strategies used to render the advertisements headlines and advertorials will be introduced. The notion of loyalty and faithfulness in advertisements' translation as well as the situation of the Arabic language in advertisements are other issues to be covered in this chapter.

Chapter four 'the practical part' introduces advertisement slogans which are the backbone of this study. The chapter discusses the translation of these elements from English into Arabic through a comparative and a descriptive analysis of parallel corpora. The corpus which is consisted of English advertising slogans and their Arabic counterparts will be analyzed. The collected slogans are the present research data, which was gathered over the last four years (2012- 2017) from different English and Arabic TV channels and magazines. The point is to elicit the translation methods used to transmit these slogans from English into Arabic.

Eventually, chapter five 'Analysis of Students' Test and Questionnaire' is devoted to the analysis and evaluation of the students' translations for some English advertisement slogans from into Arabic (test). Afterwards, an analysis of the students' answers of some questions (questionnaire) will be presented

Chapter One

Advertising

Introduction	9
I.1. Definition of Advertising	9
I.2. Functions of Advertising	11
I.3. The Way Advertising Works	13
I.4. Advertising: A Historical Overview	14
I.4.1. Pre-printing Period	15
I.4.2. Printing Period	16
I.4.3. Industrial Revolution Period	16
I.5. Early Arabic Advertising	17
I.6. Overseas Advertising/ International Advertising	18
I.6.1. Strategies for Overseas Advertising	19
I.6.1.1. Globalization, Standardization and Localization	20
I.7. Advertising and Culture	23
Conclusion	28

Chapter One

Advertising

Introduction

It is undeniable that advertising has become pervasive. Its presence among us, in one way or another, defines a feature of modern culture. Cook (2001) says that one cannot watch TV, log on the internet, read a newspaper or even walk down the street without coming across it. It is even on the cover of the product we are using. He (2001, p. 1) states: “Advertising is always with us.” Various media are employed in advertising to appeal all the human senses through several techniques such as: word play, cultural references, allusions, storytelling, music, striking visual images, catchy jingles, famous celebrities.

Chapter one entitled ‘Advertising’ will introduce and define this field (advertising) through the presentation of its history, types, and its interdisciplinary nature. Advertisements are known to be a cultural mirror as they are affected by culture and affect it as well. Thus, in this part of the work, we would like to discuss the interrelation between these two notions (advertising and culture). As a whole, this chapter aims to introduce as much information as necessary to be known about this field by readers, namely, the future translators.

I.1. Definition of Advertising

According to the Online Thesaurus Dictionary (2016), the word ‘advertising’ is derived from Latin origins. The English verb “to advertise” has been taken from the Latin verb “advertere” which means ‘to turn toward’. ‘To advertise’ is derived from the Middle French verb ‘*advertiss*’ which means ‘to take notice of’, thus the French verb

“avertir” comes to mean: warning, informing and telling. Oxford Dictionary (2010, p. 24) defines the notion as “Describe or draw attention to (a product, service, or event) in a public medium in order to promote sales or attendance.” Dyer (1982, p. 2) states that advertising is: “drawing attention to something” or “notifying or informing somebody or something.” The motivation behind advertising is not only to bring something to be noticed, but rather to increase sales, improve brand recognition; change the audience’s attitude towards a brand, or to change people’s behaviours. In fact, Dyer’s definition seems to be too narrow to encompass the overall concept of advertising.

Advertising, in its boarder sense, is the promotion of goods, services, companies and ideas. Bovee and Arens (1986, p. 5) consider it to be: “the non-personal communication of information (...) usually persuasive about products, services or ideas by identified sponsors through the various media.”

Moriarty, Mitchell, Well, Crawford, and Brennan (2014, p. 4) define advertising as: “any paid message by a sponsor that is designed to promote ideas, goods or services for exchange.”

The Code of Ethics (as cited in Moriarty et al., p. 4) defines advertising as:

Advertising or Marketing communications means any material which is published or broadcast using any medium or any activity which is undertaken by, or on behalf of an advertiser or marketer, and over which the advertiser or the marketer has a reasonable degree of control, and that draws the attention of the public in a manner calculated to promote (...) a product, service, person, organization.

Lindegaard, Lindegaard and Dollerup (1994, p. 78) state: “[advertising is] normally produced to sell or announce something, mostly by persuasive arguments, so that they influence attitudes and/or behaviour.”

Benson-Eluwa (2004 as cited in Terkan, 2014, P. 240.) mentions the difference between advertising and advertisements through the following statement: “Advertising as an information which is persuasive and informative about goods and services that paid for or sum of ideas which defined by advertisers via using media. On the other hand, Advertisement is an act of advertising which stands for giving public notice or to announcing publicly as a dictionary meaning”

Advertising and advertisements are different notions for the former leads to the latter, but they are so linked to each other that they are used synonymously. Winston (2010, p. 1) draws a clear line line between the two terms, he states: “there is a difference between advertising and advertisements: advertising is a process, advertisements are the end result of that process, but the words are often used interchangeably.”

I.2. Functions of Advertising

Economically speaking, advertising is an important competitive tool in business; it launches new products to the public and influences to purchase these products. Hence, it increases the companies’ sales and profits. In marketing, advertising plays multiple roles, it is known as a powerful marketing means used by companies to obtain a strong position in the industrial world. It promotes companies’ products through its informative role, enhances or maintains an image, changes the negative image of a company or a product. It also discourages or intimidates competition and educates potential customers on the need to purchase the product. The different motives behind advertising are presented into four broad

categories by the Advertising Association and the Department of Trade and Industry as follows (2013):

- Stimulate initial interest to attract new users to a company and its products.
- Develop loyalty: Inspire existing customers to buy more of the advertised product.
- Encourage change.
- Maintain loyalty: Reassure those who are already buying.

Furthermore, advertising has an influential force over people's minds via persuasion which is done through the attempt to stimulate consumers' feelings and instincts. Emotional appeals such as "health appeal", "beauty appeal", "child appeal" and "patriotism appeal" are influential and persuasive for they arouse interest in consumers and a desire to try the advertised products or services (Terkan, 2014, p. 242). Accordingly, he adds:

Advertisers often try to persuade consumers by appealing to their needs and desires such as; security, safety, health, comfort, pride, happiness etc. The availability of numerous needs and desires of consumers informs the existence of various kinds of rational and emotional appeals. Persuasion thus causes advertising to become very powerful and controlling; penetrating into the subconscious regions of the minds of the public. (Terkan, 2014, p. 243)

Still, the public immediate reaction towards advertisements is impossible. Advertisements must be repeated again until the public get total interest to try the product/service. In advertising, 'repetition makes reputation' is a famous reliable principle.

I.3. The Way Advertising Works

“Successful advertising aims not just to inform, demonstrate, attract or entertaining the consumer, but to persuade them to buy” (Benson-Eluwa, 2004 cited in Terkan, 2014, p. 242). Effective advertisements are based upon some criteria. Davis, Lingam and Stone (1940) in their book ‘*Modern Business English*’ have summarized the essential qualities of an effective advertisement in four points.

First, the advertisement should attract attention; the appropriate use of the elements used in an advertisement (headlines, illustrations, colours, etc) guarantees the consumers’ attraction. Davis et al. (1940, p. 418-419) state: “The advertisement if in printed form must be placed where it will be seen readily. Clever drawings and pictures appropriate to the thing advertised and the skillful use of colour help to attract attention. The use of a pleasing arrangement makes the advertisement stand out.”

Second, advertisements have to hold the interest of a consumer. Davis et al. (1940, p. 419- 420) state: “The advertisement must develop one central idea clearly and concisely [...] a multiplicity of ideas is likely to violate the principle of unity, a rambling style tends to confuse the consumers (readers or viewers) and lessen interest”. The interest varies depending to whom the advertisement is addressed or oriented to: men, boys, women, girls, educated or uneducated people though some advertisements have a ‘universal appeal’. They are designed to attract the attention of all classes (e.g. food products). The appeal to the eye can hold more easily the attention of the consumers. This can be achieved by a good use of illustrations (Davis et al., 1940).

Third, an advertisement has to create a desire; effective advertisements make the customers do not only want to possess the advertised item but also feel that they are in an

actual need for it. Personal appeals in humans are the ones which make consumers want to have what is advertised for (the appeal to comfort, love of luxury, etc.) (Davis et al., 1940).

Last of all, advertisements should induce action, Davis et al. believe that an effective advertisement makes customers act. Furthermore, advertisements tend to be repeated over and over until a favourable moment arrives and the consumer acts. Thus, repetition makes reputation. Davis et al. (1940, p. 422) state: “It is possible to attract attention, to hold interest and create desire of the customer but if he is not influenced to buy or [...] to take an action, the advertisement has not [reached] its purpose...However if the advertisement has been successful in regard to the first three essentials, the fourth will naturally follow.”

I.4. Advertising: A Historical Overview

The act of advertising is far from new, according to Presbrey (1929) advertising has more than a history but rather it is an interesting chronicle, he says:

Advertising, as we know it, is new in its aspects, but its ideas and its objects are as old as the human race. Advertising really has two histories. The history of advertising as we know it today dates from yesterday. The history of advertising in all its forms harks back through the ages and into the haze that hides the beginning of humanity. (Presbrey, 1929, as cited in Schwarzkopf, 2011, 350)

The quotation above indicates that advertising has a very old history; examples of early advertising were found in the ruins of Romans and Pompeii. The advertising form at that time was painting walls with eye-catching signs, painted walls were found first in Rome. One of these paintings was an offer of leasehold and another was in Pompeii; a painted wall to inform the passing by travelers that there is a tavern in another town. Even those cave paintings were considered a form of advertising. Some other signs were made of stones on

which some writings or drawings were sculptured. The first written form of advertising was traced back to the Babylonians era, three thousand years ago. They first used stones which carry the name of a temple and the name of the king who built it as a hint about its erection. At quite the same time ago, written advertisements existed in Egypt when a merchant used a sheet for selling a slave (Fendouchi, 2012, as cited in Aggoune, 2015).

In medieval ages, advertising took another simple form; it was employing ‘the crier’ (le crieur), a man shouts in the town praising the products and announcing the arrival of the trade-ships. Printed advertising could not be employed until the invention of the printing machine (Sampson, 1874), and then, the printed press emerged. This way, the merchants made flyers in which they advertised for their products. Later on, the flyers were posted on walls; posts on the walls is the form of advertising which lasts for so long. Sampson (1874, p. 19) indicates “signs over shops and stalls seem naturally to have been the first efforts in the direction of advertisements and they go back to the remotest portions of the world’s history.” These signs such as pictures or drawings were used to indicate a particular shop’s products, services, etc...since people were unable to read (e.g. a shoe is drawn over a shop to refer to a shoe shop). In fact, this existed decades ago and it still exists today, but with a great evolution. In brief, advertising development can be summarized into three periods:

I.4.1. Pre-printing Period

This period has been characterized by ‘the criers’ as a first means of advertising. Their job was to announce the charters issued by the government. At first, their number was restricted. Later on, they organized unions and got an edict which stated them as public servants as soon as their number and power grew (Fendouchi, 2012, as cited in Aggoune, 2015).

I.4.2. Printing Period

This period was the turning point for advertising and business; it witnessed the invention of the printing press. The invention contributed in the emergence of printed/written advertisements in their primitive form in 1472, it was a poster announcement to sell a prayer book (Arens, Schaefer, and Weigold, 2011 as cited in Aggoune, 2015). However, the real emergence of written advertising was established in 1631 by the creation of ‘la Gazette’; a French newspaper which has first launched announcements of all kinds for public (recruitment announcements, buying and selling goods). This way, the first newspaper for advertisements appears (Tungate, 2007).

I.4.3. Industrial Revolution Period

By the end of the 19th century, the use of advertisements increased notably and mainly in the industrialized countries due to the mass production known at that time. This mass production increased the flow of goods as well as it fosters competition. In addition to producers’ search for selling their new innovative products, there was also the consumers’ purchasing power which was growing. So, all these factors contributed to the increase of advertisements use (Silk, 1970). In the United States, advertising has developed through the foundation of the first advertising agency which was established in 1841 by Volney B. Palmer. Its original purpose was to secure a space for the advertising in a newspaper, then, goals and purposes had changed. Experts, in this field, started meeting and exchanging thoughts on advertising as well as discussing the best ways for a successful advertisement. The industrial revolution repercussions; the rise of newspapers as a mass medium, technological advance, mass-production, all of these factors encouraged producers to advertise for their products (Tungate, 2007). So, by this period, advertising has expanded and made great strides toward universality and substantiation, as a stand-alone field.

In the end, it can be said that advertising is as old as human commercial transactions, Tungate (2007, p. 10) states: “it is safe to say that advertising has been around for as long as there have been goods to sell and a medium to talk them up—from the crier in the street to (handbills).”

I.5. Early Arabic Advertising

Advertising was neither unfamiliar nor a foreign idea for the Arab culture. The first Arabic advertising examples can be traced back to the very earliest era where the Quran sets itself to propagate the Islamic faith in addition to ‘Al Adhan’, a vocal announcement, which is released to inform people about prayer times. However, the first real advertisements made in the Arab world were in the nineteenth century just after the acceleration of printing, thus, the first newspaper in the Middle East which was full of printed advertisements, has come out. Saudi Arabia was among the pioneering countries in the Middle East to create their own departments to promote their products and services to local consumers. As a consequence, advertising agencies were needless since the sales were conducted to local markets only. Later on, the scale of transactions among Arabic and English speaking communities has increased. This generated huge advertisements driven by foreigners, who tend to be powerful producers and creative advertisers. This tendency resulted in the creation of cultural barriers between producers, advertisers and consumers, thus, effective advertising is held back. As the Arabic countries are getting highly attractive markets to multinational companies, advertising agencies are on the rise. They are loaded with the assumption that effective advertising is achieved by understanding the target audience, so they try to employ as more local expertise as possible (Hesbois, 2009). Advertising agencies are creative departments, they create advertisements under the supervision of an art director and a copywriter, whose role is to interpret advertisers’ communicative messages and suggest where and how to deliver them.

Misunderstandings are forbidden as they may result in a communication breakdown and therefore, failure and disappointment of the advertising campaign.

In Algeria, the first advertising agency “ANEP” (National advertising and publishing agency) was founded in 1967. The national agency was a state property whose role is to spread and develop advertising in different media (audio and visual media), publish advertising magazines and broadcast sponsored films locally. As the agency evolved, it has established some departments to enhance its advertising practices; however, the monopolization of advertising is still ongoing. As far as the foreign advertising, the national agency in Algeria has not been concerned with overseas advertising yet (Algerian Advertising Legal System, 2011).

I.6. Overseas Advertising/ International Advertising

Overseas advertising is a business activity that takes place worldwide, it is the: “dissemination of commercial messages to presupposed consumers in different countries [...] (overseas) advertising can [...] be viewed as a communication process that takes place in multiple cultures that differ in terms of values, communication styles, and consumption patterns” (Poonia, 2010, p. 170-171).

The process of communication in overseas advertising is, to some extent, a complex one because the communication occurs in different contexts in terms of language, literacy and culture. A message could be misunderstood owing to the target audience inability to read or understand (literacy problems) or due to their misinterpretation of the message, through the attribution of different connotations to the words or symbols in context. Cultural notions are obstacles which may hold back the communication and result in an inefficient transmission of the advertising message. Different steps are to be followed so as to achieve an effective

communication through international advertising, they involve: the determination of the message appropriately, encoding the message clearly to fit the target audience cultural contexts, then, the message is launched via the media and the target audience decodes and reacts to it (Poonia, 2010). In fact, four different kinds of advertising resorted to by advertisers, who want to expand their sales outside their home countries: international, global, multinational and transnational.

In international advertising, companies market the products they already produce overseas as their marketing can get broader; they may share common ventures with local companies. Global advertising focuses on a global customer and one basic global marketing strategy that can be used worldwide. Multinational advertising, on the other hand, responds to each country as an independent market, through adapting different marketing strategies. Finally, in the transnational advertising, companies use both centralized (global) and localized (multinational) advertising to achieve the ultimate efficiency (De Mooij, 2004).

A number of ways are used by advertisers in order to promote their products outside their home market. Among those ways is to adopt multinational and global advertising agencies, which are well-founded in foreign markets and have switched their target from domestic to overseas advertising.

I.6.1. Strategies for Overseas Advertising

Overseas advertising is a part of any company's general marketing strategy. Djordjević (2014) has distinguished three advertising approaches adopted by advertisers. The first approach tends to be 'ethnocentralized'; it is characterized by the adaptation of the same original message for different markets (home country orientation). While the second approach tends to be 'decentralized' (polycentric); it is characterized by the foundation of different

agencies, which correspond to the original company everywhere in the world in order to commercialize the products. Each of these local agencies has its own specific strategies and distinct marketing policies from those of the mother company, so that to meet the new customer needs, desires and attitudes (host country orientation). Last of all, 'the geocentric approach'; it is a pragmatic approach which is based on the principle of 'standardize when possible and adapt when necessary'. Vasudeva (2006, p. 48) affirms that: "The geocentric orientation represents a synthesis of ethnocentrism and polycentrism; it is a 'world view' that sees similarities and differences in markets and countries and seeks to create a global strategy that is fully responsive to local needs and wants."

However, the common basic choice always lies between the rigid dichotomy of the advertising strategies; standardization (using the same products and same communication strategies) or localization (using locally adapted products and communications strategies).

I.6.1.1. Globalization, Standardization and Localization

Whether to standardize or localize was the question for three decades. This issue has been a prominent debate since the publication of Levitt's article (1983). The article of 'the globalization of markets' was the starting point for the standardization and the localization debate in marketing and advertising. Levitt (1983, p.92-93) quotes: "The globalization of markets is at hand (...) the global corporation operates with resolute constancy -at low relative cost- as if the entire world (or major regions of it) were a single entity; it sells the same things in the same way everywhere."

Levitt (1983) has argued for total standardization because of the increasing level of homogeneity among countries. He believes that because of globalization, development, tourism, transport, and communication, the world has become more homogenous. Tastes and

needs are pretty much common; this creates the idea of the global consumer and the exclusion of cultural aspects in advertisements. He adds that, in the coming years, companies will use only standardized advertising without taking into consideration the cultural nuances. Levitt's point of view (1983) was rejected by many researchers (De Mooij, Hofstede), namely, the adaptation/localization supporters. According to the localization advocates, this vision lacks empirical evidences and misrepresents the worldwide realm, which still witnesses several different cultural dimensions. In contrast to his view, Marike De Mooij (2010, p. 33) believes that "individuals are products of their culture." She (2010) insists on the fact that we are ruled by a cultural system (ideas, values, acts, etc.), which makes the world heterogeneous and advertising reflects this cultural system, indeed.

De Mooij (2004) argues that a close relation lies between culture and advertising. Advertising must be culturally adapted to meet consumers' needs. She has well portrayed this relation in her saying: "consumers are products of their culture" (De Mooij, 2004, p. 181). This determines that cultural or social context influences consumers' perceptions of advertisements. De Mooij (2004) considers cultural diversity an obstacle for standardized advertisements because people from different cultural backgrounds may interpret the same advertisements differently. She states: "If the advertising message does not fit the consumers' schema, they will ignore the message, and the ad is consequently wasted" (De Mooij, 2004, p. 181). Shimp (1997, p. 119) confirms: "the same sign can mean different things to different people at different times and in different contexts." Thus, a standardized advertisement for global markets is a relative matter as long as cultural diversities exist. De Mooij (2005, p. 37) confirms: "we all have universal needs, but the way we satisfy them differs among cultures."

While debates are still on arguing about this matter, a contingency approach has emerged as a balance to overcome the two strategies' disadvantages. A contingency theory is

“often called the ‘it all depends’ theory”. It is: “a relationship between two phenomena. If one phenomenon exists, then, a conclusion can be drawn about another phenomenon (...).Contingencies can sometimes be considered condition” (Schoech, 2006, p. 1).

The contingency approach is considered to be the meeting point where standardization and localization overlaps. Bergersen and Zierfuss (2004, p. 41) describe it as “the middle ground between full standardization and adaptation”. Therefore, the choice is a matter of degree. Total standardization and total adaptation work only for few products. In fact, this decision is ruled by different factors. Keegan and Green (1999) say that a balance should be established between these two strategies. They state: “the essence of global marketing is finding the balance between a standardized (extension) approach to the marketing mix and a localized (adaption) approach that is responsive to country or regional differences” (Keegan and Green, 1999, p. 28). According to Bergersen and Zierfuss (2004, p. 41), both of the strategies:

Should not be seen in isolation from one another, but rather as two extreme ends of the same continuum, where the degree of a firms’ international marketing strategy could range anywhere between (...) the contingency perspective argues that decisions to standardize or adapt are situation-specific (...). As such, it takes into consideration the feasibility or desirability to standardize or adapt specific strategy components.

Apparently, the contingency approach takes into account the possibility to standardize and the necessity to adapt and refers these two possibilities to the marketing situations or contexts. The contingency perspective is a mediate approach which involves the so-called the “glocalization” strategy. As its name suggests, “glocalization” refers to globalization (internationalization) and localization (adaptation into local situations). It is based on the ecological principle “think globally, act locally” that is, to present what is relatively common

among all countries with certain adjustments into the local market when necessary. For Wordspy (as cited in Khondker, 2004), glocalization is the creation of products or services intended for the global market, but customized culture to suit the locals.

I.7. Advertising and Culture

Hofstede (1991, p. 5) defines culture as “the collective programming of the mind which distinguishes the members of one group or category of people from those of another.” This indicates that culture does not exist in some one’s head, but it is learnt, humans are programmed by their environment values, beliefs and customs. In marketing literature, Leiss and Jahally (1986, p. 7) define advertising as it is “not just business expenditure undertaken in the hope of moving merchandise off the store shelves, but is rather an integral part of modern culture.” This definition indicates that advertising is more than being a simple procedure taken just to sell, but it has rather become a modern cultural aspect introduced to every humans’ social sides: art, sport, food. Karl Marx considers culture a tool that helps people interact within one another. He also sees culture as that act which helps enslave weaker communities under the stronger communities (as cited in Jirí, 2006, p. 12). In his own words, Lamont and Fournier (1992: 3) considers culture “not only a code or mode of communication, it is also a form of domination, an ideology at the service of the dominant classes” (as cited in Jirí, 2006, 12). Ritzer and Douglas (2003) mention ‘McDonaldization’ and the fast food restaurants as an example of the Americanization of the world.

Understanding culture is essential for overseas advertising. Dow (2005, as cited in Majid, 2013) believes that standardized advertisements across the global markets are less efficient than the adapted ones. De Mooij (2005, p. 5) states: “Markets are people, not products. There may be global products, but there are no global people.” This implies that consumers of different countries use the same products, but their perceptions or motivations

to buy products vary depending on their cultural differences. To reach an effective communication through advertising, a thorough study of the cultural differences of the target market and the target audience ought to be made by marketers and advertisers. In this context, De Mooij (2010) has applied the Hofstede's cultural dimensions, for their simplicity and the maximal number of the countries measured in his study, to analyze the cultural content of advertising. Hofstede's model (2010) was based on a study of IBM employees in over fifty countries. He identified five dimensions or 'problem areas' which represent differences among national cultures. Hofstede dimensional model of culture has been used to understand the advertising work and communication as well as the consumer's behaviours and perceptions (De Mooij and Hofstede, 2010). Cultural values define who we are and, therefore, affect which advertising appeals we prefer. De Mooij and Hofstede (2010) believe that cultural values are not an external factor, but are rather an essential part of the consumers' self, hence, they must be inserted in the advertisements because the consumer is central. They state: "We view cultural values as an integrated part of the consumer's self, not as an environmental factor. For developing effective advertising the consumer must be central. Cultural values define the self and personality of consumers" (De Mooij and Hofstede 2010, p. 86).

Furthermore, De Mooij and Hofstede (2010) believe that mental processes (thinking, learning, perception, ...etc.) and social ones (the ways people are related to each other) influence advertising as they affect interpersonal and mass communication at first. Hofstede (2001) distinguishes cultures according to five dimensions: power distance, individualism/collectivism, masculinity/femininity, uncertainty avoidance, and long-/short-term orientation. His model, which seems to be valid up today, provides a list of ranked countries that are scaled from 0 to 100 according to the dimensions mentioned above.

First of all, the power distance dimension indicates “the extent to which less powerful members of a society accept and expect that power is distributed unequally” (De Mooij, 2003, p. 199). In other words, this dimension is related to social acceptance of unequal distribution of power; inequality can be manifested by wealth, prestige and power (social/ political). Mead (2003, p. 36) summarizes this dimension as “how the culture tolerates and fosters pecking orders, and how actively members try to reduce them”. The importance of this dimension lies in the comprehension of the global brands and their purchase. In large power distance societies, social status determine the advertising appeal; people with higher social position obtain numerous privileges and it is considered as something right and natural. High social status is appealed by luxurious articles and qualified brands. So, this dimension can explain to the advertisers and the companies the consumers’ behaviours, where and when their products could highly be marketed and sold.

The second level in Hofstede model is individualism/collectivism. De Mooij and Hofstede (2010, p. 89) define this paradoxical dimension as: “people looking after themselves and their immediate family only, versus people belonging to in-groups that look after them in exchange for loyalty.” In individualistic cultures, the focus is on self or on very close loved ones; the concern is with the relationship between individuals’ behaviours and their own needs, interests and goals. Moreover, individualistic cultures are characterized by low-context communication which means that the individuals express themselves explicitly and directly. Gamsriegl (2005, p. 3) explains it: “People explicitly say what they want to convey without beating around the bush.” In collectivistic cultures, people behave according to social norms that are designed to maintain social harmony among the members of a group. Furthermore, Collectivist cultures are high-context communication; people send implicit messages whose large part of meaning is understood in connection with physical context: facial expressions, gestures, prosodic features, etc. (Hall, 1976 cited in Gamsriegl, 2005). Gamsriegl (2005)

refers this implicit communication to the fact that people aim at establishing and strengthening relationships and harmony among each other. This double-poled dimension is reflected in advertising where ‘persuasion versus creating trust’ should be sorted out. De Mooij and Hofstede (2010, p. 97) state: “In individualistic cultures, advertising must persuade, whereas in collectivistic cultures, the purpose is to build relationships and trust between seller and buyer.”

The third dimension is masculinity versus femininity; it implicates that gender roles are distinct. De Mooij and Hofstede (2010) state the difference between a masculine and a feminine society. As for the former, it places importance on the value of power and mastery of job, nature, etc. That is, achievement and success which must be demonstrated while the latter takes care of others and provides a comfortable life, as it does not focus on the materialistic aspects of success. Thus, the purchase of some products demonstrates people’s success (e.g. cars, jewelry). De Mooij and Hofstede (2010) affirm that the role of this dimension is to show gender distinct roles which are small in feminine societies and large in masculine ones. This dimension helps the advertisers and the companies, “to employ gender effectively when they want to communicate with male and female audiences. (Advertisers) need to reexamine constantly not only the societal parameters of gender but also the individual’s understanding of what it implies to be male or female in the contemporary world” (Popova, 2010, p. 3).

The fourth dimension is uncertainty avoidance; it is “the extent to which people feel threatened by uncertainty and ambiguity and try to avoid these situations” (De Mooij and Hofstede, 2010, p. 82). In strong uncertainty avoidance cultures, there is a stronger need for planning for life and formality, avoidance of risk and refuse of innovations compared to weak/low uncertainty avoidance cultures where flexibility and tolerance of different opinions

and behaviours are so common. De Mooij and Hofstede (2010, p. 90) illustrate this dimension; they said that people who belong to high uncertainty level have a “passive attitude to health by focusing on purity in food and drink and using more medication, low uncertainty avoidance cultures have a more active attitude to health by focusing on fitness and sports.”

At last, the fifth dimension which is long-term versus short-term orientation. It describes the extent to which people have a dynamic, future-oriented perspective (long-term orientation) rather than a focus on the past and present (short-term orientation), De Mooij and Hofstede (2010, p. 90) exemplify: “Values included in long-term orientation are perseverance, ordering relationships by status, thrift, and having a sense of shame. The opposite is short-term orientation, which includes personal steadiness and stability, and respect for tradition (...) Long term orientation implies investment in the future.”

On the other hand, advertising offers a variety of different messages in different markets; advertisers and marketers tend to appeal customers in an attractive luxurious way. They inspire the would-be customers; what they should have/ try; how is a good luxurious life, how do famous and rich people live/act and own. They tend to show the only ideal way of living. This fact influences people’s behaviours, thoughts and beliefs. Therefore, advertisements influence culture, too. From Pollay’s point of view (1987), an advertisement is a “distorted mirror” as it mirrors only certain values, norms and lifestyle; he added that these norms and values are reinforced until they penetrate in one’s mind and, then, become a part of culture (Pollay, 1987 as cited in Niaz, 2000). Zemri (2014, p. 24) adds: “the influence of advertising can be noted in cases when the personal needs, as to be fashionable and cute, are accomplished by purchasing the advertised products, even if they are not in need of them. Consequently, people buy more and the society becomes materialistic.” Hence, the cultural context plays a prominent role in a decision making process of advertisers, i.e., their way of

targeting the consumers who, in their turn, made purchase decisions in line with their cultural values. Cultural awareness offers advertisers the ability to shape advertisements which suit particular cultures and markets.

Interestingly, a relationship between advertising and sociolinguistics has been established and developed in order to understand how advertising affects the consumers, their social behaviours and cultural values. Since advertisements may reflect a nation's culture and ideals (customs and the ways in which people, men and women think and interact), gender as an essential sociolinguistic variable, for instance, may be identified in advertisements.

Generally speaking, women in the Arabic communities tend to have more emphasis on their children's care, husbands' comfort, housework, etc. this is expressed in advertisements by words of mouth as well as illustrations. On the other hand, women in European advertisements tend most often to express more care about themselves (beauty, elegance, fitness, etc.). This is shown through the presentation of some products and services which make a part of European women real lifestyle. This difference which is communicated by language and picture in advertisements indicates the different social attitudes between the two communities.

Conclusion

Along this chapter, it has been shown that advertising is as old as the human commercial exchanges though it has evolved through time to become the way it is today. It is nearly impossible to be avoided either by pre-supposed customers in streets or even by researchers in academia due to its manifold nature which is enticing to be investigated from different perspectives: economic, linguistic, sociolinguistic, cultural, psycholinguistic, pragmatic, discourse analysis, semiotic, etc. Advertising is so important in today's age of

competition. It becomes a necessity being the best way to communicate with customers and inform them about a variety of products and services. Anyone with no marketing background could underestimate its great role in business, however, the huge budget devoted to this sector by companies and its pervasiveness explain its significance. By reference to advertising's interdisciplinary nature, it is worth mentioning that culture, psychological and socio-cultural aspects play an essential role in advertisements' making. Thus, a well-developed set of intercultural skills is the key to get successful advertisements.

Chapter Two

The Advertising Discourse

Introduction	32
II.1.The Advertising Discourse	32
II.2.The Advertising Language	35
II.3. Advertising and Semiotics	35
II.3.1. Images/Pictures in Advertisements	38
II.3.2. Symbols in Advertisement	39
II.4. The Arabic Advertising Discourse	40
II.4.1. Alliteration	43
II.4.2. Parallelism	43
II.4.3. Rhyme and Rhythm	44
II.5. Rhetorical Devices/ Figures of Speech in the Advertising Language	44
II.5.1. Rhetorical Devices/ Figures of Speech in the Arabic Advertising	46
II.5.1.1.Antithesis	46
II.5.1.2. Euphemism	46
II.5.1.3. Hyperbole	47
II.5.1.4. Metaphor	47
II.5.1.5. Neologism	47
II.5.1.6. Personification	48
II.5.1.7. Pun	48
II.5.1.8. Simile	49
II.6.Components of Advertisements	49
II.6.1. The Headlines	50

II.6.1.1. Definition of a Headline	50
II.6.1.2. The Function of Headlines	50
II.6.1.3. Types of Headlines	50
II.6.2 The Body Copy/ Advertorial	51
II.6.2.1. The Body Copy and its Function	51
II.6.3. The Slogan	52
II.6.3.1. Definition of an Advertising Slogan	52
II.6.3.2. The Function of Advertising Slogans	52
II.6.3.3. Stylistic Features (Linguistic Aspects) in Advertising Slogans	53
I.6.3.3.1. Stylistic Features at the Graphic Level	53
I.6.3.3.2. Stylistic Features at the Phonological Level	54
I.6.3.3.3. Stylistic Features at the Syntactic Level	55
I.6.3.3.4. Stylistic Features at the Lexical Level	58
Conclusion	61

Chapter Two

The Advertising Discourse

Introduction

With the rapid development of business and advertising, the language used in advertisements undertakes serious changes. The linguistic usage in advertisements is becoming more and more distinct from the usual linguistic norms. Thus, this field has established a unique linguistic code of its own, which makes it distinguishable from other discourses. That is why, the present chapter which is entitled as ‘The Advertising Discourse’ is designed so as to investigate and discuss the features as well as the fundamentals of the advertising language. The use of rhetorical figures and devices in the language of advertising and the Arabic advertising, in particular, will be discussed in a detailed way. Advertisements are compound entities made up of different components, each of which will be defined in relation to its function and stylistic features. On the whole, this chapter will entail an overview of the advertising discourse aiming at introducing every single aspect of it to readers.

II.1.The Advertising Discourse

Danesi and Beasley (2002, p. 15) believe that advertising becomes a social discourse “because of the growing effectiveness of its persuasion techniques, advertising has become entrenched into social discourse by virtue of its widespread diffusion throughout society.”

There have been different views about the nature of advertising texts, is it considered to be a genre, a register or a style? Socio-cultural aspects of advertising should be taken into

account in order to consider it as a genre; since the latter is defined as “social events” (Wallace, 2003, p. 30). According to Swales (1990, p. 53), genre is a set of “communicative events which are socio-culturally recognizable.” These views indicate the emphasis on social aspects in genre analysis which distinguish genre from register. Others may categorize advertising as a register which is “a semantic variety of which a text may be regarded as an instance” or “a particular selection of words and structures” (Halliday, 1978, p. 111). This eliminates the socio-cultural elements in advertising and includes the lexical and the grammatical aspects used particularly in advertisements. Wallace (2003) says that categorizing advertising as a register excludes the ‘vital socio-cultural components’ among which is the ‘culturally recognizable language’. Culturally recognizable language enables us to recognize easily a given text as an advertisement throughout what are known as ‘schemas’; defined as “cognitive constructs which allow for the organization of information in long-term memory” (Widdowson, 1983, p. 34). Our schematic knowledge enables us to identify which language we are dealing with. For instance, commercial slogans can be easily recognized from the political ones. Gully (1997) gives the following example: Daz yaghsil akthar bayadhan - Daz washes whiter (Daz: a washing powder). He states:

When we see (the endline mentioned above), our schematic knowledge confirms that we are dealing here with the language of advertising, since in conventional discourse the comparative form should be linked to a following noun phrase, which is absent here. In this particular example, we may ask: Daz washes whiter than what? (Gully, 1997, p. 6).

El-daly (2011, p. 26) points out that advertising is “the most persuasive, influential and inescapable discourse of the 21st century.” Advertising has a special nature which has attracted many researchers to work on. However, these studies do concentrate on one or few aspects

and ignore the others such as those which pay attention to the advertising visuals without paying attention to language. El-daly (2011, p. 25) affirms that

Describing advertising as discourse is both more complex and more difficult (...). It must be borne in mind, then, that there is a danger of dilution in analysis which attempts to tackle too much. Discourse, especially discourse as complex as advertising, always holds out more to be analyzed, leaves more to be said. But this needs not to be a cause for despair.

The advertising discourse is the linguistic part of an advertisement, which describes a product or a service. Usually it takes the form of a text or a paragraph next to the products' picture. It attempts to convince the addresses and make them act to buy or try what is advertised for. It has a persuasive force due to its use of brief eloquent linguistic combinations, which aim to reach the audience by all means. Advertising discourse is, first, characterized by introducing the products through describing them. Second, the products are praised. They claim to be the best ever through listing their unique features, which other products lack. Third, the advertising discourse manipulates the pre-supposed customers through playing with words (puns) and sounds. Creating rhymes and rhythms to attract the audience attention is another advertising discursive function. Fourth, the advertising discourse cares about making the products' names, slogans, and logos memorable to guarantee their influence and sale.

Advertisements are characterized by their own style; they are different from other text styles. Style refers to "aesthetic preferences" (Biber and Conrad, 2009, p.2); that is, the total choices used in composing a text including: word choice (lexis), structures and rules of usage (grammar), graphology, and phonology. Advertisements are short and concise, poetic (namely, the slogans) and persuasive texts. Li (2009, p. 63) affirms that advertisements

generally are “Novel-designed, concise and colorful, (...) full of aesthetics and can be fast read in order to attract people’s attention as much as possible, and arouse readers’ strong purchasing desire and persuade them to buy the products.”

II.2.The Advertising Language

A glance at an advertisement on TV, in a magazine or a newspaper will show that the language of written advertisements is likely to differ somewhat from that of the ordinary language. What to say in advertisements and how to say it is submitted to some conventions and norms, which are “almost as subtle as those governing poetical expressions” (Davis, Lingham, and Roy, 1940, p. 424). Hence, it is impossible to confine the advertising language characteristics since it is of a constant changeable nature. The advertising language is concise; it is even referred to advertising as ‘the art of minimizing’. The sentences and the paragraphs are usually short and they focus only on the bright side of things (Lendrevie and De Baynast, 2014 cited in Aggoune, 2015), it has to be brief to achieve effectiveness. The words used in advertisements are not random but are favored or rejected after long hours of research debates and discussions. Hamade (2008, p. 43) adds that in “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.”

An advertisement style varies according to whom the advertisement is addressed. Advertisements about medical materials, for instance, differ from those of food. The former appeals to a particular class of people who are interested in selling or using these materials while the latter appeals to a vaster class. The class of readers or viewers, to whom the appeal is made, determines the style of the advertisements. Still, the language of advertisements is “vivid and forceful” (Davis et al, 1940, p. 425). It is also a common practice in advertising that the language employed is not always ‘correct’ due to its innovative vocabulary and

broken grammar rules. The language of advertisements is characterized by its linguistic deviations from the norm; it is characterized by a “selection of a linguistic item outside the range of normally allowed selections” (Ren and Yu, 2013, p. 86). Kannan and Tayagi (2013, p. 4) confirm this by stating that “Advertising language may not always be a ‘correct’ language in the normal sense. For example, comparatives are often used when no real comparison is made.”

Advertisements language includes a variety of techniques to grab consumers’ attention, establish trust, stimulate the desire for the product/service, and motivate them to act. “Most advertising is intended to be persuasive in order to boost patronage of idea, product or service” (Kenekukwu, Ezekiel and Edegoh, 2013, p. 952). Similar to poetry, the advertising language (namely, the advertising slogans) uses widely different figures of speech, rhymes and rhythms. Both of these discourses are known for their breaking rules of grammar, ellipsis and neologism and other variant stylish features. Vasiloiia (2009, p. 2) quotes:

The language of advertising frequently uses figures of speech and other stylistic devices that are considered typical of poetic language, such as puns, metaphors, neologisms, alliteration, assonance or rhyme. This bears witness to the high degree of creativity involved in advertising language

Another linguistic characteristic of advertisements is ‘intertextuality’; it is the “relationship between a given text and other relevant texts, texts encountered in prior experience” (Neubert and Shreve, 1992, p. 117). Hatim and Mason (1990, p. 120) define it as “texts [which] are recognized in terms of their dependence on other relevant texts.” Advertising text can be recognized on the basis of previous encountered materials of the same type. Symbolism used in advertisements inspires the would-be customers to think of particular images and meanings; for instance, the word *silk* or a picture of a *silk material* may express softness.

It is impossible to stop, here; advertisements' language is characterized by some non-linguistic features such as paralanguage, which refers to the non-linguistic elements of communication, and reinforces the linguistic advertising message. Signs, body language and sounds are forms of paralanguage, without which advertisements are incomplete. These paralinguistic elements are culturally bounded. Some advertisements cannot be understood by a foreign audience unless they share the same knowledge with whom the advertisements were originally made for. Prosody is also considered to be a part of paralanguage; it includes rhyme, rhythm and alliteration which can be clearly identified in advertisements' language (spoken and written) (Hamade, 2008). Along with these features, the advertising language may also be supplemented by means of graphics, pictures and symbols.

II.3. Advertising and Semiotics

“Words, of course, are [signs'] most familiar form—they stand for things, ideas, concepts, and so on. But signs have a number of other forms that we might consider” (Berger (2004) cited in Kappe Fokam, 2012, p. 51). Semiotics is concerned with the study of signs and symbols meaning and function. Advertisements are not purely linguistic, but rather a combination of linguistic and non-linguistic elements. Advertisements do not only present the products or the advertised items linguistically, iconic presentations (images, symbols and colours) are also used hand by hand with language in addition to sound. Thus, advertising would be an interesting research area for semiotics. Danesi and Beasley (2002, p. 27) summarize semiotics in advertising as the “study of the power of sound and sight.” They add that the focus of semioticians is on the meaning conveyed by advertising features and the way this meaning is generated. The first work carried out on this point was done by the French semiotician Barthes (1967) who analyzed advertisements messages. In his analysis of advertising from the perspective of sign theory, Barthes (1967) adopted the Saussurean

concept in semiology (the division of sign study into two levels: diachronic/synchronic), terminology: the signifier, the signified (physical dimension/conceptual dimension), and the signification (the different meanings which are generated by the combination of the signifier and the signified in a particular social situation, because signs bear their meanings through historical and social conventions) (Barthes cited in Danesi and Beasley, 2002). Barthes (1967) refers the importance of the application of semiotics in advertising to its contribution of understanding modern culture and its implications (cited in Danesi and Beasley, 2002). Accordingly, he believes that advertisements work because they show people how the ideal life is; this attracts and fascinates them. Consequently, advertisements influence their minds. He has also pointed out that the persuasion in advertising is achieved through the combination of different factors (i.e. the use of specific words, images, colours, etc.), those elements “form the vocabulary of persuasion in advertising” (Barthes 1967 cited in Danesi and Beasley, 2002, p. 27). Conard adds “he who wants to persuade should put his trust not in the right argument, but in the right word. The power of sound has always been greater than the power of sense.”

Danesi and Beasley (2002) believe that the semiotic analysis of advertisements should be done through answering these questions: what are the observable signifiers of the ads? What are the signifieds that those signifiers suggest? And what signification systems are generated?

II.3.1. Images/Pictures in Advertisements

According to Ashton (2003 cited in Abu Shehab, 2011), images in advertisements are expressive and attractive entities because people are attracted first by images. Images hold meanings as they may transmit them better than words themselves. The use of images has been heavily employed in advertisements for countries whose illiteracy level was so high. Arens et al. (2009, p. 350) state: “in advertising what is shown is just as important as what is

said- sometimes more- [a visual element] carries at least half the burden of communication.” Thus, when signs and symbols are used, few words are needed since they are usually used to carry half of the intended meaning.

In short, the use of pictures, symbols and colours is so pivotal in advertisements. Advertisers and translators should be aware of this issue. An inaccurate sign may transmit wrong or inappropriate messages in the target market. A famous example of inappropriate use of images in advertisements refer to an American company which has introduced its new product (baby milk), which carries a picture of a smiley baby on its package in different countries. The product sales in Africa were so low. Only later the company realized that the companies in Africa used pictures on labels to denote what is inside, as a result of Africans illiteracy. This problem could be overcome if the right picture was used (milk). Moreover, having a clear idea about the target market is essential for effective advertising campaigns.

II.3.2. Symbols in Advertisement

People from different countries and cultural backgrounds perceive things differently. Animals, flowers and colours are symbolic items, which carry a meaning or symbolize something abstract by something concrete. Such elements should be placed in the right context. Colours are an example of symbols used in advertisements; each colour delivers a meaning which may differ from one culture to another though some colours have similar meanings. Gold in Algeria or France, for instance, expresses decoration, light, and luxury, while it expresses money, wealth and luminosity in the United States and Canada (De Bortoli et al. 2001, as cited in Kappe Fokam, 2012). By using bright colours, noises, musical sounds and motions, it can be said that the prospective customer's attention might be fifty per cent drawn. These tiny details will truly affect consumers' perception and appreciation towards a product, mainly, if they are misused. That is why, translators should be aware of these notions

and the assumptions they hold in order to produce an appropriate advertisement for the target audience. Semiotics helps both copywriters and translators deal with these elements in the advertising context.

II.4. The Arabic Advertising Discourse

So many interesting features have been identified in the Arabic discourse of advertisements such as the use of a mixture of language levels (i.e. a mixture of standard Arabic, dialect and sometimes the second language of a particular society where the advertisement is presented). Gully (1997) has researched the Arabic advertising discourse. He states his findings as follows: “there are a number of identifiable patterns of language-level mixing in Arabic advertisements. Most of these occur in television commercials, although a limited number has been found in written advertisement” (Gully, 1997, p. 9).

Gully (1997) prefers to use the term code-mixing for the language-level mixing, in Arabic advertisements, rather than code switching for he agrees with the following definition, “(code-mixing symbolizes) a somewhat ambiguous situation for which neither language on its own would be quite right. To get the right effect the speakers balance the two languages against each other as a kind of linguistic cocktail” (Hudson 1996, cited in Gully, 1997, p. 8). Holmes (1993) prefers another term to code-mixing; it is ‘metaphorical mixing’. Accordingly, the former may imply a sign of incompetence on the speaker’s part, while the latter takes place when the speaker aims at upgrading his/her speech level to show a higher standard of education or linguistic ability in speech situations, where “each of the codes represents a set of social meanings” (as cited in Gully, 1997, p. 8). As far as the use of code-mixing in Arabic advertisements is concerned, it can be used to achieve an effective memorable message which aims at targeting different social classes. Gully (1997, p. 8) states: “the sudden switch to a

foreign expression, for instance, may be the most effective means of conveying the connotative intent of a particular advertisement.”

Code-mixing/metaphorical switching is represented in Arabic advertisements by the use of Standard Arabic through the entire advertisement and the use of dialect in the slogan. This is more common in commercials which advertise products of a scientific nature where specific scientific terms are used in standard and formal mode. Gully (1997) believes that the formality and the use of standard version of Arabic equal the use of scientific-sounding terms. Both of them fascinate the audience and create an impressive effect. He adds that the use of dialect, mainly, at the end of an advertisement is advantageous, because it is the part which constitutes of the necessary information (the product qualities). Gully (1997, p. 10) reports: “the advantage of using [dialect], however, in the final voice-over is that interrelates directly to what perhaps concerns people most: cost and value for money.”

The use of code-switching has also been noticed in Algerian advertisements, where the Algerian dialect meets the Standard Language (Arabic) or the Second Language (French). This can refer to the nature of the Algerian society where Algerians seem to use Arabic-French switching very frequently. Moreover, the mixed codes used in advertisements attract the youth, whose code becomes a mixture of different languages. Here is an Algerian example of code-switching in advertisements:

Djezzy: la vie عيش [i:sh la vi:] (live life)

In this example, the copywriter has used two codes, the former is dialectal (عيش) while the latter (la vie) is French (the Algerians’ Second Language). It is meant by this slogan that using this phone card (Djezzy) allows you to afford as many calls as you want without spending too much money. Thus, save your money and live happier. Though it was possible to use (عيش الحياة) [i:sh al-.haya:t], it was preferable to use the version above. ‘la vie عيش’ seems

closer to the Algerians' code as it shows more expressiveness (the use of 'la vie' implicates the meaning of a luxurious life), attractiveness and memorability (this slogan becomes a popular expression in the Algerian dialect known and used by everyone and everywhere). So, by selecting the colloquial word (عيش) for "live" in preference to, say, the Standard Arabic equivalent "عش", the copywriter immediately enters the daily world of the consumer. This expression "la vie عيش" has further significance since it also bears the idiomatic meaning "enjoy life and seize opportunities". Such slogans become part of the colloquial register of their source audiences, and, thus, become a part of the mass culture. Good slogans tend to be memorable; they are designed to "form long-time associations" (Mopossoba, 2007 in Dimo and Colenciuc, 2010, 173). The most successful slogans are those which become a part of a particular speech community. Dimo and Colenciuc (2010, p. 173) state: "the most successful of them (slogans) become part of the source-language colloquial register of a speech community, can be attributed to (reality)." The use of foreign words in Arabic advertisements is so common; however, this can affect the market either positively or negatively. Hamade (2008, p. 48) says:

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. Sociolinguistic analysis of advertisements can comprise different language phenomena: code switching, bilingualism/multilingualism, linguistic borrowing, etc. Another characterizing feature in the advertising discourse is the application of individual style and disjunctive grammar (the advertising discourse includes minor non-finite clauses which require non-finite predicator 'verb') which are contrastive to 'conventional discursive usage'.

Disjunctive clauses are independent clauses which may comprise single nominal or single adverbial groups of words which function independently. Leech (1966) says that these single groups of words (nominal or adverbial) may consist of a single word. He (as quoted in Gully, 1997, p. 21) states: “these groups may in turn consist of a single word. In other words, there is no limit to the simplicity of a grammatical unit.”

In advertisements, grammatically incomplete statements do not need a verb as an essential element to be formed, e.g. “incomparable quality . . . unbeatable price”, “stylish and trendy for every occasion” El-daly (2011, p. 40). Leech (1966) analyzes the advertising discourse and mentions the application of rhetoric as a characterizing feature. He believes that parallelism, alliteration, rhymes and rhythms are the most recurrent rhetorical techniques in advertisements (El-daly, 2011). El-daly (2011) has also analyzed the Arabic discourse of advertising in the light of these three reoccurring techniques.

II.4.1. Alliteration

The repetitive use of the same initial consonants or a cluster of consonants at the beginning of words. The use of alliteration in sentences makes them rhythmic. El-daly (2011, p. 41) illustrates this device in the following example:

Snack ...il-wayfir ish-shaeiyya ish-shahiyya min ka:dbiri [Snack ...the naughty, tasty wafer from Cadbury]

II.4.2. Parallelism

Parallelism in writing refers to balance and equality. It is a technique which is considered to be “a cohesional factor in advertising language” (Leech, 1966 as cited in El-daly, 2011, p. 39). It involves the repetition of the linguistic patterns to emphasize the

products'/services' qualities. El-daly (2011, p. 39) states: "The main effect of this device would seem to be a reinforcement of the qualities of a product in an almost mnemonic fashion through a repetition of linguistic patterns." For example,

Iqti sadiyya hina tashtarehaa	'economical when you buy it'
Iqti sadiyya hina tastakhdimuhaa	'economical when you use it'
Iqti sadiyya hina tab ouhaa	'economical when you sell it'

II.4.3. Rhyme and Rhythm

In many advertisements, the rhyme effect is achieved by a combination of long vowel plus a consonant at the end of each line or each half of a two part slogan. For example,

Kull al-taqdir fi jawdat al-tahdir [(Your guests) appreciation comes entirely from the quality of preparation]

The rhyme, here, is created by the long 'i' vowel plus the final syllables of 'taqdir' and 'tahdir' as well as the morphological symmetry of the verbal nouns. Rhyme and rhythm are poetic techniques which are used by copywriters, through the use of morphologically similar words and words ending with long vowels plus a consonant or a cluster of consonants (El-daly, 2011). For example,

Min al-inaya li I-himaya [From care to protection]

II.5. Rhetorical Devices/ Figures of Speech in the Advertising Language

One of the ways of increasing the potential impact of advertisements is the use of figures of rhetoric, which deviate from what is usually expected in language. "A rhetorical figure occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content and the deviation conforms to a template that is invariant across a variety of content and context"

(McQaurrie and Mick, 1996, p. 2). This quotation considers rhetorical figures as deviations only at the level of form but not at the level of content. However, deviations such as misspelling or grammar mistakes are not considered rhetorical figures, McQaurrie and Mick (1996) call them 'failure of expression' because figures deviate but not err.

Advertising is a suitable field where rhetoric can be discussed since rhetoric is the study of effective speaking/writing, and the art of persuasion. "The purpose of advertising is not only to inform but to persuade. Rhetorical devices, artful deviations that put a twist on the familiar, are frequently found in advertisements" (Gail and Eves, 1999, p. 39). The main effect behind the use of the rhetorical devices in advertisements is to reinforce the advertising message. Simile, metaphor, personification, pun, hyperbole, euphemism, antithesis, irony, neologism...are common techniques adopted by copywriters and advertisers to represent the deviant and forceful form of expressions. They help imprinting the advertising message in the consumers' memory. The use of the present tense, the short sentences, simple colloquial language, code switching, the avoidance of negatives, the use of imperatives, humour, etc... are other examples of the rhetorical devices used in the advertising language. Gail and Eves (1999) carried out a research to report on the effectiveness of advertisements, which use rhetorical devices compared to those that do not. The study covers the advertisements' performance at two levels: recall and persuasion. The results show that the advertisements displaying rhetorical figures perform better in terms of recall and persuasion than those which do not.

It does not sound absurd that the language in advertisements is chosen to leave something in the consumers' minds. To serve their persuasive purpose, almost all advertisements are consisted of figures of speech (linguistic aspects) in accordance with the psycholinguistic models of human language related to psychological processes (perception,

storage, etc.). In fact, “Everylinguistic element of an advertisement’s text is now chosen based on intricate psycholinguistic models of human language processing” (Leetaru, 2001, p. 2). Most probably, the success of English advertisements has much to do with word choice and the employment of rhetorical devices. Rhetorical Devices are so frequently used in English advertising and empirical analyses have shown that they are an effective means of persuasion.

II.5.1. Rhetorical Devices/Figures of Speech in the Arabic Advertising

Similarly to the English advertising, the Arabic one (e.g. Algerian advertisements) tends to deploy such figures in an attempt to produce an effective message. The following part discusses some of the common figures of speech in the Arabic advertising (Algerian advertising).

II.5.1.1. Antithesis

Antithesis is the existence of two contradicted ideas or concepts in a parallel phrase or grammatical structure. According to Cuddon (1999, p. 46), this rhetorical device is “fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings.” For example,

‘Mio bébé’ su:ma seri:ra a djawda kebi:ra [‘Mio bébé’ high quality and low cost]

II.5.1.2. Euphemism

Euphemism is the use of agreeable and less offensive expressions instead of the ones which may be unpleasant or unacceptable for the viewers/readers. In Postman’s words (1976, p. 74), euphemism is “an attempt to give prettier term to an uglier reality” (as cited in Pop, 2010, p. 129). In advertising, this figure is used to avoid impoliteness, calling names of other competitive companies or unpleasant and painful realities. For example,

Mu:ka:ranattan bi:almantu:ja :t al oukhra : ‘le chat’, ala:fđ̄a:l fi al djaza ?ir [Compared to other products, ‘le chat’, is the best in Algeria]

In this advertisement, the use of ‘other products’ is done to refer to other similar existing products in an implicit way.

II.5.1.3. Hyperbole

It refers to the use of extravagant or exaggerated statements. Barnali (2015, p. 982) defines it as follows: “hyperbole is a deliberate overstatement or extravagant exaggeration of fact used for producing a serious or comic effect”. For example, mantu:jet ‘Amine’ tkhalli:kum daiman ferhani:n [‘Amine’ products make you always happy]

This advertisement claims that these products (a chewing gum as one of these products) guarantee a timeless happiness for its consumers. This overstatement is a hyperbole.

II.5.1.4. Metaphor

Metaphor is an indirect comparison between two things which seem to be different. Fadaee (2011, p. 21) defines it as: “a comparison of two different phenomena which share some common points”, as he illustrates it ‘the costumer is king’.

II.5.1.5. Neologism

The introduction of new words which could be totally novel, borrowed (loan words) or refer to an existing word that has been assigned for a new meaning. Lehrer (2003, p. 369-70) believes that:

One common explanation given for the introduction of new words in a language is to provide new names for new things and processes [...] they create more

effort to interpret. [...] neologisms appear in contexts where their interpretation is usually obvious, and when it is not obvious, either a definition or explanation is provided.

e.g. Ka:hweht Romao, wa yadu:m algu:sto [Be always in a good mood with Romao coffee]

The word ‘al-gu:sto’ in the slogan above is an example of neologism in advertisements. It is a loan word derived from Greek (gousto). In fact, this word delivers a distinct meaning (which is taste) from the one used, here (good mood). A lot of such novel words, used in advertisements, have become common expressions where they have been marketed.

II.5.1.6. Personification

Pugsley (1990, p. 56) defines it: “The attribution of human characteristics or feelings to non-human organisms, inanimate objects, or abstract ideas.” An example is the mobile telephone network ‘Nedjma’:

Nedjma, asma? annu:r elli fi:k [Nedjma, listen to the light in you]

In this example, the verb ‘listen’ is associated with ‘light’ which can never be heard.

II.5.1.7. Pun

As with wordplay, pun is the use of one word with dual meanings (polysemy) or the use of words with the same sound but different meanings (homonymy). Pun involves a play on words which is often used for ambiguous or humorous effect (Cuddon, 1999). For example,

Tabba? ‘Nedjma’ (star) elli đđawwik [Follow ‘Nedjma’ (star) that lightens you]

In this example, two possible interpretations can be borne; ‘Nedjma’ may mean ‘the star’ or the brand name of the mobile phone network.

II.5.1.8. Simile

Simile refers to the comparison made between two different things, which have some features in common through the use of comparative particles in explicit simile, or the omission of these particles in implicit simile. In Cuddon (1999, p. 657) words, simile is “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor [...] where the comparison recognizable by the use of the words ‘like’ or ‘as’”). For example, in an Algerian coffee advertisement, a father compares his love for this coffee to his love for his son using the comparative particle (ki: ma, ‘like’ in English).

Son: Thab had al ka: hwa, papa? do you like this coffee, dad?’

Father: **Ki:ma** nehabbek anta/ ‘**Like** the way I love you’.

In fact, it does not seem surprising that the use of figures of speech in advertising is one of the most significant means of attracting attention and persuasion. Such figures result in artful expressions with special effects.

II.6.Components of Advertisements

Advertisements are promotional pieces which include different elements. Each of which is a necessary part for a successful marketing campaign.

II.6.1. The Headline

II.6.1.1. Definition of a Headline

Arens, Arens and Weigold (2009, p. 653) define headlines as: “the words in the leading position of an advertisement – the words that will be read first or that are positioned to draw the most attention.” So, headlines are the words that will be read first as they are situated in the first positions to get more attraction.

II.6.1.2. The Function of Headlines

Experts in the field believe that headlines are extremely important elements in advertisements. Headlines should not be underestimated for they indicate the products names, which are essential information for consumers. They should be stated in a clear way, still ambiguous headlines can be elaborated if an image/a picture is added.

II.6.1.3. Types of Headlines

According to the type of information they hold, headlines are of different types: *label*, *informative headline*, and *provocative Headline*. Label is the headline which identifies the name of the product. An informative headline gives information about a product; usually it explains its attributes. A provocative headline is the headline used in arousing curiosity among the viewers. It insists on the viewers to read. Additionally, direct and indirect headlines are major types. The former introduces and focuses on the brand name, while the latter provides relevant information about the positive effects of the advertised product. Indirect headlines do not focus on the brand of the product; that is why, they are preferred to direct headlines for they successfully draw the attention of consumers to as much information as possible (Wells, Burnett and Moriarty, 2000).

II.6.2.The Body Copy/Advertorial

II.6.2.1.The Body Copy and its Function

It is a set of logically connected sentences, telling about the whole story of the product or service that a marketer wants to communicate. The body copy, simply, expands the headline thoughts and covers the features, benefits and utility of the product. The advertorial, or “the text of an advertisement” (Wells et al., 2000, p. 326), should be attractive, simple, credible and clear in order to be effective (Arens et al., 2009). Ashton (2003) introduces the following hints for copywriters in order to produce an effective advertorial:

- It should focus on the products’ benefits.

- It should include images for more attractiveness.

- It should address the consumers directly by using such words ‘you’, ‘yours’ and raises questions for consumers to make them more involved (as cited in Abu shehab, 2011).

According to Guidère (2000), the body copy is a lexical and a syntactic entity which can be analyzed through two different levels:

At the lexical level: the vocabulary used in the body copy is chosen carefully. Lexis is paid a great attention due to time and space constraints. In advertorials, too much is to say in little space and time.

At the syntactical level (structure): advertising designers and copywriters focus on the use of the most beautiful and eloquent expressions, in addition to powerful arguments. Guidère (2000) says that the advertising text is full of different text types. His analysis for a text of a shaving machine advertisement reveals that the text was informing, arguing, comparing, describing, explaining and using hyperbole...all at once.

II.6.3.The Slogan

II.6.3.1. Definition of an Advertising Slogan

An advertising slogan or a catchy phrase is an attractive message designed for a company, a product or a service in order to catch customers' attention, and communicate the reason why a customer would want to make a purchase. Guidère (2000) defines an advertising slogan as a brief catchy expression. Sherif (1937, 450) considers a slogan to be “a phrase, a short sentence, a dictum, which intentionally or unintentionally, amounts to an appeal to the person who is exposed to it to buy some article, to revive or strengthen an already well-established stereotype, to accept a new idea, or to undertake some action” (as cited in Wojciech, Falkowski, and Lee Kaid, 2000). This particular component carries informational and communicative messages. It aims at creating a persistent image for a company or a product and provides continuity for brands. The advertising slogan should attract the consumers' attention, it should be “short, simple, memorable, easy to repeat, and helpful in differentiating the product on the market” (Burešová, 2008, p. 9).

II.6.3.2. The Function of Advertising Slogans

The main role of advertising slogans is to remind target customers of the product and encourage them to purchase it. Ke and Wang (2013) believe that an effective slogan should bear an attentive value, memorability, readability, and selling power. The attentive value refers to the important effect that must be triggered by the advertising language of the slogan, a chosen language makes of the slogan memorable, and, therefore, functional. They add that readability of a slogan, which comprises simplicity, colloquial style, and familiar vocabulary, guarantees the memorability of the slogan. In addition to that, the advertising slogan should

create a desire in the presupposed consumers; this means that the slogan must be forceful and enticing.

Jefkins (1985) points out that in advertisements priority must be given to content rather than form. To make a slogan, it is essential for copywriters not only to focus on how to make it sound good and showing one's eloquence and intelligence, but it is also necessary to cite primarily what is called for in a melodious way. Jefkins (1985) says that it is important for a slogan to: "clearly state what the advertisement is about than to be clever, but if the slogan can accomplish both, all the better" (as cited in Ke and Wang, 2013, p. 276).

Translators, on the other side, are required to look for different ways to produce the similar pragmatic effect of the source slogan (SS) in the TL. That is, the slogans' translation must take into account the originally intended meaning (content) and form of the ST so as to transmit it appropriately and guarantee its effect.

II.6.3.3. Stylistic Features (Linguistic Aspects) of Advertising Slogans

Advertising slogans are most often made in a stylistic way. A number of their main features at different levels (graphic, phonological, syntactic and lexical) will be outlined as follows:

II.6.3.3.1. Stylistic Features at the Graphic Level

Some of the English slogans are capitalized, especially those that include initials. As for the Arabic slogans, they look like attractive short titles and they use punctuation. Arabic advertisements do not care about the way their slogans are written, highlighted or not, this is not the matter. However, the way an advertising slogan is presented is very important. It should attract attention and impress readers or viewers. For example,

Toyota: I Love What You Do For Me (an English slogan)

Downy: ...انتعاش يدوم ويدوم... / inti:ʔ a: sh yadu:m wa yadu:m... (an Arabic slogan)

Unlike Arabic, capitalization is a main graphic feature for English slogans. It helps achieving an emphatic effect.

II.6.3.3.2. Stylistic Features at the Phonological Level

Impressive advertising slogans should be ear-pleasant and sound good. It has been claimed that advertising slogans are comparable to poetic texts as they apply some of the mnemonic devices, which are used in poetry (rhyme, rhythm, alliteration). These mnemonics are techniques which make the memorability of the slogans last for long in the consumers' minds (Vasiloaia, 2009). Here are some examples of English and Arabic successful rhymed advertising slogans:

Heinz: Beanz meanz Heinz.

Pringles chips: Once you pop, you can't stop.

Coca-Cola: افتح تفرح [iftah tifrah] (Open happiness)

Pert plus: شعر جذاب بلا عذاب [cha: ʔr dzda: b bila ʔadab] (fuller hair. No fuss)

A slogan can be just one word or a set of non-connected words. It can be rhymed as well as not. Strong meaningful words can convey what a well-made sentence can and should do. For example,

Bonex: نظافة...رائحة... توفير [Nadafa...Raʔ i:ha...Tawfi:r]

Jaguar: Grace, Space, Pace

Fila: Functional...Fashionable...Formidable

The use of rhyme is favorable to obtain an effect pleasant to the ear. The phonological techniques in advertisement slogans pose a challenge for translators of advertisements. The translation of those slogans, mainly, their literal translation may lead to the disappearance of the source slogan's aural effect as well as its rhythmical organization in the target version. For example,

'Fila: Functional... Fashionable... Formidable'

فيللا :عملية... أنيقة... رائعة

This slogan refers to Sport Garments Company. It has been rendered into Arabic as: 'فيللا :عملية... أنيقة... رائعة'. The literal translation for this alliterated slogan has led to a loss of the originally intended alliterative effect in the target Arabic version. A sort of creativity is recommended so as to deliver an aural effect and a rhythmical organization closer to the SS, whenever possible.

II.6.3.3.3. Stylistic Features at the Syntactic Level

Guidère (2000) says that advertising slogans usually follow this order; nouns are first because of their importance, then, adjectives. Verbs and adverbs are rarely used. Verbs are preferably avoided in slogans as they may place constraints on time. Advertisements most often use the present simple to refer to the present and future (Leech, 1966 cited in Pilátová, 2015). The most frequent grammatical structure noticed in French slogans is the use of complements, (x *de* y), e.g. "L'esprit de Chanel", "L'audace de choisir sa route" (Guidère, 2000, p.111). However, the pattern(x *is* y) is mostly used to make advertisement slogans in English: "Life's good", "Life's innovation", "It is everywhere you want to be". In addition, *phrases* are highly used in English slogans; they can include any phrase type: verb phrase, noun phrase, prepositional phrase, adjective phrase, e.g. "Think different", "Beyond expectation". These sentences are grammatically incomplete; nevertheless, they express a

complete idea. The Arabic slogans, on the other hand, are characterized by their diversity and average length. Every day sentences are also used, they are powerful and easy to remember. Imperative verbs are highly inserted. Noun and verb phrases are also used, for example:

الحياة حلوة (al haya: houlwa) (Life's Good)

الحياة أسهل (al haya: Ashal) (Life's easy)

تول القيادة (tawala al kia:da) (Drive)

Furthermore, the use of interrogative sentences or questions is so common. Such sentences are used not to look for answers, but rather to point out something indirectly. Therefore, it is common to suggest the advertised product as an answer and highlight it more. These sentences are used for a rhetorical effect as to arouse consumers' doubt and curiosity, get them more involved and influence their thoughts (Pilátová, 2015), e.g. "Are you Polo?", "Have you driven a Ford lately?", "Chku:n ma ja?raf ka:hwat 'Neziar'?" "Who does not know 'Neziar' coffee?"

Due to the negative effect that can be carried by negative statements, they are less used. Once they are used, a positive phrase should be inserted to change the effect, e.g. "Don't just do it, do it better..."، "لا مزيد من الدموع بعد اليوم"، "لن تخذلك أبدا".

Moreover, imperative and suggestive sentences are among the common features of advertising slogans. Imperative sentences give a command or make a request (Pilátová, 2015); it is a direct way to make the consumers feel involved and to persuade them as if it is a piece of free advice or a gentle request, e.g. "Let's make things better", "Just Do It", "جربيه واكتشفي الفرق"، "Don't leave home without it".

In addition to that, incomplete sentences are highly used in advertising slogans and advertisements, in general. Meyers (1994 cited in Pilátová, 2015) refers this to the use of visuals and pictures which contribute to transmit the full meaning, this makes the copywriters adhere to the space and time constraints. Elliptical sentences are so common in advertisement slogans. While half of a sentence is introduced, the other one is so obvious that it is left out. Verbs are the most omitted part; nonetheless, subjects and objects can be left out, too.

For example, ‘All the biggest stories’ is a slogan of a new released magazine. The verb and the object are omitted in this sentence; the complete sentence could possibly be ‘All the biggest stories are in this magazine’.

The slogan “إلى أبعد مدى” is of a car brand. The sentence is incomplete; the verb and the subject are omitted. The whole slogan could be “السيارة التي تأخذك إلى أبعد مدى”.

“Portsmouth to Cherbourg in minus two hours”, this slogan is of a Ferry service. The subject is left out, here. The slogan could be “Our ferry service can help you travel from Portsmouth to Cherbourg in minus two hours”. The omitted part does not affect the meaning of the slogan; however it highlights the speed of this service. The obscurity and the ambiguity made by the omission of some sentences’ parts is the reason behind the beauty and the strong effect of some slogans.

The present tense is the tense mostly used in English and Arabic advertisements, since it “implies universal timelessness”. Xiaosong (2006, p. 5) states: “Almost all the ad slogans use simple present tense to satisfy the customer’s desire to know the present state of the product he wants to buy. But there is another aspect of the simple present: its implication of universality and timelessness.”

Here are some examples: “Diamond **is** forever”, “Nothing **Runs** Like a Deere”, “تألقي بتقديم أحلى طيق” [ta?alaqi: bi taqdi:m a:hla tabaq]. Besides the simple present, the present perfect is preferably used in order to focus on the producers’ reliability as it expresses their long experience in the field, e.g. “We’ve solved a long standing problem”, “We’ve taken our drink in many ways but always seriously”.

Similar to the English slogans, the Arabic ones have also the tendency to express the producers’ reliability and long experience in the field through the use of tense in association with words such as: ...مازلنا , طالما, دائما. Another prominent feature in advertising language is the use of comparatives and superlatives so that to persuade consumers that a particular product is better than another or is the best.

II.6.3.3.4. Stylistic Features at the Lexical Level

Simple non-sophisticated words are intensively employed in advertisements since they are oriented to people from different social classes; “technical terms are seldom used in advertisements, even if the product is sophisticated” (Aiwei, 2010). Basically, words in advertisements can be categorized into: common words used in our everyday life (thirst, hunger, beauty, luxury, comfort, etc...) and general words under which the products can be classified (transport services, perfumes, drinks, food, medicine, electronic tools, etc...). Technical and scientific sounding words are present not only in slogans, but also in advertorials. Advertisements of electrical instruments such as mobiles, cameras and so on include such terms which aim to leave a strong impression on the viewers and readers. Here is an example:

Just as there is a multitude of ways to see the world around us, there is one camera that puts all the possibilities within our reach. The Olympus IS-1000. Its sleek, revolutionary All-In-One design. The built-in 35mm-135mm 4x power zoom lens equipped with ED (Extraordinary Dispersion) glass. A powerful built-in flash system rated at GN20 and a spectrum of features so extensive photographic creativity is at your command.

The example illustrates the use of technical words which cannot be understood by public. Such lexis are generally avoided or simplified in advertisements in order to communicate simple and clear messages. Disregarding the language in which the slogan is made, advertising slogans always use positive and inviting words. Here are some of the most used adjectives in Arabic and English: رائعة، منعش، جميل، غني أفضل، جودة، أفضل... New, free, instant, great, fresh, extra, rich, good, effective..., e.g. 'لبشرة رائعة دوما'، 'الأفضل على الإطلاق'، 'Eat fresh', 'Life's good'.

Another lexical aspect is the use of negation; 'no', 'none', 'never', 'nothing', 'the only', 'unique' are almost all the possible negative words that can be used in advertising slogans. They highlight the uniqueness of the product and its high quality. For example, 'لا شيء يضاهي سيارة نيسان الجديدة', 'Never has a perfume such emotion', 'Like no other'.

Copywriters often select the vocabulary which implicates favorable connotations so that they establish a positive attitude for consumers towards the advertised product. Advertising slogans tend to use some aspects of real speech such as colloquialism and everyday expressions. Linghong (2006, p. 73) summarizes some of the lexical features of English advertisement slogans as follows: "advertising English boasts rich and colorful vocabulary. Its most important lexical features are the use of monosyllabic verbs, weasel words, favorable words, personal pronouns compounds, neologisms, etc...."

Most often the pronouns: ‘You’, ‘we’, ‘us’ are highly used in advertisements. Their use shortens the distance between the producers and consumers, as if the producer or the ad is addressing consumers face to face, making sincere promises and honest recommendations. These pronouns “help create a friend-like intimate atmosphere to move and persuade the audience” (Barnali, 2014, p. 27). Li (2009) confirms that:

This use of personal pronouns obviously sounds like face-to-face talk, making the conversation warmer, more friendly and trustable in tone, and finally strengthens the appeal to the readers. Reading the advertisement, the readers may probably be persuaded and stimulated and finally agree with what the advertisement says with strong desire for purchasing (Li 2009, p. 64-65).

Here are some examples:

Ford: The choice is **yours**. The honor is **ours**

Hyundai: Always there for **you**

Fed ex: **We** live to deliver

Avis Rent a Car: **We** try harder

The use of both of the pronouns ‘we’ and ‘us’ (‘نحن’ and ‘نا’) is shown in Arabic advertisements as well, e.g.:

SCC: نحن بعون الله نرعاكم

Ponds: نقدم لك الأفضل

Thane Delivering Agency: إرضاءكم غايتنا

Additionally, the ability to create new words or to use old ones with new meanings is another lexical feature in advertisement slogans. Neologism refers to the constant development in language and society. Words' novelty and multiple meanings succeed in attracting the consumers; English advertisements are so known by this device because of the English language flexibility (Aiwei, 2010). Similarly, Arabic advertisements tend to create new words which are often English 'Arabized' words, e.g. خليك كول على طول، عدل مودك.

At last, code switching and code mixing are other important features to be noticed in original Arabic slogans and even in translated ones. Recently, there has been an increase use of foreign languages in advertising. It has been noticed that the English language is heavily inserted in non-English advertisements. This is done based on the assumption that distinct consumers are capable of understanding the English language, or that they will be so attracted to it. This practice becomes a persuasive aspect in advertising. Hence, multilingual advertising becomes a trend. The examples given show the multilingual communication in advertising, which is defined by Kelly-Holmes (2005, p. 10) as: "the appearance of a number of languages [...] in a market-discourse situation."

Conclusion

Advertising is based on the assumption that the intended meaning of advertisers is to persuade the viewer to perform a purchase or believe in an idea. Advertising language is a language of appeal. In order to convey persuasive messages, the advertiser's choice of words is not random but rather very cautious and skillful. The insertion of rhetorical figures would allow advertisers to communicate their intended messages, thanks to the persuasive impact of those devices. This makes the advertising discourse so loaded, rich and unique as a fertile area to investigate. The advertising language tends to be simply-structured, visually or symbolically enhanced, clear (clarity of the message) and economical, as it uses the minimum

amount of words to express an idea in a limited space and time (i.e. it tends to say little but to mean much).

Similar to other advertising discourses, the Arabic advertising discourse is characterized mainly by the use of code mixing (Arabic and French in Algerian advertisements), disjunctive grammar and unlimited number of rhetorical figures (such as: alliteration, parallelism, rhyme and rhythm, which are recurrent techniques). However, the Arabic language which heads for being highly eloquent, poetic and redundant raises a query whether to maintain its features and beauty of the expression or be adapted to satisfy the need for condensed and compact advertising messages?!

Chapter Three

Translation and Advertising:

Translation Strategies Used in Translation of Advertisements

Introduction	65
Section One: Translation	66
III.1.1. Translation: An Overview	66
III.1.2. Translation Theory/ Translation Studies: A Historical Overview	67
III.1.2.1. The Early Period	67
III.1.2.2. The Second Period	68
III.1.2.3. The Third Period	71
III.1.2.4. The Fourth Period	72
III.1.2.4.1. Theory of Context	72
III.1.2.4.2. Theory of Equivalence	72
III.1.2.4.3. The Skopos Theory	83
III.1.3. Types of Translation	85
III.1.3.1. Literary Vs Non-literary Translation	85
III.1.3.2. Specialized Translation	87
III.1.3.3. Economic/ Business/ Marketing/ Commercial Translation	89
Section Two: advertisements' Translation	90
III.2.1. Advertising and Translation	90
III.2.1.1. History of Advertisements translation	90
III.2.1.2. International Advertising and Translation	92

III.2.1.3.Strategies for Translating Advertisements	95
III.2.1.3.1. Strategies for Translating Advertisements According to De Pedro (1995)	96
III.2.1.3.2. Strategies for Translating Advertisements According to Smith and Klein- Barely (1997)	97
III.2.1.3.3. Strategies for Translating Advertisements According to Jettmarová (1997)	100
III.2.1.3.4. Strategies for Translating Advertisements According to Al-Sherhari (2001)	101
III.2.1.3.5. Strategies for Translating Advertisements According to Guidère (2000, 2001)	102
III.2.2. Advertisements: Are they Adapted, Translated or Rewritten?	105
III.2.3. Strategies to Translate Some Advertisement elements	108
III.2.3.1. Strategies to Translate Headlines (Brand Names)	108
III.2.3.1.1. Transference	110
III.2.3.1.2. Transliteration	110
III.2.3.1.3. Adaptation	111
III.2.3.2. Strategies to Translate Advertorials (The body Copy)	113
III.2.3.2.1. The Text	113
III.2.3.2.1.1. Word for Word Translation	114
III.2.3.2.1.2. Adaptation	115
III. 2.3.2.1.3. Paraphrase	116
III.2.3.2.2. The Image	116
III.2.4. Faithfulness and Loyalty in Advertisements' Translation	118
III.2.5.The Status of Arabic in Advertisements translation	120
Conclusion	121

Chapter Three

Translation and Advertising:

Translation Strategies Used in Translation of Advertisements

Introduction

Owing to the dominance of the American products and those of the English-speaking economic forces that we import from, translation of advertisements, today, is as important as advertising itself. This fact is an indication of a demand for English-Arabic translation services in this area. Hamade (2008, p. 59) declares “coming across the same advertisement translated into several languages repeatedly only reassures us of the existence and absolute need for translators in the advertising field.” In fact, the international advertising strategies determine the importance of this translation. Globalization proponents believe in no need for this kind of translation, they support the standardization of advertising (products, services...) as well as the standardization of all other sorts of communication. On the other hand, the opponents of globalization, who look for protecting one’s local and specific culture, encourage translation of advertisements taking into account the culture of the target audience.

This chapter is divided into two sections. The first section will provide a brief sketch of some approaches to translation and the study of translation in roughly the last fifty years, with particular attention to the changes of emphasis that have occurred. This section is not going to give a comprehensive overview but merely an outline of some key ideas and development through history, which is going to be demonstrated through different periods. Different types of translation will be presented as well, among which is the translation of

advertisements. The aim is to introduce a translation genre which is worth mentioning as the world's business activities and commercial exchanges are getting greater; this fact enhances the need for translation and translators in this area. The second section, on the other hand, will discuss advertisements' translation through the following points: the history of advertisements' translation, when did it first come out? The international advertising and translation, also, the strategies used by translators to target other cross-border markets will be introduced in this section, then, the strategies to translate headlines and the advertorials (body copy) will be talked over. Moreover, this chapter goes into the notion of creativity and faithfulness in advertisements translation. Last but not least, the Arabic language in advertisements will be examined as well.

III.1. Section One: Translation

III.1.1. Translation: A Brief Overview

Historically speaking, the emergence of translation goes back to the production of the Septuagint, an Old Hebrew Testament which was translated into Greek by twenty-seven translators (Pardo, 2013). Douglas (2014) affirms that the history of translation is very ancient; it refers to the old times with the introduction of the two notions “word for word” or “sense for sense” translation. Accordingly, he says that these notions were first introduced by Marcus Tullius Cicero (106-43 B.C.), who is considered the founder of Western translation theory. Cicero is the one who argued that ‘word for word’ translation should not be always employed, and that this method does not always work. In fact, this issue which was first introduced by this Greek scholar, who has raised a debate which lasted for long. In the second half of the twentieth century, another scholar, Peter, summarizes the main problem of translation which was “whether to translate literally or freely” (as cited in Pardo, 2013). Thus, the equivalence issue was introduced in that field.

Translation has been practised at some time at the beginning of the 20th century as a method to learn foreign languages. It was a way of learning foreign languages or reading a foreign language text. ‘The grammar translation method’ has been applied to some languages focusing on their grammatical rules. This was, mainly, done through ‘literal translation’ (Munday, 2001). Later, in the 1960s and the beginning of 1970s, the grammatical translation method becomes inconvenient and another approach has replaced it. The ‘Communicative approach’ is based on the innate ability of students to learn new languages. It focuses on a spoken language which comprises real linguistic situations, one may encounter in real life. In other words, it is a translation approach that serves communicative purposes. This way, the classical translation method was left aside.

In the second half of the 20th century, more works were carried out for a more systematic analysis of translation; aiming at elevating it from a language-learning activity into an independent linguistic approach. This approach was focusing on some core issues such as: meaning, equivalence, text purpose and discourse register. Thus, translation was getting its privacy as an independent field and set up itself as a new discipline.

III.1.2. Translation Theory/Translation Studies: A Historical Overview

With the emergence of new theories and analyses about translation, a new discipline arose; ‘translation theory’, ‘translation studies’, named also ‘traductologie’, this discipline has gone through different phases which will be summarized in the following periods:

III.1.2.1. The Early Period

According to Jacobsen (1985), translation is a Roman invention since the very first translated documents were in Greek or translated by Greeks (as cited in Bassnett, 2002). However, translation is as old as language itself. The practice of translation was early

discussed by Cicero and Horace (first century B.C.) and St Jerome (fourth century B.C.), whose writings exerted an important influence up until the twentieth century. St Jerome's approach, to translating the Greek Septuagint Bible into Latin, affected later translations of the Scriptures. Its translation shaped a battleground of conflicting ideologies in Western Europe: *literal* vs. *free* (word for word or sense for sense translation). Bassnett (2002, p. 48) states: "The central characteristic of this period is that of 'immediate empirical focuses, i.e., the statements and theories about translation stem directly from the practical work of translating.'" From their empirical works on translation, Cicero and Horace made a distinction between *literal* and *free translation*, a distinction which was first raised in the Roman system and lasted for decades as a debatable issue. Moreover, the two scholars called for enriching languages through translation which should not be based on overdone imitations and 'slavish literalism' (As-safi, 2011).

III.1.2.2. The Second Period

According to Bassnett (2002, p. 48), this period is one of "theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation"; 'hermeneutic' means 'to understand', it is an interpretive approach which was established in the early 19th century by the German scholar Schleiermacher, the approach was founded against absolute imitation in translation. It was:

- A romantic approach to interpretation.
- Based not on absolute truth, but on the individual's inner feeling and understanding.

Among the earliest attempts for a systematic theory of translation is the work of Dolet (1540). Dolet is a French theorist, who was among the firsts who stressed the importance of 'hermeneutic' concept, which is 'understanding' in translation. That is, understanding the ST

and having enough knowledge about the SL and the TL. Dolet established five principles for translators and presented them in a perfect intentional order:

- The translator must fully understand the sense and meaning of the original author although he is free to clarify obscurities.

- The translator should have a perfect knowledge of both SL and TL.

- The translator should avoid word-for-word renderings.

- The translator should use forms of speech in common use, that is, Latin and unusual forms must be avoided.

- The translator should select and order words appropriately to produce the correct version.

Dolet's principles of translation (1540) were clearly stated, Bassnett (2002, p. 61) confirms that: "understanding the SL text as a primary requisite. The translator is far more than a competent linguist, and translation involves both a scholarly and sensitive appraisal of the SL text and an awareness of the place the translation is intended to occupy in the TL system." Chapman (1875), the translator of Homer, *The Iliad*, has gone over Dolet's principles. He contends that a successful translation requires a deep observation of the sentences, figures and forms of speech introduced in the ST, and to prettify them into the TL with the convenient figures and forms. He states that the translator must:

- Avoid word for word renderings.

- Attempt to reach the 'spirit' of the original.

- Avoid over loose translations, by basing the translation on a sound scholarly

investigation of other versions and glosses (Dolet 1540 cited in Bassnett, 2002).

In 1680, in another attempt to found a translation theory, Dryden (1680) classified translation into three categories:

Metaphrase: Corresponding to literal translation, word-for-word, line for line.

Paraphrase: Sense-for-sense translation, words not so strictly followed as the sense; corresponding to faithfulness.

Imitation: for achieving both words and sense; corresponding to free translation and adaptation (As-safi, 2011).

Accordingly, *metaphrase* and *imitation* were the two extreme poles in translation; the former was the least preferable one. Dryden (1962, p. 269) resembles this translation method to “dancing on ropes with fettered legs” (as cited in Snell- Hornby, 1995), this implies the difficulty of the translation task when the translator is enslaved by words. *Imitation* is described as “the most advantageous way for a translator to show himself, but the greatest wrong that can be done to the memory and reputation of the dead [...] (metaphrase and imitation) are the two extremes which must be avoided” (Dryden, p. 271) cited in Snell-Hornby, 1995). In between, *paraphrase* lies. Here, the translator’s mission is to transmit the meaning and the thoughts of the original without being strictly confined by words. Dryden (1962, p. 22) admits that these categories and the rules he had established, were violated by himself when he states: “I transgressed the rules which I have given and taken more liberty than just a translation will allow” (as cited in Snell-Hornby, 1995). This implies that in practice, translators cannot be restricted by theory. They rather look for more freedom than that given by critics and theoreticians.

In 1791, some principles and rules which concern the translation task were set up by Tytler. He opposes Dryden second translation type ‘paraphrase’, believing that this category is overdrawn while it ‘exaggeratedly loose translations’. Still, he emphasizes on the fact that

translators' mission is to clarify the clumsiness. Tytler (1791) rules of translation are sum up as follows:

- The translation should give a complete transcript of the ideas of the original work. He states: "it is indispensably necessary, that he (the translator) should have a perfect knowledge of the original, and a competent acquaintance of the subject which he treats" (1791, p. 17 as quoted in Snell-Hornby, 1995).

- The style and manner of writing should be of the same character with that of the original. The translation should have all the ease of the original composition.

Tytler (1791) affirms that it is not always possible to render the same colours of the original materials, though the translators must keep the same force and effect and "adopt the very soul of his author, which must speak through his own organs" (Tytler, 1791, p.13 as quoted in Bassnett, 2002).

III.1.2.3. The Third Period

This period is considered to be the shortest period. It was characterized by the beginning of machine translation publication, the insertion of structural and applied linguistics, contrastive analysis (namely of morphology and syntax) in translation. This has helped translators and facilitated their translating task, in the sense that they were provided by the similarities and the differences that coexist between the native and foreign languages. As-safi (2011) adds that this period can be divided into two periods: the first era extends between 1949- 1954 and the second was featured by the invention of the first generation of machine translation. Bassnett (2002, p. 48) sums up this period in the following words: "The third period begins with the publication of the first papers on machine translation in the 1940s, and is characterized by the introduction of structural linguistics and communication theory into the study of translation."

III.1.2.4. The Fourth Period

The penultimate and the last periods overlap as the fourth was originated from the third. At that period, translation developed into an academic discipline. It becomes interested in the problems raised by translation, be it a *production* or a *description*. This period was characterized by the emergence of many new theories which were competing for supremacy.

III.1.2.4.1. The Theory of Context

The core element in this theory is *context* and its importance in translation. In fact, this is the main concern of the linguistic approach of translation; *syntactic context* and *lexical context* Versus *situational context* (the non-linguistic factors which underlie the interpretation of statements or expressions). Translators transmit words which occur within a context; words are transmitted in relation to their context not in isolation. Therefore, the contextual consistency is prior to the verbal consistency. Firdaus (2012, p. 287) states:

Extraordinary emphasis should be placed on the contexts rather than on the isolated words, since translators do not translate isolated words, but words whose meanings are more or less linguistically or situationally influenced, words conditioned by a certain linguistic, referential, cultural or personal context. Without context, there would be no text. Context consciousness is one of the most fundamental requisites for a translator.

III.1.2.4.2. The Theory of Equivalence

Another preoccupation which has been part of the translation theory issues for long is the *equivalence* issue. In translation, *equivalence* is a term used “to describe the nature and extent of the relationships which exist between SL and target TL texts or smaller linguistic units” (Shuttleworth and Cowie, 2014, p. 49). Vinay and Darbelnet (1995) use this term to

define a strategy as the description of the same situation by means of different structures and style. This strategy is much preferred for rendering idioms and adverbs.

The Bible translator 'Nida' has said a lot about this issue. First, he (1964) rejects the two concepts of 'free' Versus 'literal' in favor of the concepts 'formal' and 'dynamic' equivalence. The new notions were chosen to shift the emphasis for the target readers' sake, this was done to make those who read the Bible understand and find it easier and clearer. 'Formal equivalence' refers to the form as well as the content of the ST message. It consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida (1964, p. 159) states: "Formal equivalence focuses attention on the message itself; in both form and content [...] one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language." This statement implies that the formal equivalence is oriented to the ST structure in order to achieve correctness and accuracy. However, some serious implications might occur for the target audience who will not understand the message easily. On the other hand, 'dynamic equivalence' which is designated differently, (the principle of equivalent effect (Koller 1972), communicative translation (Newmark 1981), and as cultural translation (Catford 1965) has been presented by Nida (1964) as the equivalence based on the principle of equivalent effect, where: "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida, 1964, p. 159). This indicates that dynamic equivalence consists of the transmission of the SL message (meaning) into the TL, in such a way that the TT will have the same impact on the target audience as the one triggered on the ST audience. In other words, the target message must conform to the target receivers' linguistic needs and cultural expectations and must sound natural or native alike. 'Naturalness' is a key issue for Nida; he focuses on it in his quote about the aim of the dynamic equivalence which "aims at complete naturalness of expression" (Nida, 1964,

p.159), Nida and Taber (2003, p. 12) add that equivalence aims at finding: “the closest natural equivalent to the source-language message first, in terms of meaning and secondly in terms of style.”

‘Formal equivalence’ and ‘dynamic equivalence’ were termed once again respectively as ‘semantic translation’ and ‘communicative translation’ by the British scholar Newmark, who has been influenced by Nida’s work. Newmark (1981) believed that establishing a total equivalence between the ST and the TT is almost impossible. Equivalence will always be a big problem; therefore, the aforementioned terms were given instead. Newmark (1981) gave back the emphasis to the ST and supported a literal approach. Jakobson (1959) also studied this issue and introduced the notion of ‘equivalence in difference’. He suggests three kinds of translation:

- *Intralingual translation* or *rewording* (an interpretation of verbal signs by means of other signs in the same language).

- *Interlingual translation* or *translation proper* (an interpretation of verbal signs by means of some other language).

- *Intersemiotic translation* or *transmutation* (an interpretation of verbal signs by means of signs of nonverbal sign systems).

The classification set by Jakobson (1959) has not solved the problem of equivalence. Instead, he (1959, p. 234) suggested in case of not finding the right equivalent: “whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions.” Hence, in case the literal equivalent could not be found, it is up to the translator to select the most suitable equivalent using one of the aforementioned techniques.

Another approach to translation equivalence was introduced by Catford (1965), it comprises types and shifts of translation. First, these types of translation were proposed in

terms of the following criteria: The extent of translation (full translation vs. partial translation), the grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbounded translation), the levels of language involved in translation (total translation vs. restricted translation). With regard to equivalence, Catford (1965) distinguishes between *formal correspondence* and *textual equivalence*. He (1965, p. 27) defines the former as: “any TL category (unit, class, element of structure, etc.), which can be said to occupy, as nearly as possible, the ‘same’ place in the ‘economy’ of the TL as the given SL category occupies in the SL.” This type of equivalence is designed to achieve as much closeness as possible in terms of form and content of the original message. Opting for this equivalence, the translator has to reproduce several formal elements: grammatical units, consistency in word usage, and meanings in terms of the source context. The reproduction of grammatical and lexical units may consist in: translating nouns by nouns, verbs by verbs, keeping all phrases and sentences intact, i.e., not to split them up. Hence, it is an instance of invariance and the wording is most of the time literal. Catford (1965) acknowledges that this equivalence could not be set up between all linguistic patterns of the SL and the TL. Here, *textual equivalence* becomes a necessity. Textual equivalence is highly related to the notion of ‘shifts’ which are inevitable, due to the differences existed between languages. Linguistic nuances urge the TT to undertake a number of changes as adjustments to the receptors’ language, which occur most often at the grammatical level (shifting word order, using verbs in place of nouns, and substituting nouns for pronouns) (Munday and Hatim, 2004). Furthermore, textual equivalence involves “any TL text or portion of text which is observed on a particular occasion [...] to be the equivalent of a given SL text or portion of text” (Catford, 1965, p. 27). This implies textual interchangeability, i.e., the ST and the TT should be interchangeable texts in a given situation. In short, *textual equivalence* is where the TT is equivalent to the ST, while *formal correspondence* is where the TT is as close as possible to

the ST (Munday, 2001). When a textual equivalent does not formally correspond with its source, this is known as a translation shift. Catford (1965) considers two types of shifts:

Level shifts: a SL item at one linguistic level, for example, grammar has a TL equivalent at a different level. Level shifts, often, occur between the levels of grammar and lexis only. This restriction is due to Catford's understanding of translation equivalence. His structuralistic point of view is not based on a sameness of meaning, for meaning is defined as "the total network of relations entered into by any linguistic form, and since these networks differ between languages, meaning [...] is a property of a language" (Catford, 1965, p. 35). Consequently, 'meaning' cannot be the same across languages.

Category shifts: There are four types of category shifts: unit, structure, class, and intra-system shifts:

Unit shift: refers to the different rank of the TL from that of the SL. The word 'rank' refers to the grammatical rank which includes the units: sentence, clause, phrase, and morpheme. Consequently, a unit shift occurs when textual equivalents are of different ranks, as in case when a clause is replaced by a phrase.

Structural shift: involves a change in grammatical structure. It occurs when a target element is different in class from that of the original element or even if the elements are of the same class, but in distinct order. According to Catford (1965), this category of shifts is the most frequent type and he illustrates it by an example of an English clause made up of a subject+ predicate+ complement, translated into a Gaelic clause consisted of predicate+ subject+ complement+ adjunct.

Class shift: refers to the change from one part of speech into another.

Intra-system shift: this type occurs when the involved languages share almost the same corresponding system but the selection to be translated involves a non-corresponding term.

House (1997) has discussed the notion of equivalence in a different translation model, which entails the correspondence of the ST and the TT in function. That is, the original text and its translation should match one another functionally. House (1997, cited in Munday, 2001) believes that equivalence can be identified out of the different texts' levels of language (register and genre) in order to reach a functional equivalence. Because each discourse owns its different function which can be determined by the situational dimensions of the ST, Munday (2001, p. 93) explains: "House believes that equivalence has to be sought at the level of language text, register and genre. The individual text function cannot, however, be the

same for TT and ST since the discourse worlds in which they operate are different.” This implies that establishing the function of the text allows subsequently to state the equivalence of ST and TT. Moreover, a translation is adequate only if it reflects the function of the original. House (1997) proposes two distinct types of translation distinguished from a pragmatic perspective: *overt* and *covert translation*. The former indicates a translation which is recognized by the TT receptors to be a translated version as it does not adapt the ST socio-cultural function into the TT. The latter in which the TT is considered to be an original text and there is no way to doubt the text is translated. The following quotation has best defined this dichotomy:

An overt translation is one that clearly centers on the ST, in no way trying to adapt the socio-cultural function to suit the target audience (like Nord’s documentary translation). This means that the target audience is well aware that what they are reading is a translation that is perhaps fixed in a foreign time and context [...] a covert translation (like Nord’s instrumental translation) is one in which the TT is perceived to be an original ST in the target culture (Hodges, 2009).

It seems that House’s discussion of equivalence (1997) is more flexible compared to Catford’s (1965). The equivalence notion has been pre-modified by several different adjectives: grammatical, textual, pragmatic, etc. Baker (2011) interestingly discusses the equivalence notion as well. She explores it at different levels and puts together the linguistic and the communicative approach through including all the aspects of translation. She identifies the following types: equivalence at and above word level, grammatical equivalence, textual equivalence and pragmatic equivalence:

Equivalence that can appear at word level and above word level: Baker (2011) acknowledges that the word is the first element to be noticed by translators to render. She mentions the fact that a word can bear different meanings in different

languages, this makes of words complex items to translate and requires more attention from the translators' part.

Grammatical Equivalence: The diversity of grammatical categories and grammatical rules across languages may cause problems of equivalence. Moreover, if the equivalence has not been well established, there could have been changes in the meaning. Thus, addition or omission could be used due to the inexistence of some grammatical devices (such as number, tense, pronouns and gender).

Textual equivalence, when referring to the equivalence between a SL and a TL text in terms of information and cohesion; a coherent and a cohesive TT must be produced for the target audience. Hence, it is up to the translator to keep the ST cohesive devices and coherence or not. In fact, the target audience, the purpose of the translation and the text type are elements which determine the translator's decision.

Pragmatic Equivalence: When referring to *implicatures* and strategies of *avoidance* during the translation process, translators must pay attention not only to the explicit meaning but also to the implied one. Thus, the intended meaning is transmitted (Baker, 2011).

Koller (1972), a German scholar who has also contributed to the theory of equivalence, has presented five types of equivalence:

- Denotative equivalence involving the extra-linguistic content of a text
- Connotative equivalence relating to lexical choices
- Text-normative equivalence relating to text-types
- Pragmatic equivalence involving the receiver of the text or message
- Formal equivalence relating to the form and aesthetics of the text (Koller, 1972 as cited in Panou, 2013)

Another contribution to the translation field made by Newmark who attempts to present a description for the way of dealing with the problems encountered during translating. In substitution to Nida's formal and dynamic equivalence (1964), Newmark (1981) identified semantic and communicative translation. The former focuses on meaning while the latter interests in effect. "Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render as closely as the semantic and syntactic structures of the second language allow the exact contextual meaning of the original" (Newmark, 1981, p. 39).

Panou (2013) provides a more detailed and a clearer explanation. He states:

Semantic translation looks back at the ST and tries to retain its characteristics as much as possible. Its nature is more complex, detailed and there is also a tendency to over-translate. On the other hand, communicative translation targets the needs of the addressees, thus trying to satisfy them as much as possible. In this respect, communicative translation tends to under-translate; to be smoother, more direct and easier to read. Hence, in semantic translation a great emphasis is placed on the author of the original text whereas communicative translation is meant to serve a larger readership (Panou, 2013, p. 4).

Newmark (1981) mentions that *literal translation* is the best method to use when adopting either semantic or communicative translation. But, in case there is a conflict, Newmark (1981) favours the *communicative translation* so that the TT would not be odd, abnormal or semantically inaccurate.

Vinay and Darbelnet (1995) carry out a contrastive analysis of the English and the French language in order to present the similarities and the differences existing between the two languages, and to provide appropriate translation strategies. Their work aims at helping and enabling translators to achieve acceptable and correct English-French versions and vice versa. The two scholars contribute to the translation field from a practical aspect, besides that, their work has been the basis for similar works in different languages. The core of this contrastive analysis is a set of seven translation strategies used when translating from one language into another. The set is categorized into *direct* and *oblique translation*. The former includes: borrowing, calque, and literal translation, while the latter consists of transposition, modulation, equivalence and adaptation. These oblique translation procedures are the

procedures which may make of the TT different from its original (shifts). Here is Vinay and Darbelnet taxonomy of the translation strategies, in more details.

a. Direct Translation

-**Borrowing:** the transfer of the SL word directly to the TL, this is done to fill a semantic gap.

- **Calque:** the transfer of a structure or an expression from a SL to a TL literally. Calque differs from borrowing in terms of the items involved in the transfer. In the former (calque), the borrowed item is a group of words dissimilar to the latter (borrowing) which involves the transfer of just a single word.

- **Literal Translation:** or word-for word translation. This translation strategy works, especially when the SL and the TL derive from the same origins or share a similar culture. Vinay and Darbelnet (1995) affirm that if the meaning can be fully preserved through the use of literal translation thus the strategy is truly literal. But, if literalness does not guarantee the exact meaning, then, this strategy should not be labeled literal. Here are the cases where literal translation should be avoided when:

- It gives a different meaning
- Has no meaning
- Is impossible for structural purposes
- Does not have a corresponding expression with the meta-linguistic expression.
- Corresponds to something at a different level of language.

b. Oblique Translation (Free Translation)

- **Transposition:** the change of the word class of the ST item into the TT item without changing the meaning. It can be obligatory when a grammatical device in a ST does not have a correspondence in the TT. It can also be optional if the translator has two correspondences and can choose one of them. For example,

“Dès **son lever**” ----- “as soon as **he got up**” (optional transposition)

“As soon as she got up” ----- “dès qu’elle s’est levée” (literal translation)

Most commonly, transposition involves the replacement of nouns with verbs and vice versa (Vinay and Darbelnet, 1995).

- **Modulation:** a change in lexis and the SL points of view. Modulation can also be obligatory when the SL structure requires the use of certain entities and not some other ones. It is optional when a translator prefers a particular structure, for instance, the reversal of the point of view is an optional modulation, e.g. ‘it is not difficult to show’----- ‘il est facile de montrer’ (optional modulation).

Modulation is justified when a SL structure is transposed into a correct grammatical utterance, but it is considered unsuitable or awkward in the TL. Modulation can take the following forms:

- Abstract for concrete
- Cause-effect
- Part-whole
- Part-another part
- Reversal of terms
- Negation of opposite
- Active to passive (and vice versa)
- Space for time
- Rethinking of intervals and limits (in space and time)

- Change of symbol (including fixed and new metaphors) (Vinay and Darbelnet, 1995)

- **Equivalence:** the description of the same situation in a different stylistic and structural method. It refers to the use of a term or an expression recognised as an established equivalent in the TL. It is useful for translating idioms and proverbs (Vinay and Darbelnet, 1995).

- **Adaptation:** a change of situations because of cultural differences or the inexistence of a cultural reference in the TL. Here, translators create a new situation that can be described as 'situational equivalence'. The authors gave the example of the cultural reference in English to the game of 'cricket' which can be best translated into French as 'Tour de France' (Vinay and Darbelnet, 1995).

Equivalence and adaptation seem to be overlapping notions, since they both express the same situations in a different way. The two notions can be best distinguished through Guidère's 'formal adaptation' and 'ideational adaptation' (2000). The former can best represent the equivalence strategy as the adaptation is done at the level of form, structure and style. It is also labeled 'partial adaptation', where only the text's surface structure is adjusted. On the other hand, the latter can be referred to the adaptation strategy. Here, total adjustments appear at the level of content, concepts and meaning. It is also referred to this strategy as 'full adaptation' (Guidère, 2000).

Vinay and Darbelnet's model of translation strategies (1995) was one of the leading taxonomies, and certainly the best known. So many reformulations were done to refer to these translation techniques; some new strategies were added while other labels and distinct sub-categorizations to the aforementioned procedures were given.

In sum, the notion of equivalence in translation has been widely studied and discussed, still all of the studies and discussions were based on two opposing ways of translation. Despite the contributions made to elaborate this notion, from a linguistic approach, (which considers the ST to be the essential component of the translation process and also of the extent of the translation success), to the target-viewed approaches (which consider the ST the starting point for the translation process and heavily focus on the socio-cultural, political, and historical contexts, thus, considering translation a cultural-bound task), equivalence is the central axe of translation studies. It is the most encountered problem during the translation process.

III.1.2.4.3. The Skopos Theory

Skopos is a Greek expression which means ‘purpose’ or ‘aim’. It was introduced by Vermeer in the 1970s. Labelled the ‘*Skopos Theory*’, Vermeer’s translation theory focuses on the purpose, the aim or the function of the TT in the TC. Once the purpose is determined, a key for a translation process is found out. In fact, there are three kinds of purpose: the purpose of translator (earning a living), the purpose intended by the TT in the target situation (communicative purpose: amusing, instructing, etc.), and the purpose of a particular translation strategy or procedure (Nord, 1997). Vermeer (1984) states: “Each text is produced for a given purpose and should serve this purpose. Thus, the skopos rule reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with people who want to use it and precisely in the way they want it to function” (as quoted in Nord, 1997, p. 29).

In other words, Vermeer’s theory (1984) focuses on the purpose of translation, which shapes the strategies used to render the ST into the TT in a functionally adequate way. Thus,

being aware of why the ST is translated and what will be the function of the TT is a necessity for translators. The Skopos theory offers the ST a possibility to be translated in different ways with respect to its function in the TC. “This rule is intended to solve the eternal dilemmas of free vs. faithful translation, dynamic vs. formal equivalence, good interpreters vs. slavish translators and so on” (Nord, 1997, p. 29).

The question, which is raised in this theory is, how is the Skopos or the purpose of a TT identified? Nord (1997) acknowledges that this should be discussed by a client and a translator. The client is the one who needs the translation; the client must mention the purpose of the TT in a clearer and more detailed way. This can be done through ‘a translation brief’ which is the well-identification of the audience, time, place, occasion, medium and the function of the TT. The translation brief provides the translators with the kind of translation which is needed. It informs about the intended functions, but not the strategies and the methods to be used because those are up to the translators. If the intended purpose of the TT is a subject of difference between the translator and the client/initiator, then, the former has two alternatives. Nord (1997, p. 31) states: “the translator may either refuse the assignment or refuse any responsibility for the function of the TT and simply do what the client asks for.”

In his co-authored book with Reiss (1984), Vermeer (1984) mentions that translation is considered an offer of information which is derived from a ST and also an offer for the receptors in the SC. Vermeer wants to mention that the authors of the ST make considerations for the recipients whom he composes his/her work for. In this way, a translator must take the TT receptors into consideration when he translates, “a text is made meaningful by its receivers and for its receivers” (Nord, 1997, p. 31).

So, translation has undergone several studies which launched multiple distinct theories, each of which competed for supremacy. These studies made of the translation field a

well-established discipline concerned with theory, practice and strategies to overcome encountered problems and difficulties. Although none of the various studies was comprehensive, they have enriched each of the linguistic, literary, historical, and the cultural approaches. Henceforth, translation studies have become a holistic approach.

III.1.3. Types of Translation

III.1.3.1. Literary Vs Non-literary Translation

Literary and non-literary texts belong to two distinct text types, each of which owns specific characteristics. Literary texts were defined by Eagleton (2008, p. 9) as “a highly valued kind of writing.” This definition indicates that literary texts rely on the linguistic aesthetical aspects of language, that is why, they are considered a ‘work of art’ regarding their artistic quality. Literary works are characterized by their capacity to appeal readers’ feelings and emotions and to awaken their imagination. It is also said that literary texts are enjoyable pieces which are much preferred compared to non-literary texts. “It would not be an overstatement to suggest that literary texts guarantee entertainment on the basis of their artistic quality, provide the recipient with the author’s experience or world-view which may motivate them to think, act and re-evaluate their attitudes” (Gibovà, 2012, p. 21).

Furthermore, lexical variation and the singularity of expressions is another prominent feature of literary texts. On the one hand, non-literary texts are rather concerned with facts, reality and information. Newmark (2004, p. 10) states: “(Literature) comprises the world of the mind and the imagination; (non-literature), the world of reality, of facts and events. Denotationally, literature is (poetry, fiction, drama), (...) Literature derives from the realm of word dictionaries, (...); non-literature covers the topics of encyclopedias, encyclopedic dictionaries, names, titles.” Newmark (2004) mentions the difference between the two worlds.

He also stresses on the importance of words in literary- texts where they are as important as the content itself. Dissimilarly, the only important words in non-literary texts are the key ones. This second text type consists of variant areas, Gibová (2012, p. 18) says: “The label ‘non-literary text’, as broad as it may seem, covers a wide range of texts from administrative, legal and other official documents, via economic and business texts, scientific, technical up to **publicist texts**.” It seems that some of the texts given as examples by Gibová are contemporary areas, Schäffner and Adab (1997) believe that non-literary texts are hybrid texts resulted from languages and cultures contact. They are an example of a contemporary intercultural communication which is characterized by a high level of internationalization (as cited in Gibová, 2012). Schäffner and Adab (1997, p. 325) add that hybrid texts: “allow the introduction into a target culture (...) unknown and/or socially unacceptable/unaccepted concepts through a medium which, by its non-conformity to social/stylistic conventions and norms, proclaims the otherness of its origin” (as quoted in Gibová, 2012).

After having a brief look at the features of both literary and non-literary texts, the two types are to be juxtaposed from a translational perspective. It is believed that literary translation is freer compared to non-literary translation (legal, medical, etc.), as it deals with the author’s imaginary product which can be transmitted in a high creative way. By contrast, translation of non-literary texts requires complete loyalty and faithfulness because they are governed by norms and terminology; “rendering non-literary text demands frequently complete faithfulness to the ST and utmost precision in terminology, not admitting a very creative participation for the translator. Especially the translation of institutional-legal text” (Gibová, 2012, p. 25). In literary translation, the translator personality and identity could be highly exposed in the TT, whereas in non-literary translation, the translator cannot be identified. This is not a big matter for the TT receptors; what matters is the translator’s competence and expertise in the field subject in order to produce an accurate translation.

Another distinction between the two text types claims that literary translation is an art while non-literary translation is a science (Hrehovčik in Gibovà, 2012). Newmark (2004) disapproves Hrehovčik viewpoint (2006), and stated that translation can never be a total science because languages are different and unequal. He (2004) illustrates his point of view by the following example: French and Spanish are closely tied languages compared to German, thus, the translation of non-literary French into non-literary Spanish is likely to be more accurate than the translation of non-literary French into non-literary German. Newmark (2004, p. 10) adds: “Translation always has a scientific, an artistic, and a skill- or craft-related aspect, even though it is also finally about five percent a matter of taste.” This indicates that a translation of one text can involve all of the aspects mentioned in Newmark’s quotation. Accordingly, he pinpoints that some text types are medial texts which lie between the literary and the non-literary poles. Among which are texts that can bear non-literary subject but a literary form.

III.1.3.2. Specialized Translation

Language for Specific Purposes (LSP) is an approach which has been most related to the English language. Thus, English for Specific Purposes (ESP) has been emerged. This approach targets second language learners as it provides them with varieties of a language, which may be used by particular members of any subject field (medicine, politics, economy...). This is done in order to raise their communicative competence. Hence, the translation of LSP has been considered as a sub-field of translation studies. According to some translators, the translation of LSP or specialized translation refers to the translation process and it is the same as professional translation. Others believe that specialized translation refers to the translation of any text which bears a specific subject (distinct from general translation). On the other hand, the translation of texts which address specialists is the

only translation which should be considered specialized, according to some theorists. “As compared to translations considered generally [...], specialized translations suppose knowledge and command of the specialized notions and terms specific to the field to which they belong. Specialized languages give the name of specialized translations” (Armasar, 2014, p. 251). This indicates another belief, which implies that the translation of specialists for non-specialists is the specialized translation. According to Fiola (2013, p. 59):

Translation is specialized when it deals with content and format bearing characteristics that can be attributed to an area of specialized knowledge. These characteristics may be lexical or syntactical in nature. For example, a text referring to a medical procedure, whether aimed at specialists or at the general population, is specialized due to its terminological content, and its translation is therefore specialized.

All the definitions above are applicable to advertising which is the core theme of this thesis; no matter what specialized translation is, advertisements’ translation is one example. Thus, the translation of advertisements falls under the non-literary translation, ‘specialized’, ‘pragmatic’ or ‘non-fictional’ text, whatever its name. Gibová (2012, p. 18) says: “the label ‘non-literary text’, as broad as it may seem, covers a wide range of texts from administrative, legal and other official documents, via economic and business texts, scientific, technical up to **publicist texts**.” In fact, specialized translation is the one which can be differentiated from general translation in terms of four criteria: purpose, target audience, subject matter, and structural conventions (Meyer and Russell, 1988). It seems that this categorization of specialized translation is done to facilitate the task for translators as it categorizes texts and provided translation guidelines for each text; “text typology involving genre analysis can help the translator develop strategies that facilitate his/her work in terms of various options as well

as constraints” (Trosborg,1997, p. viii). Nevertheless, specialized translation is complex due to the terminology it comprises, that is why, terminology and specialized translation tend to be complementary fields. Still, being aware only of the terminology is not the key for specialized translation, knowing the area of specialization is important as well. Wilss (1988) points out the importance of lexis in specialized translation, offering terminology as a part of the LSP translation studies syllabus is also of a great importance for preparing future translators (as cited in Taylor, 2006).

III.1.3.3. Economic/Business/Marketing/Commercial Translation

As economic and business operations are extended rapidly and are going global, in recent years, the world has become a smaller village. Nevertheless, language barriers still exist. Thus, the need of translation to communicate different messages to different linguistic communities is a necessity. Wang and Fan (2014, p. 786) affirm that “translation plays a more important role in promoting communication and cooperation with other countries under the circumstances of global economic development.” Economic translation is an example of an LSP translation. Business, marketing and commercial translations are sub-branches of the economic translation. Each of which respectively includes one another. Marketing and commercial translation are closely tied together since commercialization is a part of marketing. Our main interest in this study is commercial translation, whose aim is promoting a company’s products through an appropriate and an accurate translation into the target market language. Advertisements are the means via which commercialization of products is done locally or internationally. To avoid poor translations, inaccurate or possibly insulting advertisements, companies pay too much attention to advertisements’ translation. That is why, experienced translators are required and great budgets are devoted to this sector.

III.2. Section Two: Advertisement's Translation

III.2.1. Advertising and Translation

III.2.1.1. History of Translation of Advertisements

The issue of advertisements' translation has all started in 1972 with Hurbin's article 'Peut-on Traduire la Langue de la Publicité?' (Can We Translate the Language of Advertising?) (1972). According to Hurbin (1972), it is the spirit of the advertisement message which is transferred when rendering it from one language/culture into another, to achieve a functional equivalence (as cited in Guidère, 2000). Thus the chief aim of the translated advertisements is to create a similar or a better advertisement with a closer effect in the target setting. The functional approach to translation was first suggested by Reiss (2000 as cited in Nord, 2007). It was emerged as a reaction to linguistic and equivalence based theories. Reiss (2000) made a model of translation criticism. In this model, there was a category that discusses the function of texts and their translations rather than equivalence between ST and its translation. The functional approach considers the recipient of the translated text as an essential factor in any translation process. In advertising translation, the functionalist approach encourages the cooperative relationship between translators and the initiator. Al-agma (2006, p. 30) states:

The functional approach establishes an effective relationship between the translator and the initiator. It can be used for any language and for any culture. The initiator could be a client or the TT reader. The translator should use the information supplied by the client which is called a 'brief' or 'set of instruction'.

Later in 1990, Tatilon's article 'Le Texte Publicitaire: Traduction ou Adaptation?' (Advertising Texts: Translation or Adaptation?) (1990) has come out, based heavily on the notion of functional equivalence, again. The article determines four basic functions in any

advertising text: the two first functions refer to the content, they include: ‘the identifying function’ (related to the name and slogan) and ‘laudatory function’ (related to the positive description of the qualities of products), whereas the two other functions refer to the form or means of expression, they are: ‘ludic function’ (puns and word games in advertisements) and ‘mnemonic function’ (the readability, memorability and significance of the advertisement). Tatilon (1990, p. 245) asserts that those functions should be kept whenever an advertising text is rendered through translation “not by the letter but by the spirit, and not by words but by functions.” The quote above points up the futility of letters’ direct transference and highlights the significance of functional equivalence. Tatilon (1990) proposes that the ‘functional model’ of the TT should be significant and faithful to the ST, the point upon which Nord (1997) has based his report about the loyalty principle in translation.

Contrastingly, other scholars such as Vermeer (1984) (Skopos theory) has dismissed the need to be faithful for the ST and urged the transference of the ST purpose. Years later, an ever growing number of studies have been carried out on the translation of advertisements however; a broad gap is still prevailing in this field. So, as long as different cultures, different communities and vast world economic exchanges exist, translation of advertisements is needed. Boyar (2005, p. 1) says: “transport links and globalization of business have made the world a smaller place, but language barriers still exist. Translation of key information is essential for effective global operations.”

Hence, knowing the strategies used in translating advertisements and understanding them is essential for translators. It is also important to know how international companies deal with their consumers in different markets, and how do they interact with their new consumers’ cultural and linguistic specificities. That is why, investigations in the translation of advertisements are a compelling need to crack this hard nut, provide a reply for the inquiries it

raises as well as to clear the way for translators. The following is a representation of some of such inquiries:

- What are the most successful strategies to be used when rendering an advertisement from one language (from a SL) into another (to a TL)?

- What sort of equivalence should be made to maintain the advertisements' intended message? Should it be at the level of vocabulary, grammar (linguistic objectives) or pragmatics (commercial objectives)?

- To which extent could advertisement translators be faithful to the original (source) advertisement?

III.2.1.2. International Advertising and Translation

So as to communicate an accurate and an appropriate message into other markets, rendering letters from one language into another is not enough. Translation is more than a lexical transfer, Boyar (2005, p. 1) states: “the goal of translation is to not merely convey a series of words, but to convey a message. You want this message to be phrased in such a way as to be responsive to the cultural needs of the foreign language-speaking audience.”

Furthermore, Roşu (2008, p. 303) observes that any sign used in advertisements: “must be an appropriate ‘social construction’ of the customer and reader.” Translators are recommended to take this aspect into account so that appropriate versions are produced, and therefore, accepted. For the sake of cost reduction, multinational companies rely on the same advertisements' design to target other markets. Marieke de Mooij (2004) says that this is done either through the use of English as being an international language or the translation into the target market language. In fact, the translation of advertisements into a target market is determined by which marketing strategy is originally used by the company. In other words, if the advertising campaign is highly standardized and aims at adopting the original market culture and the English language, in the foreign market, as being a language understood

everywhere by everyone, translation in this case is needless. As long as the content and the form of the original advertisement remain unchangeable in the foreign market, there will be no need for translation. This strategy is adopted by old strong companies, which succeeded in targeting foreign markets years ago and whose brand names became a trade mark around the world. Such a risky strategy requires a great company with a good reputation and enough confidence (e.g. Coca Cola and Nike). To avoid the translation of their standardized advertisements, companies may rely only on the use of the same original visuals as they are a form of international language and they are even more expressive than words themselves. Within the standardization strategy, the translation procedures used involve direct transfer which concerns the lexical level only. The standardized advertisements, where language is the only aspect to be adapted to the target market, may not deliver the intended message or may not be understood by the foreign market. Thus, there may be no purchasing reaction. Translation within the standardization strategy tends to serve the original culture (ST) as it mirrors it. This strategy is viewed as superior for not taking the target market culture into consideration. In addition to that, it exposes the foreign consumers to a strange culture. Translators have to be aware of the standardization degree adopted by the company they work for as they have to know that standardization involves less translation. The more the company tends to standardize its advertisements, the less translation is required. In this case, the translator needs to transmit the advertising message faithfully, without any minimum change (Harkat, 2010). However, if adaptation (localization) is the advertising strategy to be resorted to, translation will be highly involved.

Adaptation is more than a translation, in fact, ‘trans-creation’ which stands for ‘translation’ and ‘creation’ is referred to adaptation, too. This indicates that the process of adapting advertisements is not only a linguistic transference, but also a creative task, which involves other considerations among which is cultural transference. Within the adaptation

strategy, translation should not be strictly considered as a transfer of a linguistic code into another, but it should rather focus more on the need for efficiency with respect to the target culture. One of the measures of efficiency in advertisements translation is the effect which guarantees the advertisements' main functions, that is to promote a sale. So, translators have to maintain the same pragmatic and commercial effect as in the original version. On the other hand, localization is vaster than translation and adaptation; it refers to the adaptation of both the text and image and culture. Guidère (2001) asserts that localization in advertising has the following formula:

Adaptation of Text + Image + Praxis = Localization.

Praxis refers to “the area where to put the theory to practice and apply knowledge to it. Without it, the formula would be incomplete” (Hamade, 2008, p. 66). Furthermore, localization in advertisements is one of the different areas where translated texts are fully adapted, Milton (2009, p. 52) says: “Advertising texts may often change greatly when a product is transferred from one country to another.” This means that the source advertisement may totally change if adapted into another language/culture. So, according to Milton (2009), faithfulness to the original advertisement is not meant to be as important as the target advertisement effect which is intended to be influential, memorable and culturally suitable in the target version. This way, priority is given for the influential effect rather to loyalty to the original. The advertising message can be adapted for it is impossible to keep both of meaning and effect. The adaptation strategy appears to be favoured by the foreign receivers, because it adheres to their cultural dimensions, and enables the multinational companies to gain their respect. Lacher (2005) prefers the adaptation strategy to market abroad, he (2005, p. 1) states: “to win, begin at the beginning: listen to your audience; market to their needs; and communicate on their terms” (as cited in Ortiz-Sotomayor, 2007).

III.2.1.3. Strategies for Translating Advertisements

Advertising texts are special; they use words to communicate, suggest, provoke, etc... In short, they use words to persuade, hence, to sell. That is why, advertising translation must convey both the intended message and awaken the same sensations, perceptions and reactions as the original text. In order to meet the requirements of the potential consumers and enhance product selling, translators should attempt to take into account cultural references and wordplay (word choice), and adapt the advertising message. In other words, translators of advertising need creative skills to manipulate language and persuade target consumers as well as being culturally aware of both the source and target languages. For Anholt (2000), advertisements' translation resembles painting the top of an iceberg. He (2000, p. 5) states:

Translating advertising copy is like painting the tip of an iceberg and hoping the whole thing will turn red. What makes copy work is not the words themselves, but subtle combinations of those words, and most of all the echoes and repercussions of those words within the mind of the reader [...] Advertising is not made of words, but made of culture.

The statement emphasizes the difficulty of translating advertisements in the sense that they pose a demanding challenge, which requires linguistically perfect translation and cultural awareness. De Mooij (2004) contends that advertising messages must be adapted to the relevant culture in order to achieve the desired effect, there. She states: "as in any communication process, both the advertising message and the schemata of the consumer are influenced by their culture, and it is difficult to transfer advertising to other cultures without understanding how culture operates" (De Mooij, 2004, p. 181).

As for the translation of advertisements as a non-literary text, Holmes, Frans and Popovič (1977, p. 192) believe that it is a “stylistic operation which is based not on the transfer of aesthetic but pragmatic information.” This implies that the translation of such texts is about the translation of effect rather than the form, thus, the meaning and the effect are prior to the form and the aesthetics. Holmes et al. (1977) refer to this translation as a stylistic operation, this implicates that such a translation requires a stylistic touch from the translator’s part even if the aesthetic transfer is not required and less prior. Nevertheless, the notion of style is an implicit reference to the importance of form (eloquence, elegance and attractiveness of the expression). In fact, the effect of an advertising message is governed by form and aesthetics.

Despite the great deal number of studies made on the translation of advertisements, it is incredible that only few translation guidelines are offered. It seems that those studies have been done in general terms, that is why, we notice such a shortage of recommendations as far as the translation strategies are concerned. The following strategies are the most common and available strategies retrieved from different works of different scholars.

III.2.1.3.1. Strategies for Translating Advertisements According to De Pedro (1995)

De Pedro’s research (1995) concerns advertisements translated from English into Spanish. His work resulted in a taxonomy of strategies for rendering advertisements, which he considers to be universal. In fact, those strategies may be useful on a large scope, but they are the findings of only one language pair. In his work, De Pedro (1995) states that the words in advertisements can be:

a. Translated literally, that is, the meaning of words is taken from dictionaries but the grammar of the TL is respected.

b. Translated idiomatically, that is, the content of the text is preserved but the form is expressed by the TL devices.

c. Translated freely, that is, an overall correspondence between the ST and the TT is done.

As far as the visuals transference are concerned, De Pedro (1995) lists three strategies, translators must from. Accordingly, the pictures can:

a. Stay the same.

b. Undertake some changes or adjustments, but the result still conform to the original advertisement.

c. Submit a complete change.

De Pedro (1995) confirms that some of these strategies cannot be used together. He (1995) illustrates with literal translation, which could not be used with completely changed images. In contrast, free translation and unchanged images could be a possible combination, this is called 'adaptation' and it is no more a translation.

III.2.1.3.2. Strategies for Translating Advertisements According to Smith and Klein-Barely (1997)

Smith and Klein-Barely (1997) highlights the importance of this genre of translation in the field of translation studies as it encompasses different aspects of translation all at once. They state:

Translation of advertisements provides us with a microcosm of almost all the prosodic, pragmatic, syntactic, textual, semiotic and even ludic difficulties encountered in translating, by analysing such short but complex and structurally complete texts, we can derive valuable insights into possible methods and strategies for dealing with these phenomena. (Smith and Klein-Barely, 1997, p. 173)

Smith and Klein-Barely's work (1997) is based on just one language pair; English and German. It is restricted to printed advertisements only though the authors believe that their findings can be applicable to advertisements of other media. Their comparative approach reveals a model of five strategies for translating advertisements (Smith and Klein-Barely, 1997, p. 182-183):

a- Do not change advertisements (visuals and text): this strategy is generally used when the brand name of the product is forceful and well-rooted in the world markets.

b- Retain the brand name, the slogan in the target market; make use of the positive stereotypes of the products' original culture in order to have a positive impact on the target audience. The original culture of the product must be stressed and transferred in the TT, in case of ambiguity; an additional text can be inserted in the TT.

c- 'Straight translation': as it is suggested by its name, this strategy is obvious but is less frequent because it may not meet the cultural demands of the target audience. This strategy is most often found in hotel brochures and tourist materials. It frequently causes glaring and amused mistakes enjoyed by natives (howlers).

d- 'Adaptation: keep visuals, change text slightly or significantly': this strategy resorted to most commonly by international advertisers, entails serious adjustments at the level of texts in order to fit the target audience needs, expectations and cultural aspects.

e- 'Revision: keep visuals, write new text': Smith and Klein-barely mentioned that this strategy is troublesome as the visuals are made in relation to the text. So if you keep the same graphics but you change the text, the new text may not be compatible with the old graphics. Consequently, the new text should match the existing graphics. In strategy number four and five, it is notable that the authors insist on the use of the same visuals in distinct target markets, otherwise this transfer becomes adaptation and not translation.

In contrast to this view, Al-Sherhari (2001) mentions that visuals must be altered for religious reasons for instance, so that they suit the target receivers. He exemplified, the advertisements translated for the Arab world submit some changes such as: covering the body, omitting the cross sign, etc. (Al-Sherhari, 2001, cited in Smith, 2002). So, taking into account the visuals in advertisements during their translating process is an essential matter.

The two authors (Smith and Klein-Barely, 1997) suggest another strategy (independent local advertising campaign), which they think is not relevant neither to the translation concept nor the strategies used for advertisements translation. This strategy creates new advertisements with different visuals and language for different markets in the world.

The strategies model above seems to be too narrow to be applied to different advertisements for different markets, because it, first, concerns the English and the German advertisements only. Second, the strategies offered are not practical enough, besides that,

these strategies are not well-precised, in the sense that they are too general and they do not indicate which strategy is the best to be used in a given situation.

III.2.1.3.3. Strategies for Translating Advertisements According to Jettmarová (1997)

Jettmarová (1997) carried out a diachronic study on the evolution of advertisements translation in the Czech Republic. Jettmarová (1997) wrote her first article with Piotrowska and Zauberga, in which they have identified three essential strategies translators of advertisements can follow:

“Total transfer= literalness (image and semantic contents preserved, exotic featuresof the original highlighted)”.

“Translation with minimum changes = advertising compromise = partial adaptation (various degrees of departure from the original, partly adapted discourses)”.

“Adapted translation = cultural transplantation = total adaptation (images and texttransformed to appear more alluring to the target audience, exchange of picture and sound or text for a domestic milieu)” (Jettmarová, 1997, p.187 as quoted in Smith, 2002).

In addition to these strategies, the authors notice that the use of other procedures such as: direct translation, non-translation and translation with slight adjustments are very frequent. They explain that direct translation holds in the ST linguistic structure and employs loan words, whilst non-translation was seen as a sign of one country dominance over other countries. This makes the advertisements presented in the target market with the SL. The last strategy refers to the change of verbal elements through subtitling or dubbing and the preservation of sound and visuals.

Later in 1998, Jettmarová conducts another study on the same issue. She (1998) notices that the strategies adopted by translators to render advertisements such as non-translation and word for word translation have been changed into literal translation and

communicative translation (as cited in Smith, 2002). The author distinguishes between literal and word for word translation to elaborate these two most confused strategies. While the former establishes a semantic relevance between the ST and the TT, the latter concerns the form transference regardless the resulting meaning, which is, in most cases, odd, incomprehensible and unacceptable. Still, word for word translation can be considered as literal translation only if it keeps the exact meaning of the ST within the norms and the rules of the TT.

III.2.1.3.4. Strategies for Translating Advertisements According to Al-Sherhari (2001)

Al-Sherhari (2001) made a research on the translation of advertisements from English into Arabic in order to set some strategies for translators of advertising materials. The author admitted that those strategies are not universal, but they could be of a great utility for translators in the Arab world. Here is a summary of his findings:

a- Appropriate visuals are recommended for cultural and religious reasons.

b- Transliteration of the brand names is a failure as they may lose their meanings.

Slogans and Headlines: these elements are either left unchanged which results in their relevance loss or they can be modified and replaced.

The positive side in this particular study is that, it provides translators with some potential problems, translators may encounter in case a particular strategy is employed. This makes them aware of these problems and ready to look for another suitable strategy. Nevertheless, Al-Sherhari's research (2001) was too narrow and his strategies are language-specific strategies, yet, they can be a starting point for useful researches (as cited in Smith, 2002).

III.2.1.3.5. Strategies for Translating Advertisements According to Guidère (2000, 2001)

Guidère (2001, p. 1) considers advertising translation as “the means of communication par excellence of a company exports its products” and asserts that it is one of areas which need most for specialized translators. In his work, which was based on a contrastive comparison of French, English, Spanish, Portuguese and Arabic advertisements, Guidère (2000) comes up with the importance of what he called ‘publisignes’. He (2000) perceives ‘publisignes’ as a translation unit made up of both a linguistic and an iconic sign, these signs make the persuasiveness of advertisements and act as influential directives on receivers. He, consequently, emphasizes on the incorporation of language (linguistic elements) and picture (visual elements) in order to find equivalence in the target language. He (2000, p. 28) proclaims: “The word can only be interpreted in light of the image and conversely, the image can only be read correctly with knowledge of the text.”

Guidère’s approach to the advertising texts (2000) seems to be that of a semiotician (the interaction between the different signs: written texts and images). Furthermore, he mentions that an effective translation is the one which sells in the target culture; however, a sort of equivalence should be established between the ST and the TT. Here, it is not meant by equivalence total fidelity to the ST, communicating the meaning and creating the right effect is more prior than being semantically close to the ST. Equivalence should occur beyond the word level, that is, having equivalence at the lexical level only is not enough, equivalence can be achieved based on the three following levels: *Semantic* (lexical analysis of the advertisements so that the aim of the Advert is grasped), *communicative* (assimilation of the message, its structure), and *rhetorical* (analysis of the argumentation and rhetoric used to get the aim of the producer). Those levels are applicable to his analysis of different

advertisements (Arabic, French and English). The results show that equivalence at the three levels (semantic, communicative and rhetorical) has been achieved. Guidère (2000) discovers that both of the lexis and syntax of the SL (lexico-syntactical norms) were represented in another language (TL), as well as the visuals (icono- figurative norms) which were compatible within the SC and the TC. By this analysis, Guidère (2000) puts his findings into a five-stage model; translators have to go after in order to achieve a fruitful translation:

- Opt for ‘publisignes’ for translation; ‘publisignes’ refer to the basic unit in translation of advertisements.

- Set a functional translation according to the content of the message.

- Employ the literalness test or back-translation (to retranslate the TT into its SL); they are appropriate quality control methods for translated advertisements.

- Make sure to establish coherence between the text and image in the target version.

- Test the effectiveness of the translated advertisements on monolingual, disinterested receivers. Here, a native proof reader who lives in the target culture community can be employed to assess the TT suitability (the text and its visual materials). (Guidère, 2000, p. 216)

It can be concluded that Guidère’s approach (2000) appears to be done on a wide scope as it covers a large number of advertisements in different languages, but the strategies he offers are seen to be so general that more freedom in the translation of advertisements is allowed.

Another contribution to the investigation of the strategies used in this context is that of Adab (1997). She tried to set some strategies relying on a number of translated advertisements which she categorized into two types: advertisements which are translated *linguistically* and those translated *functionally*. Adab (1997) believes that linguistic translation is more preferred by translators who lack linguistic awareness and as it tends to be less effective than functional translation (as cited in Smith, 2002). Smith (2002) supposes that Adab’s suggested strategies

(1997) which are a list of ‘dos’ and ‘don’ts’, for instance, ‘do use suitably trained and qualified translators, and don’t underestimate the TT’s potential impact’. Those strategies were subjective, indeed, because they are not based on clear objective criteria of how the translated advertisements are received in the TL.

Adab (1997) emphasizes the role of culture in advertising translation and so does Reiss (2000, p. 40) who states: “not every language group...will have the same response to the same kind of advertisement” (as cited in Adab and Valdes, 2004). This indicates that cultural concepts are to be taken into account during the translating process, consequently, culture is the unit of translation. De Mooij (2004) warns against the outcomes that might result from ignoring culture, persuasive resources and ‘consumers’ needs’ in the translation of advertisements. She (2004) stresses on visuals’ importance in advertising as being a significant part with a communicative value that should not be underestimated while translating, as they can convey meanings instead of words.

Another approach which urges the transference of the ST effect for the target audience. That is, an equivalent effect must be preserved in the TL is that of Reiss (2000, p. 46) who says: “a translation appropriate for audio-medial texts must preserve the same effect on the hearer that the original has in the source language.” Reiss (2000) is influenced by the Skopos theory; she stresses the importance of understanding the purpose of the advertisement so that it would be easier to trigger a similar effect in the TL.

The Skopos theory in advertisements calls for the transmission of the ST function into the TT. In short, this means that any translation strategy is acceptable as long as the Skopos is achieved. According to Valdéz (2000), focus on the target audience is a main concern in the translation of advertisements; translators must know their audience. Valdéz (2000, p. 272) asserts: “the main factor influencing the production and the translation of an ad is the receiver.

All translation decisions depend on the presupposition the translator has about the target consumer's interpretation of the message." However, she warns translators to believe in the homogeneity of markets and consumers. Some translated advertisements must be rewritten differently when presented in different markets. In order to achieve the same ST purpose and effect in the TT, translators can make use of what is called 'a brief' or 'translating instructions'. It is a set of information provided by a client who had better be a native speaker. The client must be aware of the cultural-specific concepts of the target audience (Nord, 1997). The client can also be a part of the TT evaluation process of the translated advertisement before it is released to the market. Lacher (2005) states: "To win, begin at the beginning: listen to your audience; market to their needs; and communicate on their terms" (as cited in Ortiz-Sotomayor, 2007, p. 1).

To conclude, it seems that an unlimited number of translation strategies are open for translators of advertisements (multi-strategy approaches). Advertisements' translation all depends on the originally intended meaning and effect, purpose or function of the source advertisements. The client who provides 'the brief' could be a great indicator, as well.

III.2.2. Advertisements: Are they Adapted, Translated or Rewritten?

Several views have been collided as far as the concept of adaptation in the translation of advertisements is concerned. What makes some theorists speak about 'adapting' rather than 'translating' advertisements is what is being really transferred, in fact, it is not only words, but also culture and the impact words are supposed to trigger on consumers. The limitation of the concept of adaptation in this context (advertisements translation) is problematic owing to the disagreement on whether the visual changes are a part of the adaptation strategy or not. Some authors (Smith and Klein-Barely (1997), Jettmarová et al. (1997)) believe that a transfer stops being a translation and becomes adaptation whenever the visuals are altered, and thus,

adaptation was divided into 'partial' limited to linguistic changes and 'total' entailing extreme visual and linguistic changes.

Others (De Pedro, 1995), on the other hand, believe that the change of graphics and pictures is not considered adaptation because the latter is related to the modulation of words, concepts and meaning. So, adaptation concerns only the modifications done at the text level. Still, one point is commonly agreed upon, it is the adaptation strategy which entails any adjustment of the ST into the TT norms; Smith and Klein-Braley (1997, p. 182) state: "the adaptation strategy makes adjustment to the advert so that it is in accordance with the needs, expectations, cultural norms and the frames of reference of the target culture." For Jettmarová (1997, 164-65), adaptation features any of the following: "Linguistic idiomaticity in translation/the technique of addition/submission/substitution/a complete recreation of the advertisement based in the SLT [Source Language Text] or a creative brief" (as quoted in Smith, 2002). Obviously, the first two points are more closer to adaptation than the last one which advocates for the complete recreation of the advertisements; this makes it closer to rewriting than to adaptation.

Another strategy was suggested in the translation of advertisements is 'creation', in which a new message is created or rewritten for each market. Ying cui (2008, p. 21) says: "The translation of advertisements needs to be flexible and creative and it is usually the case that the translations of advertisements are actually rewritten." Some practitioners (Ping Kong, 2012) believe that advertisements are more often rewritten rather than translated. Rhetoric and persuasive techniques are most of the cases untranslatable, this makes of advertisements rewritten in order to be effective. To achieve such effectiveness, creativity and flexibility are required. The former makes advertisements enticing, while the latter makes them fit the target culture by including some changes when necessary. Ping Kong (2012) states:

The belief that the source text of advertisements should be re-written has been shared by academics and practitioners, including Smith and Klein-Braley (...), who regard adaptation and revision as strategies for translating advertisements, and Jettmarová, Piotrowska and Zauberga (...), who take adapted translation as a major strategy. Given the theoretical explanation that advertising translation is not merely a matter of language but one of culture (Ping Kong, 2012, p. 220).

On balance, a contingency plan has emerged; it is ‘trans-creation’ a strategy that has been used instead of ‘translation’ and ‘creation’. Trans-creation appears when the changes from ST to TT are radical. It is also known as ‘creative translation’, ‘cultural adaptation’. It is generally required and applied when the content contains cultural references, Word play, and Humor, instead of regular translation; it is all about translating ideas and concepts. “Transcreation goes far beyond transferring words from one language into another. Looking at advertising content from strategic and creative perspectives, we leverage both linguistic and cultural expertise to deliver the message and the brand voice to the target audience in each local market” (Hogarth World Wide (2014) quoted in Pedersen, 2014, p. 60).

It sounds that trans-creation is more pervasive than translation. The translation within this approach is just not enough because the goal of trans-creation is not to say the same thing in another language. It is often not possible to say exactly the same thing in another language, indeed. The aim with trans-creation is to get the same reaction in each market, something that translation itself would not be able to achieve. Trans-creation may not be faithful to the source. As a result, translators need to obtain ‘back-translation’ into the SL so that they assess their translation and the message it delivers.

In summary, the strategies to be used for the translation of advertisements are so knotty and forked. It is obvious that the translators’ task, in this context, can bear different

labels and implicate several methods, but, it would be fair to assume that an intricate translation is involved, here. Moreover, the idea of converting words and meaning is always present thus, translation is highly entailed. Advertisements' translation is possible as long as universals, parallels in cultures, common features shared among people from different societies do exist. Advertisements translation, moreover, should serve two purposes, a linguistic and a commercial purpose. That is, if the advertisement is semantically and pragmatically faithful whenever possible, it will be linguistically and commercially successful. Here, a functional equivalence in advertisement's translation should be searched, because the chief aim of the translated advertisements is to create a similar or a better effect in the target setting. Thus, translators of advertisements must think of the possible ways to transmit a similar effect, which is originally intended by the ST, into the target receivers. Effect is achieved through linguistically well stated formations (form) and pragmatic equivalence (intended meaning). Generally speaking, the usual effect which must be transmitted by advertisements is made by slogans, as being the end-line of advertisements, whose aim is to attract, inform and influence the viewers so as to increase the companies' sales.

It is obvious that there is a significant disagreement and a lack of clarity in the definition of the task of translators of advertisements. So, in an attempt to make a clear cut between the three strategies mentioned above, it can be said that adaptation refers to the rendition of cultural-specific concepts and it can be of two distinct kinds: partial (adjustments for linguistic purposes/appropriateness) and total (changes for cultural reasons or linguistic gaps/non-equivalence problems). Rewriting or creation is favoured for the transference of the ST effect that is used to create an equivalent effect in the target market. Whilst, trans-creation is a contingency strategy which aims to bridge both the rendition of culturally accepted messages in the TT and the reach of the same impact, when addressing a new target audience.

III.2.3. Strategies to Translate Some Advertisement Elements

III.2.3.1. Strategies to Translate Headlines (Brand Names)

Names are one of the most important devices used to market products. They are important elements as they present the products' identity. The issue of translating brand names is problematic because their direct equivalents can be misrepresented in the TL as they may be culturally bound items. As a consequence, translation makes them lose their significance. Wong considers the translation of brand names and product names "an intentional act of betrayal" (as cited in Abu shehab, 2011). It has been noticed that brand names are frequently kept in their original language, most often in English, due to a "Western need for consistency" (De Mooij, 2004, p. 188). Products' names and brand names are intended to be unchangeable, this can be referred to the widespread reputation they have gained in different markets or to the fact that these names are non-linguistically integrated in the advertising message (that is, these names can be just symbols or a mixture of letters and symbols) (Harkat, 2010). However, translators need to render them in certain cases, especially if they carry inappropriate or tabooed meanings in the TL. Spanish and Portuguese share a close linguistic system which derives from the same Latin origins. When Ford Company launched a new car called 'Pinto', marketers of this car in Portugal were Spanish; yet, they had no idea about the car's name meaning in the Portuguese dialect. The car's name has a totally tabooed meaning which has affected the car's sales negatively. After realizing that, the company changed the car's name to 'Corcel' which means 'the horse' in Portuguese. Since then, the company's sales have increased. According to Abu Shehab (2011, p. 9), these problems are only avoided through "skillful abilities that enable the translators to appropriate translation strategies."

As far as the translation of advertising headlines is concerned, Abu Shehab (2011) conducted a study which was fully dedicated to the investigation of the different ways Arabic translators follow to convert English advertisement headlines into Arabic. She (2011) recognized three main strategies:

III.2.3.1.a. Transference

The first strategy is transference in which the translators copy the same name in the SL own words/letters. In other words, the brand names are directly transferred from the SL into the TL without being changed. This is done to create a stylistic effect and stress the originality of the products. Smith (2006, p. 159) confirms that this strategy is used to: “highlight the foreignness of the product being advertised, relying on the source cultures attractiveness to the target audience, or to enhance recognition of a brand name as well as offering an example of globalizing tendencies.” Abu Shehab (2011) has investigated the strategies used in translating English headlines into Arabic; the analysis revealed that this strategy tends to be the most used procedure to transmit direct headlines (brand names) from English into Arabic.

III.2.3.1.b. Transliteration

The second strategy used was a ‘source text oriented’ strategy. Here, the translator must be faithful and keep the source message in the target headline. Transliteration (a source text oriented strategy in which the SL letters are replaced by approximate TL letters) has been proved to be widely used for rendering direct headlines because of the unforgettable impression it may leave on the consumers (Ran, 2010 cited in Abu Shehab, 2011). Abu Shehab’s analysis (2011) showed that this strategy is used 26 times in translating direct headlines (brand names) and only 13 times in translating indirect headlines (a short statement

which highlights the products' positive effect). Transliteration helps translators “to avoid the problem of dealing with words that have no exact equivalents in the TL or to avoid producing funny, ambiguous or misleading translations” (Abu Shehab, 2011, p. 34-35).

Pollard and Chan (2001) add that this strategy is used to preserve the brand name (direct headlines) as a consistent image of a company in different markets. Moreover, it brings the target readers closer to the original text “at least phonetically” (as cited in Abu Shehab, 2011). Transliteration is preferable for several reasons; some owners of these brands do not allow their brands to be changed. Besides that, consumers themselves prefer and trust foreign brand names as they represent quality and originality. However, this strategy seems not to be adequate in some cases where the brand name can be successfully translated literally.

Transliteration has been criticized by some researchers because it relies on transcription rather than identifying the cultural and semantic equivalents in the TL. Furthermore, it does not take into account average readers whose English language is poor. Henceforth, this strategy violates the quality of simplicity and clarity in advertisements (Abu Shehab, 2011). Here are some common examples of transliterated headlines into Arabic: هابي تايم (happy time), سيلفر بلاك (Silver black), etc.

III.2.3.1.c. Adaptation

Opposing to the “source text oriented” strategy, the last strategy is “target text oriented”. Here, the translator is free to recreate or rewrite the target headline (Smith, 2006, p. 159). In advertisements, adaptation is used to establish a cultural equivalent which is culturally accepted in the TT, or to clarify technical terms or to add a promotion value to the advertisement through the use of some words which help the consumers have a clear idea on the product (Guidère, 2001). In Arabic advertisements, adaptation is considerably used when

transmitting headlines, Abu Shehab (2011) noticed that is used to deliver the source message in a simple comprehensible way, through the use of techniques such as: omission and addition. She (2011) adds that these adaptations are, in general, faithful to the ST, in the sense that they carry the same effect. Addition is a subsequent technique used by Arab translators to transmit English headlines; it helps clarifying the source message, and, thus, convincing the target consumers. According to Abu Shehab (2011), addition is used to achieve several purposes:

1. To inform the consumers of the product's nature and function, translators must add some words (functional purpose).
2. Sometimes, translators add extra words to attract the consumers' attention (promotional purpose). Abu Shahab (2011) illustrates this purpose in the following example: "Correction cream skin repair" is transmitted into: "الفانقة العناية"; "كريم العناية الفانقة بالجسم , كوريكشن" represents the added words which imply the superior quality of the product and therefore, attract the consumers.
3. In some cases, prepositions and conjunctions are inserted in order to make the target version sounds natural and original (linguistic purpose).

On the other hand, omission is another sub-technique adopted by translators in rendering advertisements. It involves dropping out what is tabooed, unnatural or culturally inadequate. However, omission can be either justified or unjustified. According to Abu Shehab (2011), omission is justifiable when unacceptable items are omitted, whereas it is unjustifiable when important items which convey the products' important features are dropped out. This may negatively affect the target message and can be referred to the translators' ignorance or lack of attention.

In sum, the translation strategies used to render headlines from English into Arabic vary from transliteration, transference to adaptation which are done through the use of the addition or the omission techniques. In addition to that, the English advertisement brand names and even slogans are sometimes made, with a consideration of verbal system and phonological presentation (rhymes, explicit repetition of words), so that they would be easier for pre-supposed customers to recall (e.g. if anyone can, CANON can). De Mooij (2004, p. 188) adds: “literal translation is often not a good solution, precisely because of the interdependence of language and culture.”

III.2.3.2. Strategies to Translate Advertorials (The Body Copy)

III.2.3.2.1. The Text

The body copy appears to be the easiest part to render especially when it does not include technical terms. Obviously, literal translation would be a successful translation strategy to render a simple credible and clear body copy. However, some technical words can be used and made its translation a bit tougher. Abu Shehab (2011) has analyzed English advertisement body copies translated into Arabic. The most adopted translation strategy was literal translation; in case the body copy does not include some technical terms and abbreviations. If it does contain such elements, then, the following strategies are followed: substitution (partial substitution; when the technical terms are provided with parenthetical expressions, i.e., some explanations are provided between parentheses), couplets as well as transliteration or full substitution are particularly adopted when the technical terms are not explained. Concerning the translation of a body copy, being the big (linguistic) part of an advertisement, Anholt (2000, p. 5-8) declares:

Translating advertising copy is like painting the tip of an iceberg and hoping the whole thing will turn red: what makes copy work is not the words themselves, but subtle combinations of those words, and most of all the echoes and repercussions of those words within the mind of the reader. These are precisely the subtleties which translation fails to convey. Advertising is not made of words, but made of culture (. . .). The reality is that advertising copy can never and should never be translated (. . .) advertising copy can only be written.

By contrast, other practitioners do not agree with Anholt (2000) on that point (can be only written); they believe that the body copy is easy to be translated due to its simple vocabulary and structure. Copywriters are provided with some hints to create effective body copies (cited in chapter two above), translators, in their turn, are also recommended to keep these items in the target body copy. This element is the less challenging part in an advertisement translation compared to the headline and slogan though it is an important part to be rendered. It is long and includes different linguistic structures and discourses: informative, descriptive, preventative, argumentative...etc. Translators must keep the function and the impact of the original advertorial and the types of the discourses it includes in order to achieve a functional equivalence, which is a core notion in the translation of advertisements. The following strategies are among the main strategies used by translators of advertisements to transmit the advertising body text/advertorial from a language into another.

III.2.3.2.1.1. Word for Word Translation

Word for word translation strategy keeps the exact semantic meaning of the original material; even if it may not respect/suit the TC norms, since it transmits the SC as it is. Al-gha (2006, p. 36) says: “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”.

Unlike culture specific texts, scientific advertising texts may be transferred successfully through literal translation which results in acceptable versions for the target receivers. Catford (1965) says that Literal translation is based on word for word translation. He states that “literal translation takes word for word translation as its starting point” (Catford, 1965, p 25. as quoted in Shuttleworth and Cowie, 1997).

Literal translation can be applied to grammar (structures, types of sentences) and sometimes to vocabulary (words) if they carry the same meaning. Abu shehab (2011) explains the reason why literal translation is so frequent in translating the advertisements’ main part. She (2011) asserts that advertising agencies insist on the use of literal translation because they believe that if an advertisement works in one market, its direct faithful rendition into the TL will guarantee this success in other markets, too. Contrastingly, translators of advertisements do not all agree on this point, technical terms and abbreviations in the body copy, for instance, can not work in the TT if they are rendered literally. In brief, literal translation could be an effective strategy in this context but the success of an advertisement in a country does not necessarily lead to another success elsewhere. In this case, the adaptation strategy could be an appropriate alternative.

III.2.3.2.1.2. Adaptation

Translational adaptation refers to the “extreme degree of transformations admissible in translation” (Demetska, 2011, p. 15), this means that the adaptation strategy involves a considerable degree of changes to be applied to the ST. This strategy is regarded to be the best strategy to translate pragmatic texts and adjust them to the TC and TL. The adaptation strategy makes the advertising message fit the target audience, that is, to manipulate social and cultural norms so that to be accepted in the foreign market. Thus, this strategy can be

applied to the body copy when necessary items to be changed exist, such as: technical terms, abbreviations, tabooed words, non-lexicalized words in the TL.

According to Guidère (2000), the adaptation strategy is divided into *formal adaptation* and *ideational adaptation*. The former may be used to adapt the form of the expression whereas the latter renders the content of the original message aimed at the target receivers. *Formal adaptation* or *partial adaptation* concerns the surface structure of the ST in order to result in a linguistically acceptable TT. He (2000) illustrates that formal adaptation may involve the transformation of an adjective into an adverb or a noun into a verb. Ideational or full adaptation concerns the substitution of the ST concepts by the closest target concepts through the use of new lexis which may be closer to the original ones; ideational adaptation is done to make the TT more appropriate culturally at the first place.

III.2.3.2.1.3. Paraphrase

This strategy entails rewriting the body copy. The translator here is free to express the products' benefits and keep the copy simple and attractive in order to make it effective. "When paraphrasing, translators render source-text meaning rather freely. Thus, (...) the source-text meaning is rendered in a way that is difficult to define precisely" (Schjoldager, 2008, p. 100).

III.2.3.2.2. The Image

Kussmaul (2008) describes the use of visuals in advertisements as a facilitator aspect as they can convey a big part of messages without uttering a word (Cited in Valdéz Rodríguez, 2008). Visuals can pull more readers into the body copy because it is believed that people usually look at pictures before they read the text. Generally speaking, the source images are directly transferred to the target audience unless those images are culturally inappropriate or whenever the body copy has been all rewritten or paraphrased. In these two

cases, visuals must be altered to fit the target receivers as well as the new text; otherwise the text should be slightly changed within the light of the available visuals so that the text and visuals become compatible. Copywriters and translators must be aware of their target audience different perceptions of things so that to avoid ‘the offensiveness in advertising’. However, people’s perceptions and tastes change through time, what could be seen as inappropriate might be accepted in the future, Arens (2004, p. 70) states: “what is considered offensive today may not be so tomorrow”. What was noticed in the Arabic translated advertisements, in the past, is that the images they show tend to represent covered bodies, appropriate clothing and gestures. Nevertheless, the Arabic advertisements and the Arab consumers today seem to be more flexible and comprehensible than ever before. They are exposed to some aspects that used to be culturally inappropriate, just a decade ago. This illustrates Arens’ view (2004) as far as taste alterations through time are concerned. Arens (2007) refers this to the Western desire for the globalization of consumers, markets and the world. Another tendency behind the preservation of the same pictures and visuals, regardless their cultural appropriateness and connotations, is the considerable amount of effort, time and money required to design new visuals.

In short, translation of advertisements is possible just as translating poems is. Advertisements are made up by different components; each of which carries a heavy weight and requires a careful rendition. This section offers the possible strategies that can be possibly employed during their translating process. Meanwhile, there still be one advertisement element which has not been discussed yet, as far as its translation from English into Arabic is concerned, it is the catchy phrase or the slogan. This elements’ translation is a major challenge, Dan (2015, p. 13) refers this to the fact that advertisement slogans “often play on the double meaning of words, making the message difficult to understand. The use of

ambiguity and connotative meanings of words can lead to multiple interpretations of the slogans”. This issue will be the heart matter of the coming chapter.

III.2.4. Faithfulness and Loyalty in Advertisements’ Translation

According to Nord (2007, p. 12), *loyalty* refers to “an intertextual relationship holding between the source and the target texts as linguistic entities [...] respecting the intentions and expectations of all the partners in the communicative interaction named translation”. He (2007) assumes that translators bear the responsibility toward their partners. He (2007) adds that textual loyalty is important, especially if the translator succeeds in rendering the same meaning, in a way which guarantees the same effect. Therefore, loyalty occurs first at the linguistic level between the ST and the TT, in addition to the intended and the expected meaning of the writer and the readers.

In advertisements, textual loyalty is what translation is half about; the other half is about the effect. Loyalty in advertisements relies on the translator’s ability to produce persuasive and influential target messages. Wang and Zhao (2011) believe that the traditional concept of ‘faithfulness’ standard is not valid in advertisements’ translation. Advertisements’ translation is a creative work which tends to put forward the equivalent effect as a new principle for its loyalty. Torresi (2014) also argues that multinational firms are more concerned with the effect of the target advertisement than its equivalent meaning. This functionalist purpose of advertising urges the translators to break the accuracy and loyalty rules. Torresi (2014) adds that a translated advertisement is loyal only if it preserves the intended function of the source message. She states:

Promotional translation is usually assessed in functional terms; in other words, the main concern in this field should be whether the TT works, i.e. fulfils the purpose for which it is intended in the TL, culture, community, and context (...) if this function is not preserved, the target text is disloyal to the source text, even if its content and literal meaning are accurately conveyed. If, on the contrary, the function is maintained, then the translation can be deemed loyal to the original text, even if this implies creating an entirely new text, with a new form and a new content. (Torresi, 2014, p. 23).

According to those authors, loyalty in advertisements' translation is closely tied up to the transference of the effect and the function of the ST. Contrastingly, some of the successful holders of international companies may require importers to maintain the same meaning of the original advertising slogan. This way the cost-effectiveness of the international advertising campaign is ensured. Here, faithfulness in advertisements' translation is referred to meaning transference at first. In this case, translators have either to transfer the original advertising slogan into the target advertisement or adopt literal translation to guarantee the originally intended meaning of the source advertisements. But, this could unintentionally cause a loss of the originally intended aural and pragmatic effects if the translator was not skillful enough.

In fact, the translating process should involve both procedures: a faithful reproduction of formal source-text qualities (meaning, effect) and an adjustment to meet the needs of the target audience (form, effect). A successful translator of advertisements is the one who is expected to take care of the originally intended meaning as well as the effect, otherwise this process would not be labeled 'a translation'. In fact, the original intended meaning has always been a part of the translation notion. Kappe Fokam (2012) believes that despite the fact that translated advertisements are not always faithful, their translation is still loyal in the sense that

it preserves the same effect rather than the same message. Torresi (2014) adds a new perspective to loyalty in advertisement. He (2014) believes that the target advertisements are loyal as they represent the qualities and the properties of the advertised items and people's beliefs, values and expectations (taking into account the translation brief which is a set of recommendations set by the target clients to help the translators make lucky choices in their translation process). It seems that faithfulness in advertisements' translation is a foggy issue. Translators of advertisements have a difficult role; they have to comply the originally stated ideas with the cultural norms of the TT while keeping the original meaning, in addition to the effect. It is not always easy to set up a priority in terms of the translation unit in this context, indeed.

III.2.5. The Status of Arabic in Advertisements Translation

Taking a look at the Arabic advertisements on Arabic television screens or outdoors advertisements, it can be noticed that the Arabic language used in advertisements is highly distorted, in the sense that is not used adequately and properly. So many foreign and invaded words are inserted instead of Arabic words; abbreviations are made in foreign languages, too. Even restaurants, malls and shops have foreign names which are written in Latin Alphabets. Recently, there has been too much concern over the Arabic language in advertising, a good relevant article was written in 2007 by Rashad Salem who has expressed his righteous indignation towards the misuse of the Arabic language in advertisements. He (2007) considers this misuse an abuse for the Arabic language, which sets out to reshape this language because advertising plays a tremendous role in molding everyday language. About this issue, Hassan (1999, p. 21) states: "Our beautiful Arabic language is raped in advertisements, on shop façades, in the streets". Hassan (1999) adds that a word of warning must be given about the miserable current situation of the Arabic language which closely resembles its previous dark

situation during the occupation periods. He (1999) insists on preserving the Arabic language in advertisements through establishing regulations and directions for companies to adhere and take them into account.

Salem (2007) agrees on the fact that the Arabic language must be rescued. He (2007) suggests that a committee must be established in order to oversee the use of the Arabic language in advertisements so that it survives. He (2007) further suggests that a “softened language” “اللغة المخففة”, in his words, should be created in order to suit this context, that is, a language with more flexible and renewable words that lies between the Standard Arabic Language (the usual and regular Arabic) and the Classical Arabic (the old Arabic) must be produced. The Arabic language should submit some adjustments in order to keep up with modern languages. Moreover, Salem (2007) believes that foreign advertisements should not be translated globally to be presented to Arabs. They should rather be locally and linguistically proper so that they better suit the Arabic receivers. At last, he (2007) says that if the insertion of foreign concepts or attitudes (which are unlexicalized in Arabic) is compulsory, then, they should be adapted and arabized. Salem (2007) suggests some points which are of great significance, the Arabic language is in danger of being occupied by foreign languages, namely, the English language and it will, therefore, be destroyed. Furthermore, foreign advertisements do not affect the receivers’ language only but their culture, too. That is why, it was necessary to mention this fact and to present such suggestions (as cited in Hamade, 2008).

Conclusion

By way of conclusion, the first section has presented the translation concept which is, indeed, wider than it would appear at first glance; ‘translation studies’ has covered broad different sides of translation and investigated it in an academic way. This field, which has

grown rapidly in a short time, whereby, translators get access to the translation deep sides, and were provided with hints about its types and subtypes, has shown a tendency to broaden its inquiry and supply possible solutions and strategies for the sake of successful translation. Moreover, this chapter has dealt with advertisements' translation in its second section. It has revealed that there has not been much research into this area. This translation is regarded as a key tool for multinational companies to stand out as well as for international advertising to survive. Advertisements translation involves different aspects such as language, culture, economy and business, i.e., profits and sales. It also requires translators of specific criteria who must acquire a good linguistic, cultural knowledge, and also the marketing strategies which lie beneath the production of the TT. This means that the translator should know about the marketing strategy adopted by the company s/he works for in order to get the extent to which he/she can translate. Translators of consumer-oriented texts (advertisements) should preserve the commercial content of the SL advertisements, yet not to reduce the texts' emotional impact on the TL.

Mistranslations and inaccuracies in advertisements translation are unacceptable for they cost the company money and deter its image and reputation, that is why, it is very important to establish reliable norms for advertisements translation. Furthermore, this chapter's second section has presented the strategies used to render advertisements, they can be divided into: general strategies; those refer to the ways advertisements are rendered in general, in addition to the specific strategies, which refer to how each component of an advertisement is translated. Anyway, more relevant and utile studies are required; they may entail data analysis, interviews with copywriters and translators, as well as the analysis of consumers' responses to translated advertisements in order to detect which suitable strategies to use for the right context.

Chapter Four

The Practical Framework: Analysis of the Parallel Corpus

Chapter Four: The Practical Framework: Analysis of the Parallel Corpus	123
Introduction	124
IV.1. Translation Strategies Used to Render English Advertisement Slogans into Arabic	125
IV.1.1. Methodology	125
IV.1.2. The Corpus	125
IV.1.3. The Analysis: Findings and Discussions	126
IV.1.3.1. The Data Analysis	127
IV.1.3.2. Discussion of the Results	167
IV.1.3.2.1. Direct Translation	173
IV.1.3.2.1.1. Literal Translation	173
IV.1.3.2.2. Free/ Oblique Translation	176
IV.1.3.2.2.1. Equivalence	176
IV.1.3.2.2.2. Adaptation	178
IV.1.3.2.2.3. Transposition and modulation	181
IV.1.3.2.3. Couplets	182
IV.1.3.2.4. Non-translation	183
IV.1.4. Summary of the Results	189
Conclusion	191

Chapter Four

The Practical Framework: Analysis of the Parallel Corpus

Introduction

While advertising is necessary for economic growth, translation is of a major importance to extend this growth wherever possible. This study attempts to explore the translation strategies used to render English advertisement slogans into Arabic, and the extent to which their translation can communicate the same message and function to different cultures successfully. Furthermore, the study aims to detect the most successful translational strategies used in this context. To achieve this purpose, this chapter conducts an analysis of English advertisement slogans along with their Arabic counterparts. The analysis aims to deduce those translation strategies used to render advertisement slogans, and to shed some light on the inside workings of advertising translation (translation of slogans).

To illustrate the practical framework, a comparative analysis of some source slogans and their translations is carried out at the semantic, communicative and rhetorical levels. The chapter introduces the research methodology in more details, then, the corpus to be analyzed is defined. Later on, a comparative and a descriptive analysis are applied to the parallel corpus. Discussions and summary of the results are to be presented, in the end.

IV.1. Translation Strategies Used to Render English Advertisement Slogans into Arabic

IV.1.1. Methodology

In this study, both quantitative and qualitative research methods are used. The English advertisement slogans translated into Arabic are analyzed qualitatively, whereas the frequencies of each strategy resorted to by translators are worked out quantitatively. The data corpus, in question, was collected over the past four years (2012-2017). It consists of English advertisement slogans along with their Arabic counterparts. This parallel corpus will serve as an accomparative study in terms of semantics, pragmatics and rhetorics in order to infer the strategies employed by translators to render these formations. Then, the frequencies of those strategies will be sorted out. Moreover, a presentation and commentary of each translation strategy will be provided.

IV.1.2. The Corpus

Advertisement slogans were chosen as special objects for scrutiny in this study, because it is believed that their translation is expected to pose a serious challenge. The parallel corpus includes sixty seven (67) slogans. The slogans have been gathered from English and Arabic TV channels and magazines for over four years (2012- 2017). The Arabic versions are in Classical Arabic for they are made to address different Arabic communities. The data derived from the slogans' rendered by professional translators' performance would be ideal in many respects. Firstly, the aim behind this comparative analysis is to elicit the strategies used by Arab translators when rendering these slogans. Secondly, this analysis allows to find out which is the most adopted strategy to convert English advertisement slogans into Arabic successfully. Unlike the monolingual corpora, the parallel corpora give insights

into the languages compared (contrastive analysis) as it illuminates differences between the ST and their translations. The current study is not based on a bidirectional parallel corpus which can provide a sound and reliable ground for translation studies. So, the unidirectional parallel corpus in this study was particularly chosen due to the dominance of the American products and those of the English-speaking economic forces we import from. Hence, the potential of advertisements translation from Arabic into English is very low.

IV.1.3. The Analysis: Findings and Discussions

It has been noticed that almost all the Arabic advertisements are visually the same as the English ones, i.e., the translators have kept the same images of the original advertisement for the target audience. This is done because some of these advertisements are standardized ones which lack local themes (cultural aspects/implications), and thus, they fit different local markets. The worst use of standardized advertisements, though, is the presentation of some cultural aspects which were not acceptable for Arabs at a particular point of time. Nevertheless, Arabs get used to them gradually. This shows beyond doubt that the Arab consumers (the target culture as well) are getting affected by foreign advertising which has rendered the unacceptable into acceptable.

The following is a comparative analysis of English versus Arabic slogans' (advertising slogans), which attempts to explore which translation strategies are most predominant and appropriate in translating these slogans. The effectiveness of the translated advertisement slogans could be carried out by means of an analysis at the following levels: semantic (linguistic appropriateness), communicative (pragmatic effect) and rhetorical (argumentation, aesthetics and style). The advertisement slogans are to be investigated in the light of Vinay and Darbelnet model of translation strategies (1995). This model tends to be an impressive array of possible translation strategies, it is comprehensive, comprehensible and the point of

departure of many translation model theories and translational actions, ranging from semantic to communicative translation. Guidéré's notions (2000) will be used to make a clear cut or elaborate the distinction between the equivalence and the adaptation strategies for readers.

IV.1.3.1. The Data Analysis

Adv 01: Add life to life

The statement above is an advertisement slogan of a Gulf company (DUC). It indicates that the company's services facilitate people's life and better it. The slogan was rendered into Arabic as follows: "و تحيا بها الحياة". The translator has used 'تحيا' as an equivalent for 'add life'. Both of the verbs carry an approximate meaning. In fact, the Arabic equivalent sounds so convenient in the sense that it delivers the overall originally intended meaning in an acceptable natural manner. The slogan has been linguistically adapted (form), while the exact meaning has been preserved in a creative way. In other words, the translator has described the same ST situation in a different structural and stylistic manner. Word for word and literal translation were avoided for they would result in a meaningless version. It can be said that the Arabic slogan is linguistically fine, still it is relatively ambiguous. Whether it would be understood by the target receivers or not, that is the question?!

Adv 02: A friendly technology

The second slogan promotes for some technological devices. The advertiser used the English slogan: "A friendly technology". The translator has rendered the English slogan into Arabic as follows: "تكنولوجيا ترافقتك". Regarding the original English version of the slogan, the adjective 'friendly', in this context, may imply that the advertised products are not complicated materials but are rather practical and easy to be used. On the other hand, it may equally indicate that the advertised products are as helpful and advantageous as having a

friend. This slogan involves a rhetorical figure 'pun' which is illustrated by the use of a doubl-meaning adjective (friendly). Such figures are difficult to be rendered adequately.

The translator could help himself relying on the available visuals to detect the closer meaning to be rendered. In case the advertiser has intentionally used this word to target both meanings, the translator must look for a suitable strategy which targets an appropriate closer meaning. Here, it is clear that the first meaning has been overlooked. A closer meaning to the second indication has rather been considered. The translator translated the adjective 'friendly' using the Arabic verb 'ترافقك'. In fact, the Arabic equivalent given to the English adjective is inaccurate. 'Friendly' which could imply the meaning of 'help', 'advantage', 'no harm' (second meaning) and the given equivalent 'ترافقك' from 'الرفقة' are different because they do not have the same connotation. While the adjective 'friendly' in this context could connote something favourable and harmless, the verb 'ترافقك' refers to someone or something whom or which you spend too much time with. The use of 'ترافقك' indicates that the technology is always with you, what is missed in this transmission is the role of this technology. It can be inferred that the translator who has partially adapted the English advertising slogan into Arabic has led to a loss of the originally intended meaning. Moreover, the verb 'ترافقك' is inaccurate, in this context, it may lead to the loss of the originally intended effect, hence, a decrease in persuasion may occur. Such inaccuracies might lead to a decrease in the number of purchases of the advertised products. Despite the fact that the adequate equivalent exists in Arabic, the translator did not use it for he has not grasped the accurate meaning but rather focused on the literal one. In fact, a successful advertisement translation poses a challenge for translators; the first challenge is to get the accurate meaning and to deliver it in a creative way. The second is to generate the same effect as that of the original slogan. The adjectives 'صديقة/مسالمة' could be used as a word for word equivalent for 'friendly' but this would result in a strange non-attractive statement.

Syntactically speaking, the advertising language is characterized by broken grammar rules. Here, the translator of the slogan has inserted the subject followed by a verb, which is not the regular word order of the Arabic sentence. Still, the result sounds meaningful. The translated slogan has also missed the rhetorical figure (the pun) which was in the original slogan. Personification is another figurative speech noticed, in the Arabic version, through the use of 'ترافقك', a verb which is regularly associated with people, animals but not objects. Rendering rhetorical figures is not compulsory, it is almost impossible to provide appropriate equivalence for such items. In sum, this slogan has been translated by means of an equivalence strategy in an inappropriate way.

Adv 03: A quality you can trust

The slogan mentioned, above, refers to an advertisement of a milky product. It was rendered into: "جودة تستحق الثقة". In this case, the translator chose to translate "can" with the Arabic verb "تستحق". This is not the best linguistic translation of the word because the Arabic word "تستحق" implies a different meaning than the word "can" in English. This choice was an over substitution; the English slogan offers a sort of freedom to consumers while the Arabic slogan seems very assertive and so confident of its production. This slogan has been rendered freely through adaptation because a change in the SL semantics has occurred to fit the target audience attitudes and thoughts. As a matter of fact, it is so hard to gain Arabs' trust. So, the use of the modal 'can', which implies uncertainty, may discourage and disturb the target Arabic receivers.

Even though this slogan is linguistically unfaithful, it is pragmatically perfect. The slogan could be translated literally or word for word into: "جودة بإمكانك أن تثق بها" or "جودة يمكنك" "بإمكانك/يمكنك", which indicate probability. This may express the companies' uncertainty or distrust in their products.

Henceforth, it can be noticed that the form and effect have been reinforced in the Arabic slogan.

Adv 04: Build Ford tough

This slogan belongs to the American motor company 'Ford'. It promotes for a new powerful car designed for bumpy roads. The English slogan is "Build Ford tough"; it illustrates one essential quality of the advertised product (durability and strength) with the aid of significant visuals. The Arabic slogan given to this slogan is: "هذه أصالة فورد وصلابتها". Obviously, the slogan has not been rendered literally; it was rather translated through the equivalence strategy. The target slogan was unnecessarily loaded through the insertion of the word 'أصالة' which appears to be needless and non-essential. Regardless of this fact, the Arabic slogan seems dissatisfactory even if the word 'أصالة' is omitted. Literal translation, on the other hand, would not serve both the meaning and the form; if literal translation was used, the Arabic slogan would be senseless. Formal adaptation strategy would be a suitable option to render this slogan if it were used appropriately. The slogan could be partially adapted into: "السيارة الأكثر صلابة", this version is linguistically fine; it is accurate and still focuses on the quality mentioned in the SS.

Adv 05: Celebrate the difference

This English slogan appears in an advertisement about a new technological product with a high definition technique. This advertisement appeals for trying this article which is different from those previous products; it is one of a better quality. The idea of the product's high quality has been implicitly stated through the use of the verb 'celebrate'. In other words, this product is different and better than other similar products, thus, the presupposed customers are invited to celebrate this new achievement. The slogan was translated into

Arabic as: “احتفل بالأفضل”, the Arabic translator has kept the same syntactic structure using an imperative verb.

‘The difference’ has been replaced with ‘the best’ (‘الأفضل’ in Arabic). The use of the Arabic superlative adjective ‘الأفضل’ expresses a high confidence and reassurance from the translator’s part, which is lacked in the English slogan. The translator may have thought that ‘the difference’ in the English slogan refers to a new revolutionary product which must be better than the previous ones. So, he chose the word ‘best’ to render ‘the difference’.

It can be said that the translation of the English slogan was over rendered into Arabic. Such renditions are permitted in advertisements’ translation since advertisements tend to be positive, persuasive and attractive. Still, a successful translator had better keep the originally intended meaning in a way which guarantees the slogans’ efficiency as well. Moreover, the English slogan which was formally adapted into Arabic seems brief and effective as it delivers the originally intended meaning. The use of the word ‘الأفضل’ made the slogan more attractive.

Accuracy in advertisement slogans’ translation can be tested by back-translation. It is to convert the translated slogan again into the SL to see whether it conveys the same meaning or not. Many translation inaccuracies and mistakes can be avoided through this technique. If the Arabic slogan above was back-translated, it would be “celebrate the best”. Although this back-translation does not exactly correspond to the original slogan, it makes sense as it almost delivers a closer meaning. The slogan could be translated literally into “احتفل بالفرق”; this version would preserve the content and the form (shortness), but not the effect which is a very important element to be transmitted, too. Because of its ambiguity and unnaturalness (in the Arabic culture, it is usually celebrated of the best ‘الأفضل’ and not the difference ‘الفرق’), this literal version may have a negative impact. It can be said that a transposition has been

appeared in this translation because a change in the word class has occurred; in fact, this change was done to create a culturally natural message for the target receivers. It should be also mentioned that the adaptation strategy may encompass modulation as a technique.

Adv 06: Connecting people

The phrase above is a noun phrase used as an advertising slogan for 'Nokia Company'. This short phrase, with the visuals aid, carries a complete meaning in the advertising context. It has been translated into Arabic as "لنتواصل"; the translator has modified the form of the message by a change in the semantic and in the syntactic patterns. The translator reduced the English slogan to one Arabic word only. For the first look, it may appear that the translator omits what is unnecessary (people) and preserves what is essential (the connection). In fact, the part which seems to be deleted is implicitly substituted by the translator's inclusion of himself as a member of the connection activity. This was done by using 'ن' which refers to 'we' as people. This has proved to be a creative solution offered by the Arabic language for such rendering. However, the Arabic slogan does not convey the same meaning as the English one. If the Arabic slogan was back-translated into English, it would be "let's connect". Functionally, this is different from the original meaning.

The translator prefers not to adopt word for word translation; employing this strategy will serve neither the linguistic (meaning) nor the pragmatic purposes (attractiveness and effect) of a slogan. The slogan could be rendered into: "لنبتقيكم على تواصل" or even shorter than that as: "لكي نتواصل". Such versions are closer to the original slogan which implicitly indicates that 'Nokia' instruments are made to connect people and keep them in touch and does not make a suggestion to connect. This 'Nokia' advertisement slogan was translated freely (oblique translation) through the equivalence strategy which has altered the ST intended meaning as well.

Adv 07: Drive

This is an English slogan for a 'Ford' car advertisement which has been translated into Arabic as "تول القيادة". The translator did not go far away from the original meaning. He rather kept the same content but changed the form by adding an extra word, which has not been existed in the original slogan. Addition is often used to make the target message sound natural and easy to be understood by target receptors. If the slogan was translated literally or word for word, it would be "قد". This translation would be a failure because it is incomplete and does not convey a persuasive message which may attract and persuade the target customers. Grammatically speaking, the slogan respects the Arabic grammar (sentence order) as it seems pragmatically successful for it is concise, precise and ear-pleasant. Grammatical deviations in advertisements are acceptable as long as they result in meaningful sentences. It can be said that this slogan has been rendered freely. So, equivalence is the strategy adopted to translate this slogan.

Adv 08: Eat right, live well- اعرف غذاءك ، عش حياتك

In this example, the translator tried to keep the overall meaning by making some changes at the lexical level. These changes were necessary in the sense that they contributed to achieve a closer meaning to the source message. The translator here has substituted "Eat right" by "اعرف غذاءك". Both clauses seem semantically distinct from each other; the former "Eat right" means to get the right/healthy food while the latter implies knowing which kind of food you are getting. However, the former is included in the latter in the sense that being aware of which kind of food you are getting allows you to select what to eat, and, therefore, to eat right. Thus, this slogan has been translated through substituting a specific item with a general one; such rendering is referred to as modulation. This transmission can be considered successful because it delivers the intended meaning of the source message. As for the other

part of the slogan “live well”, it has been rendered to “عش حياتك”. The translator has employed adaptation in order to manage the ST and the TT linguistic and socio-cultural differences; “عش حياتك” is a quite familiar expression for Arabs. It connotes enjoy your life which is an approximate equivalent for “live well”. The adaptation strategy provides some degree of freedom, in the sense that it allows translators to express their cultural knowledge and linguistic abilities. The basic goal of this strategy is to have a similar effect on the TL receptors, ‘domesticating’, in a way, the ST terms into culturally acceptable TT expressions.

Literal translation may be semantically useful but it is pragmatically unsuccessful. Consequently, this strategy was avoided. It is notable that the translator has made the Arabic slogan rhymed though it was not that felicitous.

Here, the translator has used the couplets strategy. This strategy does not make a part in Vinay and Darbelnet translation strategies model (1995), yet, it is worth mentioning that the use of two translation strategies at a time is referred to as ‘couplets’ (Newmark, 1988). Encountering such a translation strategy, in this example, made its reference a necessity. The Arabic slogan above has been rendered via two different translation strategies simultaneously: modulation and adaptation. Concerning this slogans’ effect, it is difficult to speculate because its meaning is not explicit, it is rather indirect. A logical connection should be rather made between the first and the second part of the Arabic slogan so that it makes sense for the receivers. Stating the meaning overtly makes the slogan clearer, more attractive, thus, effective and vice versa.

Adv 09: Ever so silky, ever so light

The slogan above appears in a chocolate advertisement which lists the product’s qualities. The advertisement slogan, on the other hand, praises the product (a light and a silky

texture). The translator has transmitted the English slogan into “انعمي بخفة كلها لذة”. The English slogan could never be translated literally; the result would be inappropriate as well as unnatural. Thus, literal translation has been avoided and equivalence (formal adaptation) has been employed instead. It can be seen that this rendition was clever as it transmits the originally intended meaning in a different stylistic way. The translator has succeeded in listing the two qualities in a simple creative way unlike the English slogan, which has employed a parallel structure as a rhetoric figure to create an attractive expression.

The translator has used the verb ‘انعمي’. One may wonder why the Arabic slogan is oriented to female consumers only. This may refer to the visuals available in the SS; still this should have been adapted as well to target different consumers.

Adv 10: Feel light, feel active

This slogan is taken from a tea advertisement. It indicates that having this tea makes you feel light and thus active. The advertiser states this concisely and uses imperative sentences. The recurrent use of the imperative verb ‘feel’ (parallelism) expresses that the second sentence “feel active” could be an outcome of the first sentence “feel light”. The overall meaning of this short slogan could be: having this tea will make you feel light, and thus, active. The slogan is rendered into Arabic as “خفة وحيوية كل يوم”. The translator succeeded to convey the core meaning of the original message through the equivalence strategy. He kept the essential qualities, which are the SS focal aspects (lightness and activity), in a different structural way. The addition or the insertion of the word ‘كل يوم’ makes the slogan more convincing. It invites the viewers to experience these feelings (lightness and vitality) every day as soon as they try this product. The Adverb ‘كل يوم’ strengthens the SS effect because consumers tend to be fascinated by products with permanent and long lasting effects. On the

whole, the Arabic version looks faithful, significant and appealing because it leads to the same originally intended effect.

Literal translation could also be used; it would preserve the content and the parallelism. The slogan could be rendered literally into another possible version which is “أشعر بالحويوية، أشعر بالخفة”. This sounds semantically acceptable, but it could not be so, pragmatically speaking (owing to length and expandable redundancy). If the adverb ‘كل يوم’ was added, here, the version would be heavily structured. The slogan was translated freely; the translator has used the equivalence strategy when he delivers the same meaning with some linguistic adjustments to fit the TL.

Adv 11: Fight aging signs

This slogan is taken from a TV cosmetic advertisement which targets women. It invites women to try this product to help them get rid of aging signs (wrinkles).

“قاومي علامات التقدم في السن من أعماقها” is the Arabic version given to the slogan above. The translation strategy adopted here is literal translation. The translator has kept the source intended meaning, s/he has also added a new word, which has not been mentioned in the original slogan. ‘من أعماقها’, which is ‘from roots’ in English, has been added to reinforce the idea of fighting and getting rid of aging signs forever. This expression explained that the product does not help you get rid of aging signs temporarily, but for long. ‘من أعماقها’ made of the slogan more appealing and inviting because people get impressed by products with long lasting effects. Additional or amplified words contribute to express the same source meaning, but in a more evident, forceful and attractive way.

Grammatically speaking, the two slogans share the same syntactic structure as they use imperative verbs; the Arabic version is appropriate and the words are well ordered. This

means that the translator did not face a sort of any linguistic difficulty. The translator could translate 'aging signs' into 'علامات الشيخوخة'. This could make the slogan shorter but it was avoided. 'علامات الشيخوخة' conveys a negative connotation compared to "علامات التقدم في السن" which is a softer expression (euphemism). Thus, the translator succeeded to select the right words but failed to achieve briefness. It is clearly noted that the English slogan is shorter than its Arabic equivalent. This length is sometimes inevitable. To sum up, the Arabic slogan which has been translated literally is faithful, significant but rather longer. Long slogans are less memorable, and, therefore, less effective. Still, they will not necessarily lead to the loss of the pragmatic effect as long as the slogan is enticing.

Adv 12: Find new roads

The statement above is another car advertisement slogan translated into Arabic as: "اكتشف أفقا جديدة". The Arabic slogan conveys a meaningful message to future customers. Literal translation would serve the faithfulness of the original message, yet, it would result in a less attractive and ineffective version (جد طريقا جديدة). Thus, it was avoided and the slogan has been rendered through the equivalence strategy. The Arabic slogan looks appealing and even more significant than the English one. The adaptation of 'roads' into 'أفقا' which is 'horizons' in English was appropriate, indeed. It has made the Arabic slogan sounds meaningful and natural.

Adv 13: Go further

This English slogan refers to a car advertisement of the American motor brand 'Ford'. It was rendered into Arabic as: "إلى أبعد مدى"; this elliptical sentence introduces a part of a sentence while the other part is so obvious that it was left out. The second part of the Arabic slogan above could be: "السيارة التي تأخذك...". The English slogan indicates that this car enables

you to go further. The meaning was reinforced by a picture of a car driven far away through a long way. Afterwards, the brand name is presented with the English slogan above. The translator avoided literal translation which may deteriorate the meaning as well as the effect of the slogan. He rather preferred to render it through the equivalence strategy that is, to adapt it formally in a brief way (elliptical sentence). Equivalence aims at saving both the meaning and the effect; it endeavors to meet some of the slogans' features (briefness, attractiveness).

Adv 14: Great taste served in style

The advertisement which includes this slogan refers to a food product (a soup with three different flavours) in addition to special plates presented as a bonus at the end of the advertisement. This slogan states that this product tastes great, and the plates in which this product will be served make it greater. The Arabic version given to the English slogan, above, is: "تألفي بتقديم أحلى طبق". The slogan seems to be faithful and carries the same original meaning, yet, this is not true. The original slogan focused first on the advertised product, then, on the bonus, while the Arabic slogan focused on the great presentation only (the bonus). In other words, the Arabic slogan starts with 'تألفي بتقديم' which gives a more emphasis on the way the viewers will serve their food, rather than the food itself. That is, the focus is on the plates. Moreover, the adjective 'أحلى' expresses the beauty of the bonus but not the taste of the advertised product, so this was an inappropriate word choice. In fact, this adjective could be best replaced by the adjective 'أشهى'. The latter is much more relevant to taste than the former which centers on the beauty of shape. The translator has employed the equivalence strategy to render the slogan and focused only on a part of the whole slogan (served in style); this resulted in a different inaccurate version. The equivalence strategy could be used in a successful way only if the translator grasped and focused on the overall meaning of the slogan. In this way, the slogan could be: "نؤق راع و أطباق أروع". The use of the conjunction 'و'

helps carrying the original meaning of the English slogan which states both of the advertised products (the soup and the plates). However, the use of the preposition ‘في’, as in: “نوق رائع في أطباق أروع”, makes of the slogan much closer to the original meaning. The slogan could be translated, taking into account the intended meaning into: “أشهى الأذواق في أروع الأطباق”. This sounds faithful, meaningful and even rhymed.

The translators should grasp the exactly intended meaning in order to transmit it into the target language appropriately. Grammatically speaking, the slogan is well structured, besides, the translator has used the imperative verb with the third feminine singular pronoun ‘she’ (تألفي), paying attention to the fact that women are more concerned with cooking and serving in the Arabic culture. So, this slogan has been partly translated by means of equivalence. Adaptation is noticed in this example as well; it was done to meet the target receptors’ culture. Another strategy can be detected in this rendering is modulation; while the English slogan is presented in the passive form, the Arabic slogan is made in the active form. Hence, more than one strategy has been employed here. It can be concluded that a set of different translation strategies can be used at once to tackle one translation problem.

Adv 15: How is your digestion

This slogan refers to a milky product which betters digestion, makes people feel lighter and get rid of bloating. In fact, this slogan is unclear. The copywriter did not make it accurate, in the sense that it is not obvious to whom this question is directed. Is it directed to people who have digestion problems or to people who have already tried the product and have overcome these problems? Both of the possible questions are important to invite the viewers to try the product. The first possibility makes the viewers think of their digestion problems, and, therefore, think of trying the product as a possible solution. On the other hand, the second possibility indicates an emphasis on the quality of the advertised product, through

questioning the viewers about something they have already tried. Raising questions whose answers are obvious is an advertising strategy used in order to emphasize the answer indirectly (the product). In advertisements, linguistic ambiguities can be clarified by appropriate visuals, but, this was not the case in this advertisement. Moreover, it has been noticed that punctuation has not been paid enough attention in the slogan above; it is an interrogative statement (question) which lacks a question mark.

The Arabic slogan given to the slogan above is: “هضمك كيف”. The Arabic translator has translated this slogan literally. He has even transmitted the same ambiguity and the grammatical mistake of the source message (punctuation: lack of the question mark). The Arabic slogan could be written in this order: “كيف هضمك”. The disorder shown in the Arabic slogan demonstrates that the slogan may not be in classical Arabic or it could be a strategy applied to create a sort of attractiveness and to reinforce the slogan’s effect. The natural order may make the slogan sound unattractive and incomplete. Grammatical incorrectness/ deviation is a linguistic quality in advertisements as long as it generates meaningful and attractive messages. Actually, this syntactic disorder in the Arabic slogan does not challenge its semantic and pragmatic force.

The slogan ambiguity could be clarified if it was accompanied by some more appealing illustrative images. The slogan could successfully be rendered as follows: “كيف حال هضمك؟”. This would be more appropriate to target people who are looking for a solution for their digestion problems. “والآن، كيف حال هضمك؟” is a version suggested to target people who have already tried the product. It should be accompanied by visuals that show the comfort users of the product feel after using it. The Arabic slogan was rendered literally and its structure was strictly preserved as much as possible; it is short and it keeps the original

intended meaning which is not clear enough. Some minimum changes could be adopted to clean off the ambiguity.

Adv 16: Ideas you can't live without

An advertisement presents kitchen devices which make cooking simpler and women's life easier. It invites every woman to try these products. The following slogan was stated at the end of the advertisement: "Ideas you can't live without". The slogan indicates that the brand in question offers its users (presupposed costumers) innovative ideas which may become a part of their daily life, a part which they cannot live without. The role of images/pictures is essential; they help to deliver this meaning. They show the viewers how these products are really important, in a persuasive way which plays on viewers' thoughts, desires and appeals. This slogan was transmitted into Arabic as: "أفكار لا غنى لك عنها". The original meaning has been kept the same in the Arabic version; it becomes quite clear that this version is semantically right. Grammatically speaking, the Arabic slogan's structure is correct. Moreover, the translator has taken into account the fact that such advertisements, about kitchen products, are mainly designed to address women. So, he/she paid attention to the pronoun 'you' and deliberately rendered it into the Arabic feminine form of the pronoun 'you' which is 'لكي'. The use of 'لكي' can also be explained from a cultural prospective; kitchen tasks are culturally bound to women for Arabs. Another literal version could be "أفكار لا يمكنك العيش بدونها"; it has been avoided despite the fact that it is linguistically fine. The translator preferred to use 'لا غنى' for "you can't live" which is "لا يمكنك العيش". This choice was clever for it delivers the same meaning in a shorter space. Space is an essential factor to be taken into account when making advertisements. Besides that, it made the slogan eloquent and gave it a poetic touch compared to the word for word translation. Thus, the Arabic slogan has been rendered literally; it is linguistically right and seems pragmatically perfect, but, it is

rather long. Literal translation has served the form, the content and most probably the effect, too.

Adv 17: Incredible moments

This English advertisement is tightly related to its visuals without which the slogan will not be clear. It presents a picture of a mother showering her baby, who is enjoying his bath. The slogan refers to this moment as a good memorable pain and tear free moment for babies. The slogan was translated as “وراء كل ذكرى جميلة في حياة طفلك”. The advertised product, here, is the one which makes of a child’s life full of incredible moments. Unlike the original slogan, the translated one has been made longer and even ambiguous. In terms of translation, the TT does not convey the same meaning of the SS. besides that, the hyperbole it entails made it overstated. Useless overstatements may affect the slogan’s attractiveness, hence, its memorability and effectiveness. The translator could not render the English slogan through word for word translation into “لحظات لا تُصدق”; it would be ambiguous and senseless. So, the Arabic slogan has been adapted by a total change in the slogan’s content and form, through the addition of new items that have not existed before. This is done to overcome the SS ambiguity and make it clearer.

Months later, the word ‘moments’ has been substituted by the word ‘memories’. This substitution was clever yet unnecessary because both of the words act similarly. However, the second connotes that memories are moments at first and this means that this product will make your present (moments) and past (memories) nice and joyful. It is important to mention that word choice is an important aspect in advertisement’s making as well as their translation. The use of ‘كل’ in the Arabic slogan is a hyperbole which emphasizes the product’s efficiency.

The slogan could be formally adapted as follows: “لحظات مميزة”. This can be faithful, shorter and adequate because the originally intended meaning is conveyed into the target version. The slogan was not well-translated; it made of the Arabic version seems longer, unclear and even less appealing.

Adv 18: Incredibly tasty

The slogan is taken from a food product advertisement. It states that the product is unique with an unusual taste. This slogan was translated into Arabic as: “طعم لا يُقاوم”. The translator has not transmitted the accurate but rather the overall meaning. He has translated the English adverb ‘incredibly’ into a verb in its negative form ‘لا يُقاوم’ while the adjective ‘tasty’ has been rendered into a noun ‘طعم’. Despite the fact that the Arabic equivalents for these English words are available, the translator has avoided to translate them literally or using word for word strategy. If literal translation was used, the Arabic version could be “لذيذة لا تصدق”; this version is semantically inaccurate and senseless. Thus, the English slogan has been transposed, while, in fact, it could be rendered literally and appropriately into “لذيذة بشكل لا يُصدق”. However, it seems that the translator, here, has given priority to both content and aural effect. Content has been given importance, in the sense that the translator has used ‘لا يُقاوم’ as an equivalent for incredible (incredible), which can be rendered as “لا يُصدق/لا يُعقل”. “لا يُقاوم” suits the context more; it indicates that the taste is so good that you cannot resist it. This verb gives a sort of attractiveness and appeals the presupposed consumers. “لا يُصدق لا يُعقل” could be used but their use indicates that the product’s taste is unbelievable. The consumers will not be interested in having something unbelievable as much as something irresistible (taste). At the end, it can be said that the Arabic version is concise, appealing and it has not gone far away from the original slogan.

Adv 19: Inspired by indulgence

The slogan refers to an advertisement of a food product (chocolate). It addresses the viewers, announcing that this product is especially made to meet their cravings as it is inspired by their desires. This slogan was transmitted into: “من وحي ما تحيين”. The translator has used ‘من وحي’ as an equivalent for ‘inspired’, s/he could use “مستوحاة من”, but he has rather thought of another possible and adequate equivalent which serves both the content (meaning and faithfulness) and the aural effect (eloquence and attractiveness). If “مستوحاة من” was used instead of “من وحي”, the TS would not be as eloquent and attractive as it is, now. On the other hand, “indulgence” is a tendency to allow somebody to do or to have whatever s/he wants. The English slogan aims to say that producers of this product were indulgent and permissive towards their consumers because they made this product bigger than usual. The translator could not find an accurate equivalent to meet the English intended meaning. He has instead used: “تحيين”; the use of this verb was a suitable alternative. As far as the translation strategy applied here, the translator has used equivalence. He has succeeded in rendering this slogan appropriately when he has described the same situation in a distinct stylistic way. Such appropriateness refers to the translator’s creativity and high linguistic sensitivity. However, the use of the verb ‘تحيين’ makes the slogan restricted to the female viewers only and excludes the males. The translator could make it: “من وحي ما تحبون”. On the whole, the Arabic slogan is faithful, short and appealing.

Adv 20: It all starts with Nescafé

The slogan refers to the international coffee brand ‘Nescafé’. The slogan seems unclear in isolation, but, the use of suitable visuals has made it clearer. Hyperbolically, the visuals indicate that having this drink in breakfast makes your whole day as good as unexpected. So, all good days start with a cup of this drink. The Arabic version given to this

slogan is; Nescafé: “بداية كل حكاية”. This slogan does not represent the same intended meaning stated in the original slogan, it is rather different. The use of the English pronoun ‘it’ was problematic, the translator has replaced this pronoun by ‘حكاية’, that is the pronoun ‘it’ refers to ‘حكاية’. This choice has made the slogan even more ambiguous, which story is meant to be here?! The translator has partially adapted this slogan; the impersonal pronoun was replaced by the word ‘حكاية’. This adaptation failed to provide a better version which is clearer and more appealing. So, it seems that the translator has given priority to form only (rhyme). Word for word translation would not be appropriate, too. The slogan can be rendered into: “لإنطلاقة جيّدة كل يوم”. This slogan can be culturally adapted into: “مسك البداية”. This version sounds enticing.

Adv 21: It won't let you down

This slogan refers to a sort of perfumes (Rexona) which is oriented to women. It indicates that this product is not going to disappoint the female consumers because it will meet every woman expectations. This slogan is well structured; its idiomatic nature makes it sound attractive. The translator has translated this slogan into Arabic as Rexona: “لن تخذلك أبدا”. The slogan has been formally adapted into the TL through the equivalence strategy. Literal translation of the slogan could be for instance: (Rexona) “لن تتركك تحت” or “لن تتركك في الأرض”, such a rendition sounds senseless, odd and unnatural for the target receivers. The use of ‘تخذلك’ was suitable here as an equivalent for the English phrasal verb ‘to let down’ which may have another different Arabic equivalent: ‘تخدع’.

The Arabic version includes an extra word (an adverb) ‘أبدا’, without which the version would sound incomplete (Rexona “لن تخذلك”). The Arabic adverb has given a more emphasis to the intended meaning and has reassured the viewers who get more interested whenever the

products' effects are permanent. So, the applied strategy has served the meaning, the form and probably the effect which is influenced by those previous elements (meaning and form).

Here, it is worth mentioning that idioms and proverbs in the English language are used a lot in advertisements to give them a strong effect. Idioms in advertisements should never be translated word by word as the sentence would look weird and incomprehensible.

Adv 22: Keeping skin amazing

The advertisement, where the slogan above has occurred, invites the viewers to use the advertised product in order to keep their skins healthier and amazing. The slogan was rendered into: "البشرة رائعة دوما", the translator has translated the slogan literally. Both of the slogans deliver the same meaning; the source message includes the gerund 'keeping' which acts as a progressive form to indicate the progressiveness and the long lasting effects of the advertised product. This intended meaning has successfully transmitted into Arabic through adopting the progressive form of the verb 'keeping' into 'دوما'. 'دوما', which is 'always' in English, serves the same meaning of progressiveness. Word choice should not be random in rendering advertisements. The translator must pay attention to each word and make a thorough analysis about the accurate meanings it carries so as to find the appropriate and effective equivalents. The Arabic version is well stated, concise and enticing.

Adv 23: Knowledge into action

This is a slogan used to invite people to donate in order to help carrying out researches and investigations on cancer, and help patients with this disease. It has been translated into Arabic as "رحلة علم هدفها الحياة". The English slogan means; let us put the knowledge we got from researches into practice. This implicitly states the idea of saving patients' lives. In fact, the English slogan is not clear enough. The translator has elaborated

the original meaning and has even made his version more appealing by including 'هدفها الحياة'. The translator has applied the equivalence strategy; a sort of sameness has been established between the source and the target slogan in a different stylistic way. In addition to this, both a strong appeal and a pragmatic effect have been involved in the Arabic version. The translator has used the addition technique as well to get a clarified slogan. Clarity makes the effectiveness of a slogan. The slogan could be fully adapted into: "العلم قيد التنفيذ"، "قيد التنفيذ" is a popular collocation in the Arabic language.

Adv 24: Life is easier

The slogan sounds ambiguous, however the whole advertisement's signs (both verbal and non-verbal) make it clear. The advertisement shows that without this particular product your life will not be easy, but having it makes it easier. In relation to the same visuals, this slogan was translated literally into Arabic as: "Moulinex مع الحياة أسهل". 'Life' has been transmitted into 'الحياة', the comparative 'easier' into the comparative adjective 'أسهل'. It is noticed that the brand name was inserted into the Arabic slogan. The translator may assume that 'الحياة أسهل' is an elliptical phrase which does not deliver a clear meaning on its own, so some necessary words should be added such as: 'الآن', "الحياة أسهل الآن". Yet, the meaning may be incomplete unless it is always supported by similar ST pictures to illustrate it. In fact, using the brand name is done to complete the slogan's meaning and make it clearer. Most often, slogans tend to be mysterious and incomplete and this is what makes them entities of a poetic nature.

On the whole, the Arabic slogan seems to be successful for it is clear, simple and it respects the advertisement slogans principles and functions, moreover, it has rendered them into Arabic (shortness, elegance, attractiveness, meaningfulness). So this slogan was rendered

literally, literal translation, here, does not result in a meaningless version as it does not seem to lessen the verbal strength of the slogan.

Adv 25: Live the luxury

This slogan refers to a hotel advertisement; it was translated into Arabic as “عش حياة الرفاهية”. Both of the versions aim to attract the viewers to the advertised services with the aid of striking pictures. The translator has kept the same meaning and adjusted the slogan by inserting a new word which has not been mentioned in the source message, thus an amplified word has been used to make the target message sound more natural. Literal translation would serve the meaning “عش الرفاهية”, too. However, this combination is not commonly used in Arabic. So, the slogan has been formally adapted; the word “حياة” has added more naturalness to the Arabic version.

Grammatically speaking, both of the slogans share the same correct syntactic structure; they both target the viewers by imperative verbs. The Arabic translator has applied adaptation and succeeded to render this slogan and makes it faithful, shorter and even attractive (appealing).

Adv 26: Make the difference

This slogan refers to a product (shampoo) which is supposed to take care of the viewers' hair. So, the copywriters invite them to try this product and make the difference through the use of an imperative verb ‘make’. The Arabic version given to this slogan is: “اكتشفي الفرق”. The translator has rendered the English verb ‘make’ into the Arabic verb ‘اكتشفي’ which is not the exact equivalent, the exact one which suits both the linguistic (meaning) and the commercial purposes (effect) exists, it could be: ‘اصنعي الفرق’, ‘اصنعي الفرق’. This slogan is still shorter, meaningful and appealing; it is even more inviting than the equivalent in the given

version (اكتشفي الفرق) because it invites women to act and make a difference by purchasing this product. The suggested translation may sound so hyperbolic as it includes the verb 'اصنعي', the use of this verb gives the impression that the viewers are asked to do a huge task. However, it is rather appropriate for an advertisement slogan. The first Arabic version (اكتشفي الفرق) does not explicitly invite the viewers to act but just to discover (watch). Despite the fact that literal translation could be used, the translator has chosen the equivalence strategy. This choice has not been appropriate because it has not kept the pragmatic meaning or the originally intended meaning. The slogan has been adapted through addressing only women who are known for their great interest in this product. This is illustrated through the use of the verb 'اكتشفي', 'ي' refers to the second person feminine in Arabic.

Adv 27: Make your house a home

The slogan refers to an advertisement which promotes for a fragrant product used to make of any house a scented place. The English slogan indicates that the use of this product makes of a house a home. A differentiation should be made between the two words 'house' and 'home'. In fact, both of the words refer to a building where somebody lives, however the latter is particularly used to express the intimacy and the warm feelings one can have towards the place where he/she lives. So, the copywriter of this advertisement aims to say that this product makes of the house (building) a comfortable and an adorable place for its users. This slogan has been translated into Arabic as: "اجعلي من منزلك بيتا". The translator adopted literal translation and kept the original meaning by using appropriate Arabic equivalents. The same difference, mentioned above, can be distinguished between the two Arabic words 'منزل' and 'بيت'. So, the translator succeeded to find the right and the exact Arabic equivalents for both 'house' and 'home' and render them appropriately. Grammatically speaking, the structure of the Arabic slogan is correct. The pronoun 'you' has been rendered into Arabic to address

particularly the feminine customers by adding the 'ي' letter to the verb 'اجعل'. This is done because it is believed that women are responsible for making the house a nice comfortable place, in the Arabic culture. If translators ignored these tiny details, inadequate target messages would occur. A good linguistic and cultural knowledge of the source and the target languages is not enough, knowledge about the product involved in the advertisements is also recommended. What and how is it? Is it designed for both men and women? For men only? Or just for children? ...etc.

It is quite notable that this version is faithful yet it may sound confusing or even meaningless. The difference between the two words is not obvious and cannot be grasped by all the viewers. Thus, it can be said that this literal translation has served the original meaning of the source message but it may fail to produce a clear message. Unclear and ambiguous statements in advertisements influence the effectiveness of the message negatively. In other words, this version is linguistically right: its structure and style are well made and the content is well stated and preserved. Though it does not seem to appeal the customers who will not make a difference between the words used or will not even notice that. Hence, it can be said that the originally pragmatic effect may get lost.

Adv 28: Make your moments golden

This is another advertisement of chocolate covered in a golden wrap. It invites the pre-supposed customers to try it. Gold has always stood for luxury and pleasure. The slogan indicates that this product makes your moments precious and pleasurable. The English slogan has been adapted into Arabic as: "لحظات من ذهب". Literal translation has been avoided because it may result in an unnatural slogan "اجعل لحظتك ذهبية". The Arabic slogan seems so absolute because it does not address the consumer compared to the English one. The English slogan involves the consumers through the use of the possessive pronoun "your". The use of such

pronouns creates an intimate atmosphere and shortens the distance between the advertisers and consumers, who felt more involved. The translator has overlooked this aspect and rather thought of the slogan's naturalness. Equivalence is much preferred in order to produce acceptable versions for the target readers.

Adv 29: More Fanta, less serious

The advertisement concerns an international company of soft drinks. The slogan states that the more you have this drink, the more pleasure you will have. The Arabic translator has rendered the slogan above into Arabic: "المزيد من فانتا، المزيد من المرح". The source meaning has been transmitted literally. Literal translation was clearly shown in the first part of the slogan while the second part's idea was kept the same, but in a reversal way. The English statement "less serious" was modulated by Arabic opposite statement, "المزيد من المرح" which is "more fun". Translating items through the use of their opposites or modulation is a clever strategy used in an attempt to convey a close meaning as well as a strong effect. Despite the fact that the English slogan is a compound statement, which is relatively long, the contradiction expressed by the two statements (antithesis) makes it stylistic and more attractive. The advertiser has used 'antithesis' in the English slogan (more..., less...) as a figure of speech to create a special aural effect. On the other hand, the translator has not rendered or could not render this figure into Arabic. As a consequence, a loss of the intended aural effect in the TT may occur.

It can be said that the translator involved two translation strategies which are successively; literal translation and modulation. The Arabic slogan sounds linguistically correct and faithful. Total literalness (المزيد من فانتا، القليل من الجدية) was avoided for it will serve neither the meaning nor the effect. The English slogan could also be adapted formally into: "امرح أكثر مع فانتا". So, the translator has employed the couplets strategy which involves using

two translation strategies simultaneously. It is worth-mentioning that figures of speech are highly inserted in English advertisements as well as they are hard elements to be converted. They are most of the time overlooked or omitted by translators.

Adv 30: Move up in your life

This slogan indicates that life should be improved and made better by inviting people to try the advertised product through using impressive pictures and attractive words. The Arabic version given to this slogan was “تقدم في حياتك”. The translator has transmitted this slogan employing literal translation. The Arabic version appears to deliver a closer meaning but it sounds inaccurate and unattractive because of the use of the verb ‘تقدم’, which means move a step forward. The translator should have thought of another verb which serves the same meaning and a better effect. The verbs ‘طور’ could be used instead because its meaning is clearer and more direct/explicit compared to ‘تقدم’. In terms of collocations, the verb ‘تقدم’ is not highly associated with ‘الحياة’ in the Arabic context. As far as the translation strategy is concerned, it can be said that word for word translation has served the meaning but has not resulted in an attractive/ effective statement. In fact, the Arabic version sounds less attractive.

Adv 31: Night time relief

The statement is a slogan of an advertisement about a medical pill. The slogan stated that the product removes and reduces the unpleasant feeling of pain mainly that of the night. The Arabic version given to this slogan is: “لراحة فورية خلال الليل”. The slogan was successfully rendered into Arabic as it has conveyed the originally intended meaning. A new word has been added in the Arabic slogan ‘فورية’ which is ‘instant’ in English; this is done in order to give the slogan a complete meaning and to make it sound more attractive. As far as the

translation strategy adopted here, the translator has used literal translation which still proves to be an appropriate method in this context (advertisements' translation).

Adv 32: No two homes will be the same

This slogan aims to invite and convince the viewers to purchase special exquisite furniture to make each home unique and one of its kind. Therefore, there will be no similar houses. The English slogan meant to say “لا منزلان متشابهان”, but it was rendered into Arabic as: “منزلك ليس كأبي منزل”. The equivalence strategy has been applied and the idea of uniqueness alluded in the English slogan has been kept in the original Arabic version, but in a different way.

When the Arabic version is back-translated, it seems that it carries a different idea (your house is not like any other house). The back-translated version is different from the original, however the Arabic slogan is meaningful and sounds attractive as it focuses on the product's qualities (uniqueness). The Arabic slogan addresses the consumer as it uses 'ك' in “منزلك”, and this makes the viewers feel concerned and involved.

If the slogan was translated literally, the result would be “لا منزلان متشابهان”; this translation could be unacceptable because it does not convey a complete meaning. Moreover, it is almost meaningless in this context and it needs more explanation that is why, literal translation has been avoided. In sum, this slogan was rendered freely as the translator chose the equivalence strategy. He expressed the original slogan's view in a different but a closer manner.

Adv 33: Obey your thirst

The advertisement refers to a soft drink. The slogan invites the viewers to obey their thirst by taking this drink which keeps them refreshed and cool. The slogan was translated into Arabic as follows: “اروي عطشك”. The translator has transmitted the original meaning and has linguistically adapted it. The verb ‘obey’ was not translated literally; the Arabic verb ‘اروي’ was used as an equivalent that has suited the context. Thus, the slogan has been translated through the adaptation strategy as it was rendered into a well known Arabic collocation. It is appropriate and appealing as it has preserved the pragmatic meaning.

Adv 34: One look it all takes

The advertisement which includes this slogan is a car advertisement; it suggests that the car is outstanding. The advertisement invites the viewers to take just one look at the car and they will be immediately impressed and amazed by it. The statement is not well ordered, the object has preceded the subject and the verb. This is a quite common practice in advertisements slogans, and makes of the slogan poetic and eloquent. If the slogan was ordered naturally, it would not sound as attractive as it is now.

The Arabic translator has translated it as follows: “من أول نظرة”, this slogan is unclear and incomplete. The Arabic translator was almost clever as s/he used the expression “من أول نظرة” as an equivalent for the English slogan above. The Arabic version tends to deliver the same intended meaning and it is an Arabic collocation; a famous regular expression. However, the expression has not been fully used. The translator should have used the whole expression and added the missed word so that a full appealing expression is attained. “حب من أول نظرة” is the full expression which corresponds to “love at first sight” in English. It is a regular expression in the Arabic culture which indicates to fall in love with something seen

for the first time. The expression should have been fully used in order to create a meaningful Arabic version.

Literal translation could be applied in association to visuals, the result would be rather longer but it is still meaningful and appealing; “نظرة واحدة، هذا كل ما يتطلبه الأمر”. The translation strategy which has been used here is adaptation.

Elliptical sentences often generate effective slogans; the elliptical sentence above could only work with the aid of some pictures. The use of the expression as a whole would make the slogan complete, emphatic and, hence, more attractive.

Adv 35: Open happiness

The statement above is a slogan of the international Coca Cola Company advertisement. The slogan indicates that once you open the bottle and have this drink, joy and satisfaction will be brought to you. The translation of the slogan above into Arabic was: “افتح، تفرح”, this version delivers the same intended meaning of the source message. The translator succeeded to transmit the meaning through transposition. He made some necessary linguistic changes to meet the TT rules and to address the target viewers, using what sounds natural, meaningful and attractive for them. The translator converted the first word which is an imperative verb into an imperative Arabic verb while a class shift has been made when he translated the second word which is a noun into a verb; “happiness” into “تفرح”. The use of the verb “تفرح” with the verb “افتح” was a creative choice; it was done to make the slogan rhymed (ear pleasant). It is noticed that the two words were separated by a comma; which is inserted to make of the second part a consequence of the previous one. The strategy adopted excludes the metaphor used in the original slogan; this makes the Arabic slogan natural and significant. Besides that, the Arabic slogan is brief, rhymed and leads to the original pragmatic effect.

Adv 36: Our best ever

The advertisement addresses women as it presents a product which takes care of their skin. The advertisement slogan states that this product is their best. The slogan was translated into Arabic as follows: “Ponds: تقدم لك أفضل ما لديها”. This version is relatively longer and so simple that it may be unattractive, but it delivers a closer meaning to the SS. Later on, the Arabic slogan was changed into “الأفضل على الإطلاق”. This new version seems briefer and attractive as it includes the adverb “على الإطلاق” which is ‘ever’ in the original slogan. However, the meaning expressed by the original slogan and the first Arabic version is different from the one indicated by the second Arabic version. The former indicates that the company offers the presupposed consumers the best it has made and achieved, so far, through the use of the pronoun ‘our’ and ‘لديها’. The latter, however, indicates that the company offers the viewers the best which does not exist elsewhere “الأفضل على الإطلاق” that is, “the best ever”. Thus, the second Arabic version is less faithful but it is brief and inviting. Translators of advertisements have to think creatively so as to render the approximate meaning and effect.

Priority should equally be given to the two notions (content and effect), given priority to meaning alone is not enough in advertisements translation, the effect is of great importance, too. Moreover, a translation task should not be labeled a translation if the main focus is all given to the form while the intended meaning is not transmitted. The first translation strategy used to transmit the English slogan is literal. The second strategy, on the other hand, is equivalence. The second Arabic slogan is acceptable in the sense that it did not go far away from the original meaning as it is attractive. This may make it more preferable that’s why, the advertisers have used it to substitute the first version. Hence, the two versions are acceptable in terms of meaning and form.

Adv 37: Place the Moon

The advertisement refers to a chocolate product which resembles the moon (a white sphere). The advertisement visuals focus on the product's good taste and beautiful white shape. With the visuals aid, the copywriter has used "place the moon" as a slogan for the English advertisement. The moon has always symbolized beauty and purity. This slogan includes a metaphor where the advertised product is labeled by another name (the moon) in order to suggest their resemblance. Thus, the English slogan ironically invites the would-be customers to place the moon back (sarcasm). The same advertisement (visuals) has been shown in Arabic on TV screens, while the Arabic given translation is: "و هل يخفى القمر؟". The Arabic slogan is a famous expression in the Arabic culture; it is an old poetic verse used to refer to something quite obvious and so famous that it cannot be ignored. This verse was a very creative choice from the translator's part who has transmitted the originally intended form and meaning (it highlighted the article's features; good shape, purity, hence a good taste). Ironically, the Arabic culture has provided an appropriate equivalent, which has suited both of English slogan content and form (and even the speech figure; the metaphor). The Arabic slogan indicates that this product is a marvel that should not be unrevealed, it should rather be tried.

This is a good example of advertisement slogans' adaptation which has resulted in a well-stated slogan. Stylistic and aesthetic advertising slogans are more likely to be attractive, memorable and effective than those which lack subtlety and eloquence. Beautiful expressions stick in the receivers' minds for long and may become a colloquial register in a particular speech community. As a consequence, they induce the receptors to act, i.e., to purchase whenever a favourable moment arrives.

Adv 38: Precious moments shared

The advertisement presents a new article for its pre-supposed customers (chocolate). The copywriter claims that this product offers its consumers pleasurable moments to share with their beloved ones. This was stated in the slogan: “precious moments shared” which was supported by significant visuals. The Arabic version given to the slogan is: “معها تحلو المشاركة”. The translator has used the equivalence strategy, where the intended meaning is kept closer to the original one, but structured differently to fit the target linguistic norms. Based on the same visuals, the translator has produced an acceptable version. Actually, it would not be so if literal translation (لحظات قيمة نتشاركها) was used instead of the partial adaptation. The Arabic version has highlighted the article’s part in making precious moments through the use of the preposition ‘معها’. This word made the Arabic version clearer, the idea of the good time to share is delivered by the verb ‘تحلو’. Grammatically speaking, the Arabic slogan has violated the word order of the Arabic sentence; this deviation does not deter the meaning of the slogan, but makes it more stylistic. Grammatical deviations are acceptable in advertising slogans as long as they result in aesthetic and stylistic formations. The more a slogan is aesthetic, the more it gets attractive, memorable and influential.

It is worth mentioning that the Arabic language could express subtle and rich versions for English advertisements provided that it is used by competent and qualified translators.

Adv 39: Pure chocolate passion

The advertisement involved this slogan is about chocolate; it indicates that this product is really made for people who are passionate about it. In other words, the advertisement invites true chocolate lovers to try this exquisite article. It implies that if you

“the viewers” are so keen on chocolate, this is the one you have to try. It will make you adore it even more than you actually do.

This slogan was translated into Arabic as: “عندما تعشق الشكولاتة”. Superficially, it may seem that the Arabic slogan has been rendered literally, and it conveys the same original meaning though it is misleading and unclear. When the Arabic slogan is back-translated, it becomes: “When chocolate is adored”. This sounds meaningless, when chocolate is adored, then, what should be done? Eating this chocolate! It is the reverse that should be stated; eating this particular chocolate makes you adore chocolate more. It is worth noting that the visuals had no role in clarifying the slogan message.

The Arabic slogan does not carry the same meaning as the English one. The translation strategy used here is adaptation as the slogan’s concept started from the SS concept and has undertaken some minimum changes that concern the meaning; the word ‘عشق’ which refers to ‘love’ in English has not been used randomly. The translator has chosen this particular word from a long list of fourteen Arabic words, which indicates distinct degrees of love. This is done to attract the customers through a word which expresses a high degree of love in the Arabic culture. Hence, a sort of cultural adaptation is made in this slogan translation. Adaptation improves the quality of the text in the target language as it focuses on how the audience will read and to which extent will the audience accept the TT.

It is noticed that translators of advertisements avoid literal translation even if it results is a meaningful version; “الاستمتاع الخالص بالشكولاتة”. This was avoided due to the desire of having an attractive form and a strong effect. Giving more focus to the meaning than the effect will not serve the purpose of a slogan which is to attract, to convince and thus to influence. On the other hand, focusing on the effect without keeping the intended or approximate meaning, during the process of rendering advertisements or slogans, would not be translating. Both

content and effect are important to render a slogan from one language into another. Adaptation is the key to meet this purpose. The strategy used above could work but, unfortunately, the word choice was not successful. Here is another Arabic version: “لهذا تعشق الشكولاتة!”. This way, the slogan gets clearer as it can be attractive and persuasive. The use of ‘لهذا’ indicates that because of this product, you will adore chocolate.

Adv 40: Rich and creamy taste

The advertisement, where this slogan is mentioned, refers to a food product (soup). It states two of the qualities of the advertised product (rich of vitamins and creamy). This advertisement was rendered into Arabic through literal translation, but this translation has resulted in a different version. In other words, the translator has employed literal translation which has generated a new Arabic slogan: “غنية بمذاق الكريمة”. Having a first glance at the Arabic slogan, it may seem that it conveys the same meaning as the original one. However, the Arabic translator has not been accurate in rendering it. The word ‘rich’ implies that the soup is rich of vitamins and good for health, the use of the conjunction ‘and’ implies that the adjective ‘rich’ does not refer to the ‘creamy taste’, ‘rich’ and ‘creamy’ are two different adjectives.

In fact, the word ‘rich’ has not been translated appropriately. The Arabic word ‘غنية’ does not refer to the word ‘rich’ which is involved in the original slogan, but it was an alternative used in order to translate the word ‘creamy’. The slogan could literally be translated as follows: “غني وقشدي”, “غني وقشدي”, “صحي وقشدي” or “غني بالفيتامينات و قشدي”. Thus, the slogan would maintain the intended meaning and effect. The Arabic version implies a different meaning which may have a negative impact on the viewers. They would believe that this soup is just creamy and thus unhealthy. However, this rendering could be intentional; the translator may believe that people in the Arabic culture does not seem to care about the healthy food or

prefer it. Arabs tend to favour tasty plates to the healthy ones; a sharp focus on this fact may serve the advertising message.

Translators must grasp the accurate meaning in order to render it appropriately to the target viewers. In addition to that, they must think thoroughly of the possible equivalents in Arabic, which proves to be a rich language.

Adv 41: Taste the Rainbow

This statement which includes a metaphor seems meaningless in isolation. However, it is a slogan which refers to colorful candies; this explains the reference to the rainbow. The Arabic version of the slogan is “عيش الرينبو ، تلذذ بالرينبو”. The first thing to notice in this slogan is the existence of two sentences, an extra sentence which does not exist in the SS (عيش الرينبو), and an English foreign word in an Arabic context (الرينبو: rainbow). The translator could translate the SS into: “تلذذ بالرينبو”, but he has partially adapted the English slogan adding a new sentence so as to give it a full meaning and make it natural. He has also borrowed a loan word despite the fact that this word has an Arabic equivalent. This refers to the fact that literal translation would not be appropriate and would not keep the same effect. Moreover, the translator wanted to have a stylistic version with an exotic effect. The translator believes that since the loan word is in English, it would certainly be understood by everyone.

Literal translation “تذوق الرينبو” was avoided because it would result in a non-inviting and therefore, an ineffective version. ‘تلذذ’ was a clever choice used as an equivalent for “taste”; it includes both of the following meanings ‘taste’ and ‘pleasure’. So, using ‘تلذذ’ has given a more appealing effect to the slogan. Translators must thoroughly think of the meaning of each word and look with great attention for the appropriate equivalents. The use of loan

words/borrowings may be fruitful provided that they are familiar and well known, to some extent, in the target culture.

In sum, loan words/borrowings are a problem solving strategy. In case they are adopted, translators must ensure that loan words are relatively familiar that they can be understood. Visuals, on the other hand, can elaborate the loan words. The Arabic translator has no other possible options to translate this slogan; the strategy which he resorted to is acceptable, indeed.

Adv 42: The best a man can get

This is a rhymed slogan of men's safety razors advertisement 'Gillette'. It was translated into Arabic as: "Gillette: ما يستحقه الرجال". In both of the English and the Arabic advertisements, the brand name is mentioned, then, the slogan comes to complete the intended meaning that is, those razors are the best a man can have. As far as the translation of the slogan is concerned, it is noticed that the Arabic version is semantically closer to its English counterpart. The English slogan mentioned two elements; quality (the best) and price (can get). The translator omitted one element from the Arabic slogan (price) and used a different word: 'يستحق' which is 'to deserve' in English. The verb 'يستحق' implies a positive connotation; the translator has used it to refer to the product's quality which is mentioned in the English slogan 'the best'. The word choice can be considered a successful attempt to transfer the same meaning and to target a strong effect.

It could be possible to preserve the original intended meaning and the aural effect achieved by the English rhetorical figure (rhyme). This could be done through formal adaptation/ equivalence; the slogan could be rendered into: "الأفضل في المتناول", in accordance with the appropriate visuals. Thus, the SS is well and briefly stated, besides that, it is rhymed.

It is so clear that keeping the same meaning was difficult to be transmitted in a short effective way. If the slogan was rendered through word for word translation, it would possibly be: “أفضل ما يمكن للرجال الحصول عليه/اقتناؤه”. This version can be acceptable though it sounds heavily structured and long. The two suggested versions carry implicitly a close meaning. So, the equivalence strategy has been applied and resulted in a loss of the intended aural effect. Still, the intended pragmatic meaning is hopefully transmitted for the target readers.

Adv 43: The power to surprise

This slogan refers to the product's (car) incredible characteristics and amazing qualities as a power which dazzles and impresses the others; all of this is stated in few words. Slogans are a good example of short impressive entities with too much expressiveness.

The Arabic version given to the English slogan above was: “قوة الإدهاش”. This slogan has been transposed as the translator has replaced the verb ‘to surprise’ with a noun ‘الإدهاش’ due to the fact that English is characterized by the impersonal form of verbs while Arabic lacks this feature. If the verb ‘to surprise’ was literally translated into ‘يدهش’, this would indicate masculinity (singular masculine) only. Besides that, the use of this verb will not fit the context; ‘تدهش’ could be used to avoid the masculinity suggested by the verb ‘يدهش’. Undertaking some tiny changes, the slogan could be rendered literally into: “القوة أن تدهش”.

The Arabic version, above, seems ambiguous and sounds ineffective. Still, using a shift in rendering the English verb into a noun as an impersonal form was an appropriate choice. A couple of months later, the slogan has been changed into “القدرة على الإدهاش”. The word “القوة”, which was used at first, has been substituted by “القدرة”. This may refer to the fact that “القدرة” (ability) is more suitable for this context as it is more associated with humans than the word “القوة”. Unlike the English copywriter, the Arabic translator wanted to be accurate

and used logically convenient words. Hence, the second version of the slogan was translated literally. Indeed, the second version is much better than the first one because it conveys a clearer logical meaning which may have a powerful impact on the consumers.

Adv 44: The standard of the world

This is a car advertisement slogan which refers to the brand ‘Cadillac’ as a standard, an original and a unique brand. The slogan was translated into Arabic as “والعالم يقتدي”. Both of the English and the Arabic slogan appear to indicate the same meaning. However, the former explicitly focuses on the uniqueness of the brand, whereas the latter focuses on others’ imitation. The Arabic slogan indicates that this brand is the original while the others are just a copy. The translator has employed the transposition strategy as he rendered the same meaning, but with a different grammatical unit. A shift (a class shift) is made to establish a textual equivalent between the two slogans when the noun ‘standard’ was replaced by the verb ‘يقتدي’. This verb was chosen to imply the same meaning of the English noun. The result looks concise, faithful and it seems to keep the same pragmatic effect (well stated and well sounded), too. Besides that, the slogan expresses more confidence which may impress the receivers and affect them positively.

Adv 45: Tough on germs, gentle on hands

This slogan was rendered as: “قوي على الجراثيم، لطيف على الأيدي”. The slogan was translated in a transparent way; the original meaning is clearly mirrored in the target version. Back-translation would also deliver the same intended meaning of the original slogan. The translator has employed literal translation, the same meaning is kept, the structure and even the punctuation mark (.). The slogan is relatively long but it is divided into two phrases which include two different contradictory ideas (paradoxes). The use of the figure of speech,

featured by the ‘antithesis’ (the use of tough and gentle, قوي ولطيف), gives the slogan an aural effect (tone). Here, literal and word for word translation can be used interchangeably because the latter has established an exact semantic equivalent in the TL, which is appropriate in terms of the TL rules and norms. This example shows that literal translation may work to transmit advertisement slogans without affecting the meaning or the effect negatively.

Adv 46: True freshness that lasts and lasts

This is a slogan of an advertisement for a detergent. It aims at convincing the viewers of the product through focusing on one of its essential qualities; it is the long lasting freshness. The slogan is translated into Arabic as: “انتعاش يدوم ويدوم...”. The translator has translated the slogan literally; he used exact Arabic equivalents for the English words. The initial adjective has been omitted to avoid heavy structures, this omission was justifiable, indeed. The source message was successfully transmitted into the TL and it is even shorter and appealing (due to the recurrent use of the verb ‘يدوم’). In addition to that, the Arabic version is grammatically acceptable; a punctuation mark (...) which did not exist in the original slogan was inserted. This is done for a purpose; the translator wanted to focus more on the long lasting effect of the product. The Arabic version which has been literally translated is acceptable in the sense that it is brief and it delivers the same pragmatic meaning in an explicit manner.

Adv 47: We lead, others follow

The sentence, above, is an English slogan of a car advertisement. It expresses a high level of confidence from the company’s side. It states clearly that its products are original ones made by leaders, whereas the other products are just an imitation. The advertisement was presented on Arabic televisions; the slogan was rendered into Arabic as follows:

“نحن نقود، الآخرون يلاحقون”. The translation strategy involved here is literal translation. The translator rendered the slogan literally and succeeded to establish an exact equivalence between the two messages. The same meaning of the source message has been transmitted into the target message and even the original grammatical structure and punctuation.

The translation of the slogan as: “نحن نقود، الآخرون يلاحقون” is problematic for two things; Literal translation has resulted in a non-attractive version which may be ineffective. Moreover, slogans should avoid comparison as it is shown in the second part of the slogan “others follow”. Such focus would drive the viewers to think about other brands and make comparisons instead of drawing their attention to the advertised product. The translator had two alternatives ‘يتبعون’ and ‘يلاحقون’ to provide an equivalent for ‘follow’. The second verb chosen ‘يلاحقون’ was an inappropriate alternative because of the connotation it delivers. The English verb ‘follow’ could be translated as “يقتدون”, for instance, this would make of the second part more formal and deferential. In fact, the Arabic slogan reflected the English slogan intended meaning, however the translator should have thought not only of the meaning or form but also of the effect. Despite the fact that the strategy used to render this example, conveys the approximate source meaning and it is linguistically correct, it was inappropriate for it resulted in a non- attractive and probably an ineffective version. It is really hard to think of another possible version for this English slogan, this may take a considerable amount of time and effort to transmit it successfully. The slogan may possibly be adapted formally into: “إننا القدوة” or translated literally into “نحن نقود، الآخرون يقتدون”. Actually, ‘يقتدون’ sounds much more powerful than the direct translation ‘يلاحقون’, which just does not sound ‘right’ in the target language and culture. ‘Antithesis’ is a figurative speech which has been noticed in this example; it has been transmitted to the TS through literal translation strategy.

Adv 48: Where beauty beats

The slogan refers to a jewelry advertisement. It indicates that the advertised brand is the source of beauty and charm. The Arabic version given to this slogan is: “حيث ينبض الجمال”. The translator has literally rendered the slogan; ‘where’ transmitted into ‘حيث’, ‘beats’ into ‘ينبض’ instead of ‘يخفق’. Literal translation was a successful strategy to render this slogan into Arabic. It is concise and faithful in addition to that, the originally intended effect could be preserved. This translation is another example where literal translation has been applied and proved to be an appropriate translating method to render the advertisement slogans into Arabic. Word choice has also proved to be an essential factor in creating attractive and appealing translated advertisement slogans.

IV.1.3.2. Discussion of the Results

The following table summarizes the results of the analysis above:

Adverts	Direct Translation Strategies			Oblique/ Free Translation Strategies			
	Literal	Borrowing	Calque	Adaptation	Equivalence	Modulation	Transposition
Adv 01					✓		
Adv 02					✓		
Adv 03				✓			
Adv 04					✓		
Adv 05				✓			✓
Adv 06					✓		
Adv 07					✓		

Adverts	Direct Translation Strategies				Oblique/Free Translation Strategies		
	Literal	Borrowing	Calque	Adaptation	Equivalence	Modulation	Transpo -sition
Adv 08				✓		✓	
Adv 09					✓		
Adv 10					✓		
Adv 11	✓						
Adv 12					✓		
Adv 13					✓		
Adv 14				✓	✓	✓	
Adv 15	✓						
Adv 16	✓						
Adv 17					✓		
Adv 18							✓
Adv 19					✓		
Adv 20					✓		
Adv 21					✓		
Adv 22	✓						
Adv 23					✓		
Adv 24	✓						
Adv 25					✓		
Adv 26				✓	✓		
Adv 27	✓						

Adverts	Direct Translation Strategies				Oblique/Free Translation Strategies		
	Literal	Borrowing	Calque	Adaptation	Equivalence	Modulation	Transpo -sition
Adv 28					✓		
Adv 29	✓					✓	
Adv 30	✓						
Adv 31	✓						
Adv 32					✓		
Adv33				✓			
Adv 34				✓			
Adv 35							✓
Adv 36 1 st version 2 nd version	✓				✓		
Adv 37				✓			
Adv 38					✓		
Adv 39				✓			
Adv 40					✓		
Adv 41		✓			✓		
Adv 42					✓		
Adv 43 1 st version 2 nd version	✓						✓

Adverts	Direct Translation Strategies				Oblique/Free Translation Strategies		
	Literal	Borrowing	Calque	Adaptation	Equivalence	Modulation	Transpo -sition
Adv 44							✓
Adv 45	✓						
Adv 46	✓						
Adv 47	✓						
Adv 48	✓						

Table 01: The Translation Strategies Used in Translating English Advertisement Slogans into Arabic based on Vinay and Darbelnet Translation Model (1995)

Upon careful reading and description of the forty eight English advertisement slogans and their Arabic counterparts, it has become apparent that the translators tend to adopt free/oblique translation strategies more than the direct ones. The following translation strategies were successively employed in the sample selected: equivalence, literal translation, adaptation and transposition. Table (01) shows the distribution of the translation strategies used; it has been noticed that equivalence is the most predominant strategy. While equivalence (formal adaptation) was used twenty two times (and four times in relation to other strategies as couplets strategy), literal translation was used thirteen times (in adv 36, literal translation was used at first, then, it was excluded; it was also used as couplets). Adaptation (ideational adaptation) was used five times (four times as couplets as well). In addition to that, transposition has been used two times (it was the first strategy to render the slogan 43, later on, it was substituted by another strategy), modulation, on the other hand, has been used three times in association with different strategies (couplets/ triplets).

Some advertisement slogans such as: slogan 36 and 43 have been provided with two versions; they have been translated using one strategy at first, then, another version applying another strategy has been given. These slogans were revised employing other strategies instead of the first ones. Hence, the first strategy was not taken into account while ranking the strategies and their frequencies, because it was excluded by the advertisers and the translators of the advertisements themselves. Thus, the last strategy used is the strategy to be considered. Literal translation, for instance, was used for the first time to render the slogan (36) then, it was substituted by another strategy (equivalence). Here, literal translation is excluded and it will not be taken into account. The English slogan (43) has been first transposed into Arabic. Later, literal translation has been used instead. So, literal translation is the strategy which will be considered. This change may be referred to the fact that those translated versions were revised, this indicates how important this translation is as it presents the company's identity as well as the marketing/advertising agencies' reputation. In addition to those forty eight translated advertisement slogans, nineteen slogans of the sample were not translated; they will be presented in the coming section. The following table shows the frequency of each of the translation strategies used in translating English advertisement slogans into Arabic. Then, the obtained statistics, which demonstrate the recurrent trends used to convert these slogans, will be illustrated in a pie chart (figure 01).

Translation Strategy	Frequency	Percentage
1) Direct Translation:	13	19.40%
Literal Translation	13	19.40%
Borrowing	00	00
Calque	00	00
2) Oblique Translation:	28	43.27%
Equivalence (partial adaptation)	22	32.83%
Adaptation (full adaptation)	05	07.46%
Transposition	02	02.98%
Modulation	00	00%
3) Couplets:	06	08.94 %
Equivalence and Adaptation	01	01.49 %
Equivalence and Borrowing	01	01.49 %
Equivalence, Adaptation and Modulation (triplets)	01	01.49 %
Adaptation and Transposition	01	01.49 %
Adaptation and Modulation	01	01.49 %
Literal Translation and Modulation	01	01.49 %
4) Non- translation	19	28.35%
Total	67	100 %

Table 02: Frequency of Translation Strategies Used in Translating English Advertisement Slogans into Arabic

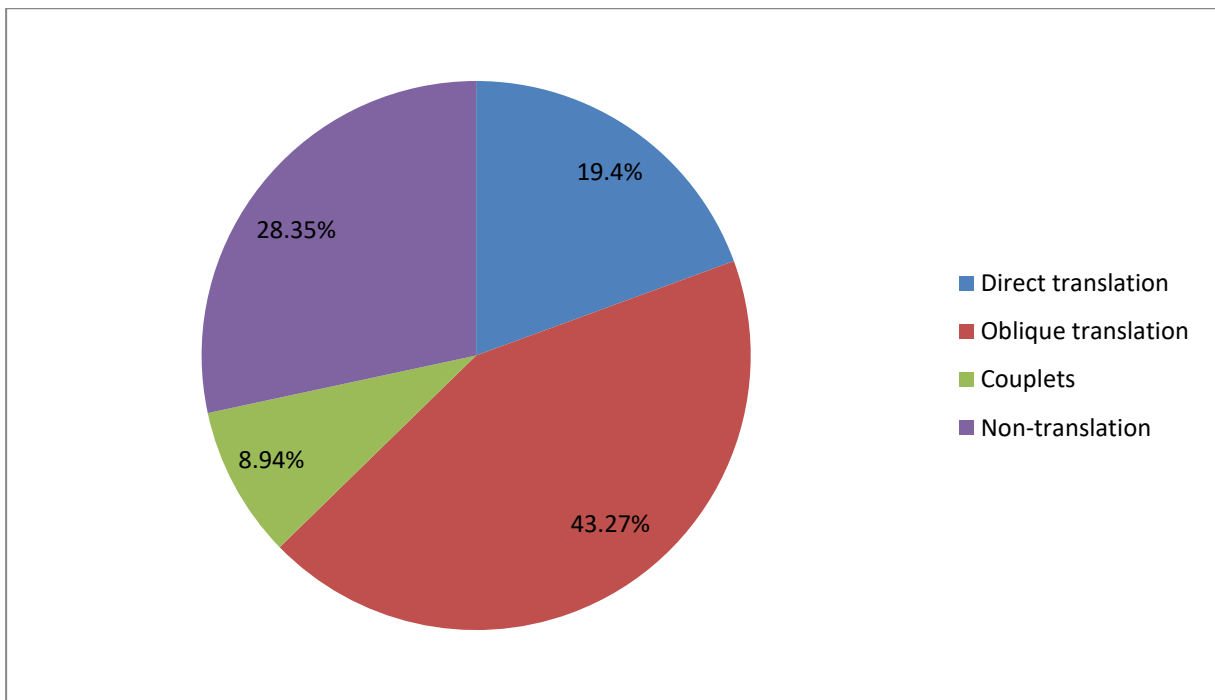


Figure 01: The Percentage of the Translation Strategies Used to Render English Advertisement Slogans into Arabic

IV.1.3.1.2. Direct Translation

Direct translation strategies have been employed to render 19, 40 % of the English advertisement slogans into Arabic. The second sub-strategy ‘borrowing’ has been resorted to only once in relation to ‘equivalence’ as a ‘couplet strategy’ to overcome an equivalence problem that could result into an inappropriate slogan. ‘The calque’ strategy has not been used in rendering those English slogans at all.

IV.1.3.1.2.1. Literal Translation

Literal translation was the only sub-direct strategy used to render the English advertisement slogans into Arabic. This strategy is highly recommended by owners of international companies. They believe that the success of an advertisement in one market can be transformed to other markets by means of literalness, based on the premise that people across the world have the same needs and react in the same way to the same advertisements.

So, faithfulness to a successful ST guarantees the success of the TT. In fact, the success of an advertisement slogan in one country does not necessarily lead to its success in another country through literal translation; translators approve this as they are more aware of the linguistic and the cultural obstacles encountered when translating. In fact, there is a certain similarity between advertisement slogans and poetry; they both involve a high degree of creativity (use of speech figures, rhyme, eloquence, etc...) which may make their literal translation inappropriate, thus, they may get lost in translation. In advertisement number fortyseven (47), the English slogan was translated literally into “نحن نقود، الآخرون يُلاحقون”; superficially, the Arabic version is fine in terms of correctness and faithfulness. Nevertheless, this slogan sounds inconvenient for the target receivers due to the bad connotation brought by the use of the verb ‘يُلاحقون’ in the Arabic culture. Here, literal translation makes the slogan lost its effect, so it had better be formally adapted (equivalence). If the translator is competent enough, the Arabic language is so rich and can provide acceptable equivalents that serve both the meaning and the effect. Here, the Arabic verb ‘يقتدون’ could be used as an alternative for ‘يُلاحقون’. Another example is advertisement number fifteen (15); the English slogan was translated literally into Arabic as: “هضمك كيف”, the translator has used such a pure literal rendition that he has transformed even the linguistic ambiguity of the ST and missed the punctuation mark (?). Such ambiguity might decrease the slogan’s effect.

Unexpectedly, in several parallels above, literal translation did not lead to a loss of the originally intended meaning or effect. In advertisement number eleven (11), the slogan was translated literally into Arabic as “قاومي علامات التقدم في السن من أعماقها”, this literal translation is appropriate because it preserves both the original intended meaning and probably the effect which was reinforced by the addition of the expression ‘من أعماقها’, this expression aims at the persuasion of receivers and increasing the slogan’s effectiveness. A creative choice from the translator’s part is shown in this example when he chose the Arabic equivalent

‘علامات الشيخوخة’ instead of ‘علامات التقدم في السن’ in order to soften the English expression ‘aging signs’ for the receivers (females in particular). In this context, it is worth noting that word choice is a very important aspect in advertisements and their translation, in particular, it is so for two reasons: the first is the constraints of time and space imposed on advertisers and translators, the second is the purpose behind these practices (advertisements and their translation), which is to persuade and influence people to act.

Cultural appropriateness is another aspect to be taken into account to achieve this purpose. Besides that, this example shows that the Arabic language can provide translators with adequate equivalents if they just dig up deeper in this rich language. Literal translation could be successful for rendering advertisement slogans as long as they are simple, clearly structured and do not incorporate puns (wordplay or words with double meanings) and other figures of speech. Word for word translation as well could be a successful strategy to render English advertisement slogans into Arabic (Adv 27).

As far as inaccuracies are concerned, few instances of mistranslation are shown in this corpus due to the usage of literal translation. The prominent causes of such erroneous translations can be referred to the translator’s incompetence of the SL, inattention (Adv 40) or negligence (Adv 15). SL interference could result in striking advertisement slogans; it is not problematic as long as it does not create ambiguous or inappropriate versions in the TL (adv 15). Inaccuracies, on the other hand, can be done intentionally to create an appealing slogan. The considerable number of appropriate Arabic slogans which were translated literally indicates that literal translation is not an ineffective strategy which affects the verbal strength of an English slogan translated into Arabic.

In sum, direct translation strategies could be successful; nevertheless they may result in inappropriate linguistic versions which might be culturally unacceptable as well; hence free translation strategies should be employed instead.

IV.1.3.2.2. Free/Oblique Translation

The analysis of the data, summarized in the table above, reveals that most of the advertisement slogans were translated freely. The translator has adopted oblique translation strategies in rendering 43, 27 % of the slogans; among which 32, 83 % was translated employing equivalence (partial adaptation). 07, 46 % was rendered using the adaptation strategy (full adaptation), 02, 98 % was transposed while three of the slogans were modulated, but in accordance with other translation strategies (couplets/ triplets). Thus, oblique translation has scored the high frequency in the translation of the English advertisement slogans into Arabic. Owing to the high degree of freedom offered by these translation strategies, the translators do not go for direct translation, namely literal translation. Literal translation could deliver the meaning of the intended message appropriately, but sometimes translators opt for equivalence (through the techniques of omission, addition and substitution) or adaptation.

IV.1.3.2.2.1. Equivalence

Through the analysis of the advertisements above, equivalence (partial/formal adaptation, in Guidère's terms) has shown to be the highest sub-free translation strategy used in rendering English advertisement slogans into Arabic (32, 83%). Due to the linguistic divergences between English and Arabic, it is worth noting that a number of minor deviations from the original texts are involved due to lexical, syntactic or other features of the target language. That's why, word for word and literal translations are avoided because they may not always result in appropriate Arabic versions for the English advertisement slogans. So, in

this case, partial/ formal adaptation (equivalence) was preferable to render the English slogans. Translators of advertisements adopt this ‘situational adaptation’ when rendering slogans for different reasons: to produce a natural message for the target receivers or to overcome a linguistic gap or inappropriateness between the SL and the TL. This is well-represented in advertisement number twenty one (21), where the slogan could not be translated literally owing to its idiomatic nature as it contains the phrasal verb ‘let down’. Thus, the English slogan was formally adapted for linguistic and pragmatic considerations.

Equivalence is also used to maintain the originally intended (pragmatic) effect of the ST (to give a promotional value to the slogan) like in advertisement number one (01). The translator has formally adapted the English slogan into an appropriate Arabic version “انعمي بخفة كلها لذة”. The Arabic slogan delivers the same intended meaning as well as the possible positive impact (on receivers), which can be measured by the aural effect (tone, rhyme, etc...). The pragmatic effect can also be achieved by the technique of amplification (addition). That is, the translator adds some positive words to elaborate the slogan so that to trigger a strong effect on the receivers.

Eventually and surprisingly, equivalence has been preferred, in this context, to overcome a linguistic incompetence. It has been noticed while appropriate equivalents exist (equivalents which can serve the meaning and the effect), they were though overlooked. This may be attributed to a linguistic ignorance, inattention, incompetence from the translators’ part or to a stylistic choice on their behalf. Advertisement number forty (40) reveals a linguistic incompetence. The translator has not grasped the originally intended meaning and could not render it adequately; when the exact Arabic equivalents were available and could be useful. The English slogan contained two different adjectives ‘rich’ and ‘creamy’ which were

separated by the conjunction 'and', the translator has not taken this addition into account and rendered those two different adjectives as one adjective. This has created a different meaning which may affect the product's sales negatively; the new meaning indicates that this product is 'so creamy' while there is a tendency, those days, to keep away from unhealthy and food with high calories. Furthermore, the equivalence strategy can be used when the translator has two possible and adequate options to translate one word/concept but he purposefully prefers one to the other. Here, his stylistic choice is not done arbitrarily but rather deliberately because it serves the context (intended meaning) and the form (pragmatic effect). Advertisement number forty one (41), for instance, shows a creative thinking from the translator's part as he opted for 'تَلذذ' instead of 'تذوق' which is a very common Arabic equivalent for the English verb 'taste'. It is obvious that the translator's choice was not random. Unlike the verb 'تذوق', the verb 'تَلذذ' involves both of the following meanings: 'taste' and 'pleasure', this makes the slogan enticing and gives it an aural effect.

IV.1.3.2.2. Adaptation

According to Vinay and Darbelnet (1995), adaptation refers to any change of cultural situations. Based on the assumption that language is an important part of culture, which is embedded in language in its turn, linguistic changes which are done to translate a slogan from English into Arabic so as to create natural messages, can be considered an adaptation as well. The linguistic adaptation here is done to make the text suit the target audience linguistic properties, i.e., to make the TT natural so that it fits the target receivers linguistically. As it is rightly introduced by Guidère (2000), adaptation is either used to adapt the form of expression (change in terms of surface structure) or the content of the original advertising slogan to the target language and culture (ideational adaptation: a change in ideas and concepts). Guidère's levels of adaptation resemble Vinay and Darbelnet's (1995) oblique sub-strategies which are

successively: ‘equivalence’ and ‘adaptation’. Based on Guidère’s categorization of adaptation, it can be said that the slogans above which were rendered through the equivalence strategy are, in fact, adapted (partial adaptation). Thus, adaptation proves to be the highest sub-strategy used to render English advertisement slogans into Arabic. Following Guidère’s view only, the following table shows the levels of the adaptation strategy used in translating English advertisement slogans into Arabic:

Advertisement slogans	Formal / partial adaptation	Ideational / full adaptation
Adv 01	✓	
Adv 02	✓	
Adv 03		✓
Adv 04	✓	
Adv 05		✓
Adv 06	✓	
Adv 07	✓	
Adv 08 (second phrase)		✓
Adv 09	✓	
Adv 10	✓	
Adv 12	✓	
Adv 13	✓	
Adv 14	✓	✓
Adv 17	✓	
Adv 19	✓	
Adv 20	✓	

Advertisement slogans	Formal / partial adaptation	Ideational / full adaptation
Adv 21	✓	
Adv 23	✓	
Adv 25	✓	
Adv 26	✓	✓
Adv 28	✓	
Adv 32	✓	
Adv 33		✓
Adv 34		✓
Adv 36 (second version)	✓	
Adv 37		✓
Adv 38	✓	
Adv 39		✓
Adv 40	✓	
Adv 41	✓	
Adv 42	✓	

Table 03: The Adaptation Levels Used to Translate English Advertisement Slogans into Arabic

Table (03) shows that the use of formal adaptation is higher than the ideational one. Translators adapt the form of the source advertising slogans to result in linguistically acceptable target advertising slogans, whilst ideational adaptation aims at the creation of a culturally appropriate message with a strong effect in the TL. The reason that might possibly account for the constant use of ‘partial adaptation’ is the slogans’ lack of cultural

connotations; the translator did not encounter a great deal number of problems at the level of content (cultural notions) but rather at the linguistic level. Still, the cases where full adaptation has been used reveal that the translator opts for cultural expressions to approach the new version to the target receivers and make it natural, persuasive and therefore, effective (Adv 34: One look it all takes, adv 37: Place the moon), or to fill in a linguistic gap between the ST and the TT, like in Advertisement number twenty (20): it all starts with ‘Nescafé’, the translator has overcome the non-existed equivalent for the English impersonal pronoun ‘it’ into Arabic and translated it into ‘حكاية’ despite the fact that the Arabic slogan, in question, was a failure. Adaptation is applied to represent a TT which reflects the target receivers’ cultural beliefs and practices (adv 14 and 27).

At last, it is indisputably undeniable that adaptation offers a degree of freedom to translators, where their cultural knowledge and linguistic abilities are featured through the use of the techniques of addition, omission and substitution. Consequently, it is a preferable strategy as long as it preserves the most important units in advertisements translation which are ‘the meaning’ as well as ‘the effect’.

IV.1.3.2.2.3. Transposition and modulation

Transposition and modulation were the less sub strategies used to render English advertisement slogans into Arabic. While transposition has been applied twice (and twice in association with other strategies), modulation has been employed thrice in accordance with other strategies (couplets and triplets). Those strategies contribute to overcome the equivalence problems and create linguistically acceptable versions.

IV.1.3.2.3. Couplets

The use of couplets has been also marked, 08, 94 % of the slogans were rendered into Arabic using two different strategies simultaneously. It is worth noting that this strategy does not belong to Vinay and Darbelnet's (1995) model of translation strategies but rather to Newmark (1988). The term was 'borrowed' to label the multiple translation strategies which are used simultaneously to transmit the English advertising slogans above.

This strategy has been employed six times where the translator has combined two translation procedures for dealing with a single slogan. In advertisement eight (08), the translator has used both 'adaptation' and 'modulation'. It seems that the application of these two strategies was a successful choice since the Arabic version is a slogan-like statement. However, it was indirect and not clear enough; this ambiguity may make the slogan incomprehensible and thus, ineffective. Translators or linguists may consider the use of this strategy acceptable, in this context, as long as it may lead in one way or another to the originally intended meaning of the English slogan. Nevertheless, the consumers to whom this advertisement is addressed may find it senseless; the intended effect can be lost since meaning and effect are interconnected notions in advertisements. Furthermore, advertisement number forty one (41) has been rendered into Arabic by means of couplets, 'borrowing' and 'equivalence' have been put together, and the result was: "عش الرينبو، تلذذ الرينبو". In fact, the slogan can only be understood in relation to the advertisement's visuals, still the use of the borrowed word 'rainbow' has saved and delivered the original slogan's intended meaning. The translator has overcome the issue of appropriate equivalence with this strategy because he had no other alternatives. In addition to that, the slogan has been extended; the translator has adapted it so that it conveys a clear full meaning. By the addition of "عش الرينبو", the translator aimed to add a vivid detail to the slogan for more attraction and rhythm.

The advertisement number twenty nine (29): “More Fanta, less serious” has been rendered into Arabic by means of both literal translation and modulation into: “المزيد من المرح،المزيد من فانتا”. The first part of the slogan was rendered literally, this strategy has transmitted the same source meaning while the use of the second strategy has solved the problem of equivalence that could deter the intended effect. The translator has modulated the second part of the slogan and has not provided the English speech figure (antithesis) into the Arabic slogan. Despite the fact that the English slogan is clear and simply structured, the existence of ‘antithesis’ made the translator employ the couplets strategy so that a faithful effective version is generated. The use of the couplets strategy has been limited to five slogans only, thus it was not highly used to render the English advertisement slogans into Arabic. In addition to couplets, three different strategies were used simultaneously to overcome one translation problem. This could be referred to as ‘triplets’; advertisement fourteen (14) illustrates this strategy, where equivalence, adaptation and modulation were all used at once.

IV.1.3.2.4. Non-translation

The examination of the translations of the sample selected reveals that nineteen out of sixty seven slogans have been left without translation, that is 28,35% of the slogans have been presented on Arabic televisions without being translated, i.e., while some of the headlines and the advertorials were translated into Arabic, the slogans remained in English. The following table presents some examples of non-translated English slogans shown on Arabic channels:

Advertisements	Non-translated Slogans
Adv 49	A life to look up to
Adv 50	Another world
Adv 51	Beauty outshines everything
Adv 52	Breathe life in
Adv 53	Broaden your world
Adv 54	Eat fresh
Adv 55	Express, excellence, simply delivered
Adv 56	Germes out, nourishment in
Adv 57	Ideas for life
Adv 58	Intelligent beauty
Adv 59	It's Sony
Adv 60	Just Do It
Adv 61	Just imagine
Adv 62	Leading innovation
Adv 63	Life tastes better
Adv 64	Make, believe
Adv 65	New thinking, new possibilities
Adv 66	Simply clever
Adv 67	We keep your promises

Table 04: Non-translated English Advertisement Slogans Presented in Arabic Advertisements

The coming table will provide some suggested versions to the non-translated slogans mentioned above:

Advertisements	Non-translated Slogans	Suggested Translations
Adv 49	A life to look up to	الحياة التي تتطلع إليها
Adv 50	Another world	عالم أجمل
Adv 51	Beauty outshines everything	جمال يضيء العالم
Adv 52	Breathe life in	أنعش حلقك
Adv 53	Broaden your world	وسّع آفاقك/ وسّع عالمك
Adv 54	Eat fresh	الطعم الصحي
Adv 55	Express, excellence, simply delivered	سرعة وامتياز التوصيل
Adv 56	Germ out, nourishment in	لغذاء صحي دون جراثيم
Adv 57	Ideas for life	ابتكارات للحياة
Adv 58	Intelligent beauty	السيارة الأروع و الأذكى
Adv 59	It's Sony	إنه صوني
Adv 60	Just Do It	إنه دورك الآن
Adv 61	Just imagine	تخيل لو...
Adv 62	Leading innovation	رواد التجديد/ رواد العصرية
Adv 63	Life tastes better	الحياة بطعم أفضل
Adv 64	Make, believe	/
Adv 65	New thinking, new possibilities	ابتكارات جديدة لفرص جديدة
Adv 66	Simply clever	ببساطة، إننا الأذكى
Adv 67	We keep your promises	معك لتحفظ وعودك/ معك لتلتزم بوعودك

Table 05: Non-translated English Advertisement Slogans along with Suggested Arabic Versions

The translation of these slogans requires too much attention, time, linguistic sensitivity and creativity as well as visuals study. The table above provides examples of non-translated English slogans which have been appeared in translated advertisements on Arabic TV screens, where some of the headlines and the body copy were translated. The table presents a suggested translation for each of those non-translated slogans.

Non-translation is a strategy used to introduce advertisements in other markets. It may be attributed to several distinct reasons: First, non- translation may due to the company standardization strategy and aim to have an identical identity in different markets. Second, there is a global premise that the English language is universal and understood wherever it is used. Third, the translator may keep the slogan without being translated for it is not always easy to provide a faithful and an effective equivalent which does not cause loss in the informative (intended meaning) and the commercial and the promotional function (effect).

As far as the suggested versions given to the slogans above, they have been relatively hard and time consuming as the translator has to provide accurate and acceptable Arabic versions. An analysis for the products' description is required in order to guarantee a successful version as well as to provide enough information about the product and its qualities. The translator can make some necessary changes and some ad when justments if it is harder for him/her to transmit the original slogans' meaning and effect. Furthermore, adaptation is allowed to meet the target audience culture and ovoid inappropriate messages. However, the translator is not absolutely free; the necessary changes must be relative to the product itself and the qualities it entails so as to transmit the advertisement informative purposes.

Direct translation, namely, literal translation was adopted in suggesting some Arabic version for the English slogans above. The slogan (55), for instance, was translated literally.

The intended meaning was kept; the slogan delivers what the producers aim at transmitting to the Arabic receivers through the focus on the essential qualities of the product: 'express' and 'excellence'. In addition to that, the slogan sounds overt, brief. So, in this example the translator was not free, he has just transmitted the source meaning which makes the new slogan reflect the originally intended meaning.

Another slogan which has been literally translated through literal translation is "It's Sony". When Literal translation provides an appropriate translation at both levels, content and form, then it can be definitely employed and favoured.

Equivalence, a free translation strategy, was the most adopted strategy in rendering the non-translated slogans, mentioned in the table above. Adopting this strategy has provided significant, faithful, precise and concise Arabic versions. The suggested versions sound attractive as they directly target the products essential qualities. Rendering these slogans literally was either difficult or would result in inappropriate versions. The slogan "Just imagine" refers to a new released satellite receiver, the advertisement shows the viewers the qualities they will be offered and enjoyed when using this device. So, the advertisement addresses the presupposed customers and asks them just to imagine how watching their television programs, using this product, would be. Of course, the advertisement and the claims it raises are supported by relative enticing pictures. The slogan was translated into Arabic as: "تخيل لو...". This version is semantically different from the original slogan though it serves the same intended meaning (pragmatic meaning), in the sense that it aims to say: imagine if you (the viewers) own this product. The slogan must be accompanied by the same relevant pictures and body copy so that the slogan would be meaningful even if it is elliptical. The insertion of the ellipsis was intentional; they indicate that the sentence is incomplete. The viewers are invited to predict the rest of the slogan from the available visuals and advertorial.

Elliptical slogans are relatively ambiguous; such ambiguity makes them implicit but enticing. They are made explicit if they are associated with expressive relevant pictures. Some sorts of ambiguity, on the other hand, are not preferable since they may cause a loss of the target slogans' effect. Undesirable ambiguity must be cleaned off with the aid of relevant and communicative visuals or by means of amplification and substitution.

Another slogan which is rendered through equivalence is "Eat fresh". This slogan was difficult to be rendered literally. If literal or word for word translation were used, the slogan would not be successful. So, it has been formally adapted. The example "Eat fresh" was transmitted into: "الطعم الصحي", the use of 'الطعم' refers to food (eat) and 'fresh' was translated as 'الصحي', it is noticed that these equivalents implicitly indicate the source items' intended meanings. Thus, the slogan is partially adapted while the intended meaning is preserved. The effect could be achieved through meaningful, expressive or eloquent versions.

Adaptation has been employed to render the slogan (63): "Life tastes better". It was translated into Arabic as: "الحياة بطعم أفضل". The expression "طعم الحياة" is a familiar expression in Arabic; it is used rather than "ذوق الحياة".

"Make, believe", is an English slogan of a famous brand for electronic and digital devices (Sony). The slogan was presented in an Arabic advertisement as it was originally showed in the English one. In fact, it was hard to provide an equivalent slogan. Despite its apparent simplicity, an equivalence that should be done at different levels (meaning, form and effect) is hard to be found.

Inaccurate translation strategies for advertisements are not the only reason for advertisement campaigns' failure, non-translation as well risks to alienate consumers and lower sales figures. This is what happened to an Italian mineral water company when it

promoted for its product ‘Traficante’ in Spain ignoring that the word ‘traficante’ means ‘drug dealer’ in Spanish. Another example refers to the ‘Mitsubishi’ motor company when it launched its vehicle ‘Pajero’ in Spain ignoring that the word ‘pajero’ means ‘jerk’ in Spanish. Later on, it was discovered that the product was not well commercialized due to its name. Hence, the car’s name has been changed to “Montero” (Teixeira, 2013). Translators have to be aware of how non- translation may be a failed strategy which can be critical for any brand’s reputation.

IV.1.4. Summary of the Results

While investigating the corpus of the study, it is noticed that translators resorted most to free translation strategies to convert English advertisement slogans into Arabic. Such strategies help translators overcome the cross-linguistic and cultural differences between the ST and the TT and satisfy the target audience hence their use is justifiable. Direct translation, the other flip of the same coin, has not been avoided as it was expected to be.

According to Vinay and Darbelnet model of the translation strategies (1995), it can be said that equivalence was the highest sub-strategy used in rendering these slogans, followed by literal translation, adaptation and transposition. In Guidère’s (2000) view, the highest adopted strategy is formal adaptation followed by ideational adaptation. Thus, adaptation is on the top. However, the use of the equivalence strategy (formal/partial adaptation), in some examples, was unjustifiable. In other words, there was a tendency from the translators’ part to employ this strategy even when a slogan could be rendered literally in a successful way. The unjustifiable overuse of formal adaptation may refer to the translators’ preference of this strategy because of the degree of freedom it offers, the translators’ negligence or their incompetence of the TL (Adv 40: unjustifiable formal adaptation).

Literal translation as a translation strategy was expected to be a failure in advertisement slogans' rendition from English into Arabic since it may distort the originally intended meaning of the SS. The international markets have witnessed numerous advertisement slogans which were lost in literal translation; among which is the English slogan of the international soda company (Pepsi): "Pepsi brings you back to life", the slogan was hilariously translated into Chinese into a slogan which has been back-translated into English as: "Pepsi brings your ancestors back from the grave" (Teixeira, 2013). Contrariwise, literal translation, here, has proved not to be an ineffective strategy for rendering advertisement slogans. The use of this strategy was successful in terms of the original meaning and effect transmission into the TL, and even more, some extra slogans could be translated successfully through literal translation though they were not (unjustifiable formal adaptation was employed instead). However, there were examples where the translator misused this strategy for two times (adv 02 and 30) out of fourteen times (once as a 'coupltes' strategy), this represents that the total number of accuracies is higher than that of the inaccuracies of this strategy. Enough competence and careful search for the right expressive equivalents are recommended to make the use of this strategy fruitful.

Further points to be mentioned here are; first, the importance of word choice. Word choice is a strategy in its turn; it can be a problem solving technique to recreate the originally intended meaning and effect (Adv 03), in fact, there is always a word which serves the translation skopos. In case of advertisements, the translation skopos is attractiveness and persuasion in the shortest time and space possible (Adv 21and 37). Second, the notion of creativity should be mentioned in advertisements translation; a creative approach should be adopted so as to get an appealing translation which is linguistically and pragmatically appropriate. Moreover, a way to provide good versions for the English slogans is almost always present. The Arabic language could also be a good medium for advertisements,maily

if it is used by competent translators. Third, ambiguity in translating advertisement slogans should be avoided through the techniques addition, omission (of unnecessary items) or substitution (Adv 23) because ambiguity of slogans decreases their persuasion and consequently their effectiveness.

Last but not least, the role of visuals should not be overlooked by translators as they may carry meanings instead of words. The translating task of the linguistic units of advertisements could be better done in the light of visuals so that any misunderstanding is avoided. Advertising slogans should be rendered as a whole. The focus on each word's rendition in the analysis, above, does not mean that those words should be translated in isolation; it is rather done to highlight the importance of word choice in this translation.

Conclusion

In a nutshell, translating advertisements from English into Arabic is a difficult task for translators; the ST must be complied with the target linguistic and cultural norms while translating. As a result of the sample's descriptive and comparative analysis, the conclusions can be summarized as follows:

Free translation is the most predominant strategy for translating English advertisement slogans into Arabic as it allows translators to get over the linguistic and the cross-cultural differences between the source and the target markets. Thus, the first hypothesis is confirmed.

According to Vinay and Darbelnet translation strategies model (1995), equivalence was the highest sub-strategy employed in this context. The overuse of this strategy does not always imply its effectiveness but it may rather indicate the translator's negligence and incompetence of the SL or the TL (adv 14 and 40). Guidère's explicit distinction between adaptation and equivalence strategy (2000) has been used to clarify some of the notions to

readers. In his terms, formal/ partial adaptation or ideational/ full adaptation could successively substitute the equivalence and the adaptation strategies in Vinay and Darbelnet's model. It is worth noting that Vinay and Darbelnet (1995) represent adaptation as a situational equivalence so, the two strategies are overlapping, and they are both a kind of ST domestication. According to Vinay and Daebelnet words (1995), it can be concluded that equivalence is the most adopted strategy to render English advertisement slogans into Arabic. Moreover, by reference to equivalence as a partial/formal adaptation and to adaptation as a situational equivalence, adaptation can be considered the most dominant strategy in advertising slogans' rendition from English into Arabic, be it formal or ideational (according to Guidère (2000)). Hence, the second question is answered and the first sub-hypothesis is confirmed.

Direct translation, namely, literal translation was used to transmit English advertisement slogans into Arabic and did not always result in ineffective Arabic versions as it did not weaken the verbal strength or decrease the intended effect of the target slogan. So, the scored frequency of literal translation was unjustifiably negligible. Consequently, the third research question is answered and the second hypothesis is rejected.

It has been shown that the cases where literal translation does not work refer to a futile word choice from the translators' part or a linguistic incompetence of the SL or the TL rather to the translation procedure or the Arabic language inflexibility. So, the second sub-hypothesis is rejected.

It is true that non-translation has been applied more than literal translation for transforming English advertisement slogans into Arabic, yet it was not considered so in our research because our research analysis is made in the light of Vinay and Darbelnet translational strategies where non-translation was not mentioned. The term 'non-translation'

was just used to label the practice of some advertising agencies or companies which they insert some English advertisement slogans in Arabic translated advertisements.

Few linguistic inaccuracies are found, they may be caused by translators' negligence, linguistic incompetence or a desire to enhance the effect at the expense of meaning (e.g. Adv 02). Understanding the originally intended meaning (pragmatic meaning) and the adequate choice of lexical items are the key to avoid such inaccuracies and distortions in advertisements translation. Hamade (2008, p. 91) states: "Mistranslations in politics can cause wars, and mistranslations in advertising can cost millions, deface companies and help to destroy a language".

The use of the standard Arabic in English translated advertisement slogans could be more successful and expressive if only creativity is highly employed in this context. This way, the Arabic language could be commercially used and accepted as well as the English and the French languages.

The advertising language is known for its broken grammar rules; just few examples have illustrated this aspect, in the sample above: irregular sentence order (e.g. adv 02 and 03), lack of punctuation marks (adv 15). Such inaccuracies or deviations are not erroneous as they do not affect the intended meaning or effect negatively. Inaccuracies in advertising are allowed as long as they deviate but not err

As far as culture is concerned, the sample, in question, has few culture-bound concepts and references; the translator had taken them into account and rendered them into the TL (e.g. Adv 05, 08, 14, 26, 27 and 37).

As for visuals transmission, almost all the English advertisement visuals were kept the same for the Arabic advertisements even the few ones with slight cultural inappropriate aspects.

Chapter Five

Data Analysis: Analysis of the Students' Test and Questionnaire

Introduction	196
V.1. Sample of the Study	196
V.2. The Test	198
V.2.1. Students' Test	198
V.2.2. Analysis of Students' Test	199
V.2.3. Summary of the Findings	220
V.3. The Questionnaire	222
V.3.1. Students' Questionnaire	222
V.3.1. Analysis of Students' Questionnaire	222
V.3.2. Summary of the Findings	246
Conclusion	247
Limitations of the Study	247
General Conclusion and Pedagogical Recommendations	249
Bibliography	255
Appendixes	269
Appendix I: A Test for Students	269
Appendix II: A Questionnaire for Students	272

Chapter Five

Data Analysis: Analysis of the Students' Test and Questionnaire2

Introduction

The final chapter is devoted to the analysis of the data gathered from a test and a questionnaire administered to Second year Master Translation and Applied Linguistics students at Mentouri University, Constantine1.

V.1. Sample of the Study

At first, a test is carried out. A total of 60 students responded to the translation of 10 advertisement slogans from English into Arabic. The given slogans are taken from magazines and TV screens which broadcast the slogans in both English and Arabic. Thus, learners' translation is analyzed and evaluated in the light of the versions presented on TV channels and magazines. The slogans chosen to be rendered are a part of common advertisements whose Arabic versions were quite acceptable and successful.

Afterwards, a set of questions is administered to learners to fill it out. Almost all the questions are provided with choices of opinion or judgment, learners are asked to circle the answers they believe in. Some questions require learners' own answers and comments so as to get their views about this translation genre. Learners are asked to express their views as far as the following points are concerned:

- Students' evaluation of this translation in terms of easiness or difficulty. To which extent are they able to cope with them (students' familiarity with these formations)?

- Their opinions about the translation of some examples of English advertisement slogans into Arabic.

- Their readings concerning the use of loan words (English/French words) in Arabic advertisements as well as the introduction of non-translated advertisement slogans on Arabic channels.

- Their views about the importance of the cultural aspect in this translation.

- Their views about the importance of visuals and symbols in this translation.

- Their ideas about the nature of this translation and its requirements.

So, both of these research tools attempt at exploring the learners' views and thoughts on the translation of advertisement slogans; they help to find out whether these slogans are simple formations to render even without a prior knowledge or do they need a previous training and practice?

A test and a questionnaire are administered to Second year Master Translation and Applied Linguistics students, at the Department of Translation and the Department of English at the University of Mentouri, Constantine 1. They aim to investigate learners' ability and readiness to translate the advertisement slogans from English into Arabic. The reason behind this blended sample refers to two main factors; the former is the limited number of Second year Master Translation students at the Department of Translation which was absolutely insufficient for this investigation, while the latter is that Second year Master Applied Linguistics students (at the Department of English) are also concerned with translation, being one of the measures they have dealt with since their second year. So, it is noticed that this blend is interesting to fill in the shortage number of translation students. In addition, this

sample allows us to compare the translation abilities of students from different but closely tied up backgrounds, especially, that the students have to end up their three years in one of the foreign languages (English or French) to be able to enroll in the Translation Department. So, how far have the translation students (especially the previously Applied Linguistics students) reached after having these two years in the translation department? And how well have the Applied Linguistics students been prepared to translation by their English Department? Have they been exposed to different translation types?

As far as volume is concerned, it is worth mentioning that the two groups are not chosen randomly; the TS group was the only available group in the whole translation department (twenty eight students), while the ALS group was the quarter (1/4) of the whole population in the English department (thirty two students).

V.2.The Test

V.2.1. Students' Test

The current test is composed of ten English advertisement slogans provided with a short presentation of the products and their qualities so that the learners get a clear idea about the advertisements they are translating. Learners are asked to translate the advertisement slogans from English into Arabic. Those slogans are not chosen randomly but they are rather extracted from the most common advertisements broadcasted/published in English and Arabic magazines/TV channels. Learners' translations are represented in the coming tables as they are analyzed and evaluated according to the requirements of this translation genre. Learners' answers are evaluated in the light of the broadcasted translations, too.

V.2.2. Analysis of Students' Test

The test is addressed to sixty participants; thirty two were Applied Linguistics students at the English Department. They are chosen from a group whose students are all present, whereas the twenty eight participants are translation students from the Translation Department; it is the only group specialized in Arabic-English-Arabic translation. The following tables summarizes and analyzes learners' renditions for each of the ten English advertisement slogans into Arabic according to Vinay and Darbelnet translation strategies model (1995) in accordance with Guidère's illustrative terms (2000). The analysis first comprises the translators' versions, then, the students' translations. Hence, the analysis will be comprehensive and significant for readers.

The reasons behind the students' answers could be examined through the questionnaire analysis. Students' answers on the questionnaire are summarized in tables as well. It is expected from the students to present a variety of Arabic versions, especially that the sample includes sixty testees. So, it would be impossible to analyze each individual's translation. The students' closer and most recurrent versions are clustered in one column.

Adv 1: The English Slogan and its Arabic Version	Translation Students'			Applied Linguistics		
	Common Versions			Students' Common Versions		
We are worth it لأننا نستحقه	لأننا نستحقه	12	42.85%	لأننا نستحقه	11	34.37%
	نحن نستحقه			نحن نستحقه		
	نحن الجديرات به	09	32.14%	نستحقها	06	18.75%
	نحن جديرون بها					
	نحن نستحق العناء	04	14.28%	نحن نستحق ذلك	04	12.50%
	يخدمنا باستحقاق	01	03.57%	نحن أحق بها	03	09.37%
				نحن جديرون بها		

We are worth it لأننا نستحقه	Translation Students'			Applied Linguistics		
	Common Versions			Students' Common Versions		
	لنا التكفل بها	01	03.57%	نحن نستحق العنا لقد ربحتنا	03	09.37%
	Blanks	01	03.57%	Blanks	05	15.62%
	Total	28	100%	Total	32	100%

Table 06: Students' Translation of the First Advertisement Slogan "We are worth it"

Table 06 shows that the majority of the translation students, that is 42, 85 % has translated the slogan in a successful way, through literal translation. 34, 37 % of Applied Linguistics Students convert it in the same way. Some other versions are given to the slogan above such as: نحن نستحق العناء / لنا التكفل بها/لقد ربحتنا . It can be noticed that these slogans do not represent the SS; this may indicate the students' misunderstanding to the original slogan.

A great deal number of students render the first slogan in the same way it is transmitted by translators. In fact, it is hard to determine the reason behind this rendition, especially that it is provided most by girls who seem to be familiar with this products' brand and this particular advertisement slogan. In other words, the advertisement slogan number one belongs to a big French cosmetic brand and it becomes an inseparable part of its advertising campaigns, this may make the Arabic slogan learnt by heart by them. 42, 85 % of the TS translate the slogan as "لأننا نستحقه", ALS (34,37%) convert it into "نحن نستحقه" which seems to be an acceptable rendering, in the sense that it maintains the original meaning, it is brief and dear- pleasant (an aural effect could be noticed).

Translators' version "لأننا نستحقه" is brief and enticing. It praises women and implicates that this product is of such a good quality that it is addressed to whom they deserve it. In fact, the translator has translated the last word 'because', which is a part of the body copy and

inserted it in the slogan for a translation which sounds smooth and natural in the target language. There are some attempts from the students' part to adapt the first slogan; however, these renditions are inaccurate: *يخدمنا باستحقاق/ نحن أحق بها*. These slogans do not represent the SS original meaning; they are over adapted (formal adaptation) and include amplified words which do not suit this context: *استحقاق / أحق*.

Adv 2: The English Slogan and its Arabic Version	Translation Students			Applied Linguistics		
	Common Versions			Students' Common Versions		
Happiness is just a bite away الطعم يحكيك	سرورك أمامك بخطوة السعادة مجرد خطوة للأمام الفرحة على بعد خطوة خطوة تبعدك عن الفرحة خطوة فقط للسعادة	13	46.42%	السعادة في قضة السعادة بعضة السعادة على بعد عضة تكنم السعادة في عضة	20	62.50%
	قطعة السعادة في لقمة تبعد السعادة في قضة السعادة على بعد قضة	10	35.71%	السعادة ليست بعيدة فهي على مقربة منك السعادة ليست بعيدة عنك إنها أقرب مما تتصور السعادة ليست بعيدة السعادة بعيدة قليلا	06	18.75%
	السعادة التي ستأخذك إلى آخر العالم السعادة هي عضة بيتزا	02	07.14%	الفرحة في طريقك إن الفرحة ليست إلا بعضة	03	09.37%
	Blanks	03	10,71%	Blanks	03	09,37%
	Total	28	100%	Total	32	100%

Table 07: Students' Translation of the Second Advertisement Slogan "Happiness is just a bite away"

The advertisement slogan mentioned in table (07) refers to a food advertisement; it indicates that you will be satisfied as soon as you try this food. The English slogan seems inviting; it is rendered into Arabic as: “الطعم يحكيك” that is, “**the taste will tell you**”. The Arabic version is a dynamic equivalent for the English slogan, it states the same original meaning of the SS (the incredible taste which will make you happy), but it is rendered differently; it invites the pre-supposed consumers to taste that food and they will be satisfied. In fact, the Arabic version refers to a Middle- East dialect as the verb “يحكيك” is written in one word instead of “يحكي لك”.

Fifty four students tried to give some equivalents for the slogan while only six overlooked this example. It is noticed that the main focus of students is on how to render the slogan literally as a simple statement; literal taransltion scores the frequency of 62, 50 % by ALS and 35, 71 % by TS, the students apply this strategy which has generated some acceptable slogans in terms of form and meaning such as: السعادة على بعد عضة/ السعادة في قضمة. As for the effect, the slogans may sound attractive as they are brief, meaningful and well-structured. Besides that, the English speech figure (hyperbole) is substituted by another figure into Arabic (personification).

18, 75 % of ALS did not consider the fact that the statements, they should render into Arabic, are advertising slogans. They should be brief, appealing, and most importantly, they should be meaningful. So, they provided very long Arabic sentences (السعادة ليست بعيدة فهي على) (السعادة ليست ببعيدة عنك إنها أقرب مما تتصور /مقربة منك). 46, 42% of TS has rendered the slogan using the word “خطوة” which is “step” in English; this word choice seems unsuitable for this context unless appropriate visuals are employed to support this word. As for the formally adapted versions, some of them are a total failure in terms of meaning and form such as: الفرحة في طريقك / إن الفرحة ليست إلا بعضة /

As it was concluded in the previous chapter that literal translation of these slogans is not problematic as long as the result is a slogan-like version (a brief, attractive and meaningful formation which is designed to promote a product, convince consumers and force them to act, i.e., to buy). It can be deduced that the students do not have a clear idea about the advertising translation and its requirements. Creativity is among the essential requirements in this field; the slogan above should have been translated creatively and dynamically (pragmatic effect) so that the originally intended meaning is conveyed in an appealing way.

Adv 03: The English Slogan and its Arabic Version	Translation Students'			Applied Linguistics Students' Common Versions		
	Common Versions			Common Versions		
Silence Your Hunger لتسكت جوعك	أسكت جوعك	15	53.57%	أسكت جوعك	19	59.37%
	فانكتم جوعك هدئ جوعك سد جوعك أطفئ جوعك	05	17.85%	أصمت جوعك سكت جوعك أكتم/أحبس جوعك أوقف/أقتل جوعك أطفئ نيران جوعك أرضوا جوعكم	10	33.10%
	سيختفي جوعك ستتخلص من جوعك نزوة الجوع اصمتي	03	10.71%	التغلب على الجوع هدوء وقت الأكل	02	06.25%
	Blanks	05	17.85%	Blanks	01	03.12%
	Total	28	100%	Total	32	100%

Table 08: Students' Translation of the Third Advertisement Slogan "Silence Your Hunger"

Another food advertisement, its slogan indicates that it is good to keep this product with you; it helps silence your hunger. The slogan is rendered into Arabic as follows: "لتسكت جوعك". Both slogans are semantically coined, the translator has translated the slogan literally (it is even closer to word for word translation). It seems that the Arabic version is fine

as it reflects the original meaning, however, it does not sound natural as the word “جوع” is habitually associated with some particular verbs in Arabic: “يشبع الجوع” or “يغني من جوع”. It is agreed upon the linguistic deviations in advertisements context, they are acceptable as long as they result in meaningful and outstanding statements. Otherwise, those deviations could be troublesome.

53. 57 % of the TS and 59. 37 % of the ALS have translated this slogan literally into the same Arabic version, given in the table above, though the students’ slogans do not include the preposition “ل” called ‘لام التعليل’ in Arabic which is ‘for’ in English. It is used to ‘explain reason and justify’. It is noticed that this preposition is highly inserted in Arabic translated slogans instead of the imperative form of verbs (silence); this can be done purposefully to explain that the product is the solution for your discomfort, annoyance and other problems. 33. 10 % of ALS, on the other hand, has rendered it literally using the imperative form: “سكت / أكتم / أصمت / جوعك”; these verbs sound inappropriate. 17. 85% of TS has used the following imperative verbs: / أطفئ / هدى / فلتكنتم / سد, it seems that the three last verbs do not fit this context at all.

53. 57 % of TS and 59. 37 % of ALS have applied literal translation once again, ignoring the form (beauty of the expression) and the intended effect. Some of the provided versions were: التغلب على الجوع / أرضوا جوعكم, the first version could be successful in terms of meaning, but it requires a sort of revision at the level of form. Expressiveness and beauty of the expression are so essential to get appealing slogans. Other suggested translations are: “هدوء وقت الأكل”, “نزوة الجوع اصمتي”, “سيخنتفي جوعك”, “ستتخلص من جوعك”, the last two versions are quite inaccurate.

Adv 4: The English Slogan and its Arabic Version	Translation Students' Common Versions			Applied Linguistics Students' Common Versions		
	Don't forget to eat	لا تنسى أن تأكل	20	71.42%	لا تنسى أن تأكل	27
ستنسى الطعام مع جيم بوي	لا تدع اللعب ينسبك أكلك	06	21.42%	تذكروا أن تأكلوا	02	06.25%
	سوف تفقدك شهيتك					
	لا تهمل نفسك					
	احذر الإنشغال بها					
	لا مناص من الأكل كلها	02	07.14%	لا تنسى معدتك	02	06.25%
Blanks	00	00	Blanks	01	03.12%	
Total	28	100%	Total	32	100%	

Table 09: Students' Translation of the Fourth Advertisement Slogan "Don't forget to eat"

The slogan above refers to a game device which indicates that once you get into it, you will not be able to quit it. The Arabic version given to this slogan could be rendered literally into: "لا تنسى أن تأكل", however, it is modulated (according to Vinay and Darbelnet model). That is, a change in semantics and the SL point of view has been done; the Arabic version given is: "ستنسى الطعام مع جيم بوي". Modulation is successful as it results in a more suitable and meaningful version than literal translation. In order to make it more significant, the translator has creatively added the product's name "جيم بوي". Thus, the meaning has been made clearer though this amplified word was misspelled (it should be transliterated as follows: "جايم"). A substantial majority of students (71.42% of TS and 84.37% of ALS) render it word for word which has produced an unclear slogan; "لا تنسى أن تأكل" or literally into "لا تنسى معدتك". In spite of the fact that these versions present an approximate meaning to the SS, they are unclear, unattractive, then, ineffective. Another misspelling is noticed in the Arabic verb 'لا تنسى', the students should have written this verb as: 'لا تنس'. It is continuously

noticed that the reliance of the respondents on the strategy of literal translation in converting advertisement slogans is not minimal.

Only 06, 25 % of the ALS has supplied a modulated Arabic version for this English slogan. The students have reversed the ST point of view, they translated (don't forget) into (تذكروا) which is (remember) in English. Modulation here makes the TT ironic (sarcasm) which empowers its effect and appeal. 21,42 % of TS have translated the slogan employing the equivalence strategy: "احذر الإبتغال بها", "لا تهمل نفسك", "لا تدع اللعب ينسيك أكلك", "سوف تفقدك شهيتك". These versions seem acceptable.

The visuals in this advertisement (Skelton hands holding the game symbolizes starvation because of this game addiction) could not elaborate the literal version to a great extent; yet this picture is highly made efficient and clear in relation to the modulated version. Despite the fact that the Arabic and the English advertisements use the same visuals, the Arabic slogans always tend to include amplified words, unlike the English slogans which use less words. This may refer to the nature of each language. While English tends to be a flexible language which could express several concepts by one word, Arabic tends to be redundant. Amplification in Arabic slogans refer to the fact that the translators aim to deliver the slogan in the easiest and the clearest way possible for consumers. At last, it can be concluded that the students, from the two different majors, may be unaware of the role of visuals and symbols in advertisements translation. Translators can rely on pictures to deliver fifty percent of the advertising messages. Some of the proposed translations from the two groups were irrelevant, the students tried to adapt the slogan formally (the equivalence strategy) but the result was unclear and inappropriate: "لا تنسى أن تجربها", "لا مناص من الأكل", "كلها".

Adv 5: The English Slogan and its Arabic Version	Translation Students' Common Versions			Applied Linguistics Students' Common Versions		
	<p>Audi S4 quattro, Nothing to prove</p> <p>سيارات "Audi" لا تحتاج لإثبات نفسها</p>	أودي كواترو أس 4: لا شيء هنا ليتبث لا تحتاج للبراهين لا تحتاج لدليل لاداعي للتبرير	09	32.14%	أودي كواترو أس 4: لا داعي للإثبات ليس هناك ما تثبته لا تحتاج براهين لا شيء يستحق التبرير لا تستحق لإثبات لا يوجد شيء للإثبات وهل هناك ما يجب إثباته	18
لا يمكنك تخيل أودي كواترو أس 4 لايمكنك مجاراة أودي كواترو أس 4		04	14.28%	أودي كواترو أس 4: الإسم يكفي لا يوجد أحسن من ذلك لا جدل في ذلك الإختيار الأمثل لامجال للمنافسة	06	18.75%
أودي كواترو أس 4:جنون السرعة أودي كواترو أس 4:نار على علم		02	07.14%	أودي كواترو أس 4: الصورة تعبر عن نفسها لاشيء مستحيل	02	06.25%
Blanks		03	46.42%	Blanks	07	21.87%
Total		28	100%	Total	32	100%

Table 10: Students' Translation of the Fifth Advertisement Slogan "Audi S4 quattro. Nothing to prove"

In this advertisement, the product is visually illustrated by four strong animals running in a race track; and its name is inserted in the slogan. The slogan is an elliptical sentence which implicates that this car is as strong as the running animals. It states that the product (car) is obviously so powerful that it does not need to prove this. In this example, the role of visuals is well-illustrated; the test describes those visuals to the testees, indeed. The translator omits the full name of the product and leaves the brand only so that to gain some space otherwise, the slogan would be long. Actually, the omitted part could only be transliterated as it represents an abbreviation of a technical term in the field of mechanics. This abbreviation could not be translated so it was omitted. Omission has always been a resort for translators to deal with some non-lexicalized concepts, technical terms and abbreviations still; this is not always permissible especially when the omitted part carries essential information. The English elliptical sentence is rendered into: “لا تحتاج لإثبات نفسها”. This rendering delivers the same intended meaning, it is appealing as it shows a high confidence from the company’s part. That is, once you read the slogan, you feel the confidence and this affects the consumers’ acceptance of the slogan positively. 32, 14 % of TS has rendered the fifth slogan into Arabic as: “لا داعي للتبرير/لا تحتاج لدليل , لا تحتاج لبراهين , لا شيء هنا ليثبت” أودي كواترو أس 4. The product’s name is transliterated, while the other part of the slogan is rendered literally in order to convey the originally intended meaning. 56, 25 % of ALS has provided different versions for this slogan; “وهل هناك ما يجب إثباته/ليس هناك ما تثبته”, etc...some of those versions are not clear enough. The translated slogans could be acceptable since they hold almost the originally intended meaning still, little adjustments to fix some inaccuracies are required. “لا تستحق لإثبات”, for instance, is inaccurate. The translator has not used the right verb; s/he should have used the verb “لا تحتاج”.

“لا شيء مستحيل / الصورة تعبر عن نفسها”, on the other hand, are given by 09, 37% of ALS. In accordance with the source text visuals, the first version could be a successful translation,

whereas the second version (لاشيء مستحيل) is too far away to represent the source advertising slogan in terms of meaning, form and even the effect.

07, 14 % of TS has tried to render the slogan above into: “أودي كواترو أس4 نار على علم”/ “أودي كواترو أس4 جنون السرعة”. These versions are rewritten as they convey quite a different meaning and do not represent the SS meaning. 46, 42 % of TS and 21, 87 % of ALS have not dealt with this slogan at all. This may refer to their inability to cope with this formation. It can be noticed that the same English slogans are perceived differently by each one of the students. This make them supply many distinct versions.

Adv 6: The English Slogan and its Arabic Version	Translation		Students'		Applied Linguistics	
	Common Versions		Students' Common Versions		Students' Common Versions	
Impossible is Nothing المستحيل لا شيء	المستحيل لا شيء	12	42.85%	لا شيء مستحيل	15	46.87%
	لا شيء مستحيل	08	28.57%			
	لا وجود للمستحيل	05	17.85%	المستحيل لا شيء	08	25%
	المستحيل غير موجود					
	ليس هناك مستحيل					
	لا يوجد مستحيل					
	المستحيل لا يوجد					
	المستحيل عدم	03	10.71%	ليس هناك مستحيل	09	28.12%
	المستحيل وهم			لا يوجد مستحيل لا وجود للمستحيل المستحيل غير موجود		
	Blanks	00	00%	Blanks	00	00%
	Total	28	100%	Total	32	100%

Table 11: Students' Translation of the Sixth Advertisement Slogan “Impossible is Nothing”

This slogan refers to a famous sport garments company; it indicates to its consumers (namely the athletes) that these products enable them to reach their goals and make great achievements. Both of the slogans seem unclear. In fact, it is wondered whether the Arabic version is rendered in this way intentionally because it sounds ambiguous. The slogan is translated using literal translation (word for word) which results in this unclear version. This ambiguity may refer to the translator's inattentiveness or his/her desire to create a special appealing slogan. The translator should have inverted the two words so as to get a more natural and a clearer version, 42, 85 % of TS and 25 % of ALS have translated this slogan in the same way done by the translator.

The adaptation strategy scored a frequency of 28, 57 % by TS and 46, 87 % by ALS in rendering this slogan. The slogan is cleverly adapted into: “لا شيء مستحيل”. This version sounds more acceptable and appealing, in the sense that it indicates a closer meaning to the SS. Concerning the form, this slogan sounds clear, smooth and natural.

It seems that the students (17, 85 % of TS and 28, 12% of ALS) have thought of the natural order of the English slogan and rendered it literally into: (المستحيل لا يوجد / ليس هناك مستحيل). Literal translation is more likely to be employed in this context than the other translation strategies owing to its simplicity. It is worth mentioning that students' overuse of this strategy has excluded their creativity. At last, it can be said that if the students were aware enough of this translation requirements, they would employ their creativity and produce attractive slogans. The last column in the table above presents ALS' attempts to adapt this slogan formally; such attempts require a revision, particularly at the surface level (form) in order to appear more natural and proper.

Only 10, 71 % of TS has formally adapted the slogan in a successful way. The Arabic version given is: “المستحيل وهم, المستحيل عدم”. Such versions represent the SS, they are brief and

attractive. Comparing the answers provided by both groups, it has been shown that TS were more responsive to this translation, in the sense that they have provided so many possible versions.

Adv 7: The English Slogan and its Arabic Version	Translation Students'			Applied Linguistics Students' Common Versions		
	Common Versions					
Build strong teeth لأسنان قوية	ابن أسنانا قوية	12	42.85%	ابن أسنانا قوية لبناء أسنان قوية ابن أسنانا أقوى ابن أسنانا أكثر	21	65.62%
	تمتع بأسنان فولاذية تمتع بأسنان قوية حافظ على أسنان قوية	05	17.85%	لأسنان قوية من أجل أسنان قوية	04	12.5%
	لصنع أسنان قوية فلتتم أسنان متينة	04	14.28%	تحصلوا على أسنان صحية قوي أسنانك إحظي بأسنان قوية	06	18.75%
	لأسنان قوية لتقوية الأسنان	02	07.14%			
	Blanks	05	17.85%	Blanks	01	03.12%
	Total	28	100%	Total	32	100%

Table 12: Students' Translation of the Seventh Advertisement Slogan "Build strong teeth"

The slogan "**Build strong teeth**" refers to a toothpaste product. It appeals consumers to make their teeth strong through the use of this article. The translator has employed the

equivalence strategy using 'لام الجر' ('for' in English) so as to provide the consumers for solutions, just 07, 14 % of TS and 12, 5% of ALS have translated it this way as well.

Surprisingly 42, 85 % of TS and 65, 62 % of the ALS have translated it word for word and produced unacceptable versions "ابن أسنانا أقوى", "ابن أسنانا قوية", etc... these versions do not sound natural as the verb 'ابن' is not commonly used in Arabic with 'أسنان'. Among the other renditions given by the two groups are some formally adapted versions; 17, 85 % of TS has adapted it into: "تمتع بأسنان فولاذية, تمتع بأسنان قوية", while 18, 75% of ALS has translated it as "قوي أسنانك, احظى بأسنان قوية", etc...those adapted versions sound more natural and thus acceptable. 14, 28 % of TS has unsuccessfully adapted the slogan into: "فلنتم / لصنع أسنان قوية". The verbs 'صنع' and 'تتم' are not commonly used with 'أسنان' in Arabic. It is worth mentioning that some of the students' inaccurate renderings into Arabic are due to their linguistic incompetence of this language.

It seems that both the English and the Arabic versions are so simply made that they do not sound appealing and attractive. In fact, the students are not expected to be more creative and produce a target slogan which sounds more attractive than the SS itself. Because of their unfamiliarity with this translation, it is expected that students will not dare to go farther from the original slogan and that they will just made an imitation of it. Furthermore, it is noticed that many of the students' translations include the adjective "أقوى" which make us wonder if the students do differentiate between the comparative (**stronger**, قوية) and the superlative (**strongest**, أقوى) forms of adjectives? However, the use of 'أقوى' might be done purposefully in order to give the slogan a stronger effect!

Adv 8: The English Slogan and its Arabic Version	Translation Students'			Applied Linguistic Students'		
	Common Versions			Common Versions		
Man up, girl! تهيئي يا فتاة	كوني قوية يا فتاة	08	28.57%	ترجلي يا فتاة	08	25%
	أناقة ذكورية للبنات	04	14.28%	ارتجلي يا فتاة	07	21.87%
	استرجلي يا فتاة كوني رجلا	03	10.71%	استرجلي يا فتاة	06	18.75%
	الرجال بانتظارك	01	03.57%	لمظهر قوي يا فتاة تشجعي الشجاعة	03	09.37%
	/		/	لا فرق بين الرجل و المرأة الرجال قوامون الرجل أعلى من المرأة	03	09.37%
				كوني متألقة يا فتاة	02	06.25%
	Blanks	12	42.85%	Blanks	03	09.37%
	Total	28	100%	Total	32	100%

Table 13: Students' Translation of the Eighth Advertisement Slogan "Man up, girl!"

Table number (13) tackles a very important aspect that should be taken into account by translators, namely, translators of advertisements, it is 'culture'. This slogan is inserted purposefully in the test in order to test students' way of dealing with cultural specific aspects when rendering a slogan. 09, 37 % of the ALS has not translated the slogan at all, 42, 85 % of the TS have not translated it as well. This may be attributed to learners' inability to get the meaning of the phrasal verb 'Man up'. Here, the students' insufficient knowledge of the

English language makes them unable to interpret the intended meaning of the English advertising slogan.

25 % of the ALS has rendered the slogan into: “ترجلي يا فتاة”. This sample has got the English meaning of the phrasal verb ‘**Man up**’ which is (act like a man or be like a man), but does not get the right equivalent into Arabic. The word ‘ترجلي’ has a different meaning in Arabic from that intended by the English phrasal verb; it may mean to get off something and be on your feet. The use of this Arabic verb shows a linguistic incompetence from the students’ part, it expresses an inappropriate equivalent as it represents a negative transfer from the students’ dialect (Algerian dialect).

21. 87 % of the ALS has translated the slogan into: “ارتجلي يا فتاة”. The ALS have employed literal translation in an attempt to transmit the ST original meaning, yet this strategy was not successful for two reasons; the first is the unsuitable equivalent used to render the word ‘**man up**’ (‘ارتجلي’ which is ‘**to improvise**’ in English) and the second is the cultural inappropriateness of the TT (the target slogan).

10. 71 % of the TS and 18, 75 % of the ALS have translated it using the verb ‘استرجلي’, the given verb sounds a semantically closer equivalent, but it is culturally inappropriate.

Even though the advertisement promotes real masculine-like products for females, literal translation could result in offensive versions to Arabic women. Such versions cannot be acceptable as the Arabic women are known for their femininity and high sensitivity to be likened to males (masculine traits). Unlike the women in Arabic countries, being characterized by masculine qualities could be a compliment in Western countries, where masculinity is a sign of strength.

It is noticed that TS are more aware than the ALS of the inappropriateness of literal translation in this context, henceforth they have avoided it. Only 10.71% of TS have used the equivalent: 'استرجلي', and the word 'رجلا' in "كوني رجلا". Adaptation was mostly adopted by TS compared to ALS; 28, 57 % of them have adapted the slogan into "كوني قوية يا فتاة" and 17. 85 % have transmitted it into: "أناقة ذكورية للبنات". The second adapted version is semantically much closer to the SS. As for the form, this version could be adjusted to get a more suitable version. Non- translation, on the other hand, is the most adopted strategy used by TS to transmit this slogan into Arabic.

"الرجال بانتظارك", is another version given to the slogan number eight, this slogan does not represent the originally intended meaning of the ST and it sounds culturally inappropriate.

To avoid the offense that could be meant by the Arabic literal version, the translator was creative and has produced one word slogan through the adaptation strategy, the slogan is: 'تهيئ!' which is "Get ready!" in English. This choice is successful since it implicates a soft version (the translator has employed euphemism as a rhetorical device in this slogan). The use of euphemism is useful, in the sense that it invites the consumers implicitly to purchase some products which are relatively inappropriate for the Arabic woman, who is supposed to wear in a particular way. The originally intended meaning is not kept the same, however, the advertisement visuals help infer the intended meaning. The students' should have thought not only of the form but also of the meaning of the Arabic slogan. So, the connotative meaning of the verb has not been grasped by students, this may have a negative impact on the slogan's effect and eventually the product's sales.

Adv 9: The English Slogan and its Arabic Version	Translation Students'			Applied Linguistics		
	Common Versions			Students' Common Versions		
<p>For more information on lung cancer, keep smoking...</p> <p>لمزيد من المعلومات عن سرطان الرئة، استمر في التدخين...</p>	للحصول على معلومات أكثر عن سرطان الرئة واصل التدخين	10	35.71%	للحصول على معلومات أكثر عن سرطان الرئة واصل التدخين	08	25%
	لمعلومات أوفى عن سرطان الرئة استمر في التدخين	07	28%	لمزيد من المعلومات بخصوص/حول سرطان الرئة استمر في التدخين	08	25%
	لمعرفة المزيد عن سرطان الرئة. دخن دخن ! إذا أردت معرفة المزيد عن سرطان الرئة	05	17.85%	لمعلومات أكثر حول سرطان الرئة واطب/ داوم/ لا تتوقف عن التدخين	07	21.87%
	أوقفوا التدخين: معا من أجل الحد من سرطان الرئة معاضد سرطان الرئة	04	14.28%	إن أردت أن تصبح خبيرا في سرطان الرئة تابع التدخين	06	18.75%
	/	/	/	لمعلومات أكثر حول سرطان الرئة أكمل التدخين	03	09.37%
	Blanks	02	07.14%	Blanks	00	00%
	Total	28	100%	Total	32	100%

Table 14: Students' Translation of the Ninth Advertisement Slogan "For more information on lung cancer, keep smoking"

The ninth slogan is a part of an anti-smoking advertising campaign, such slogans are not commercial; they are designed to raise people's awareness of the risks and the hazardous effects of some products, acts or services.

The translator has transformed the English slogan into Arabic literally as: “لمزيد من المعلومات عن سرطان الرئة، استمر في التدخين...”. Once you read this ironic slogan you can feel terrified and responsible for your own continuous act because of the verb ‘استمر’, whose meaning is enhanced by the use of the ellipsis (...). In fact, it seems that the slogan’s length does not influence its impact for the slogan is not commercial and it does not need to list the products’ qualities and effects in a limited space and time. In spite of the fact that the slogan is long, it is effective due to the speech figure it includes; the use of sarcasm has empowered its effect.

As for students’ renditions, literal translation is heavily used. It is noticed that their versions are very closer to the TT provided by translators. Seventeen of the TS and sixteen of the ALS have rendered this slogan literally in an acceptable way, especially that 35, 71 % of TS and 25 % of ALS have used the equivalent verb ‘واصل’ while the verb ‘استمر’ has been used by 28% of TS and 25% of ALS.

Other verbs such as: ‘تابع’, ‘أكمل’, ‘واظب’, etc...have been used only by ALS. These verbs are correct equivalents but their use in this context is less appropriate compared to ‘استمر’ and ‘واصل’ which have best represented the originally intended meaning of ‘continuity’. Here, literal translation has successfully served this slogan. It is noticed that non-translation is not used to by the two samples because of the slogan’s simplicity. Here, it is worth mentioning that word choice is an important matter in the advertising field and its translation. Yet, some inaccuracies have been detected. Twenty of the TS and twenty six of the ALS ignore the use of punctuation (the comma, the ellipsis) whose role is not only grammatical but also semantic.

The test reveals that there is a tendency from the TSs’ part to employ the equivalence strategy to render the English advertisement slogans into Arabic. TS tend more

likely to adopt equivalence to render these slogans compared to ALS who prove to prefer literal translation. However, TSs' formal adaptations are sometimes irrelevant, in the sense that they convey a totally irrelevant meaning, for instance, 14, 85% of TS have completely adapted the slogan into:

“معا ضد سرطان الرئة” and “أوقفوا التدخين: معا من أجل الحد من سرطان”.

Here, it can be said that these versions are rewritten instead of being translated. Such a rewriting is unjustified and should not be done as long as translation is possible and appropriate for the target receivers.

In sum, the students are not aware enough of such translation and its requirements; this makes them unable to deal with these formations' translation adequately.

Adv Standard /Non-translated Slogan	Translation Students' Common Versions			Applied Linguistics Students' Common Versions		
	Just Do It	افعلها فقط افعلها يمكنك فعلها معا لنفعلها	14	50%	افعلها فقط فقط افعلها فلتفعلها افعلها فحسب	24
فقط قم بذلك		09	28.57%	لا تتراجع / لا تتردد لا تستسلم	06	18.75%
كن شجاعا البسه فحسب		03	10.71%	تقدم للأمام تجراً	02	06.25%
Blanks		02	07.14%	Blanks	00	00%
Total		28	100%	Total	32	100%

Table 15: Students' Translation of the Tenth Advertisement Slogan “Just Do It”

Unlike the first slogan, in the test, whose Arabic version is well-known in the Arabic market, the last statement “**Just Do It**” is a very famous English slogan which is introduced to different international markets. This may refer to different reasons; among which is the company’s standardization strategy, the belief in the original slogan effectiveness, or the presupposition that English is an international language which is understood everywhere in the world. This slogan is intentionally inserted in this test. It aims at giving the students an opportunity to supply an equivalent slogan for a famous non-translated slogan (a standardized slogan), without being influenced by any given Arabic version. The following are the most common translations:

Literal translation scores the frequency of 50 % by the TS and 75 % by the ALS in converting this slogan. The students have translated the English slogan literally as follows: “**افعلها فقط**” or “**افعلها فقط**”. It seems that this Arabic version is weaker, it is unclear and uninviting.

18, 75 % of the ALS has formally adapted the slogan into: “**لا تستسلم/ لا تتردد / لا تتراجع**”. These slogans sound appealing and they implicitly convey the originally intended meaning of the SS.

10, 71 % of the TS has adapted the slogan formally into: “**كن شجاعا**”, “**البسه فحسب**”. These slogans do not represent the ST, in the sense that they are semantically different. These slogans have not been translated but rather rewritten since the original meaning has been changed as well as the form. Rewriting advertisements is permissible only when the advertisement slogan is too hard to be rendered (i.e. to fix equivalence or effect problems or to overcome a cultural inappropriateness; ‘adaptation’).

06, 25 % of the ALS has translated the English slogan into: “تجراً / تقدم للأمام”. These slogans sound enticing though they do not represent the ST intended meaning. It seems that the translators of these slogans were so eager to supply attractive TS that they have produced semantically different versions.

None of the ALS has rendered the slogan using the verb ‘قم’, that is the slogan could be translated literally into: “قم بذلك فقط”, but 28, 57% of TS have rather thought of this version. In fact, the use of the verb ‘قم’ is semantically more suitable than ‘افعلها’. Unlike the latter, which has not been defined to readers (doing what?), the former ‘قم’ sounds more accurate. However, this suggestion is still unclear and unattractive. Here, the role of visuals is very significant as they could help clarifying the slogan’s meaning. Both of the English and the Arabic advertisements have adopted the same visuals; an athlete who has overcome so many difficulties to win and be a champion. The company’s product is lifting up his spirits and encouraging him, indeed. In spite of the fact that students have been provided with this description, it has not been helpful for them. This slogan was among the non-translated slogans mentioned in the previous chapter; there was a personal attempt to render it into Arabic through the equivalence strategy into: “إنه دورك الآن”. Pragmatically speaking, the suggested slogan seems to have an efficient impact as it entails the same original meaning; it reminds the readers/viewers that the company has provided its customers with the right product so now it is their turn to just do it.

V.2.3. Summary of the Findings

From this analysis, it is concluded that second year Master students, at the Department of Translation as well as the Department of English (Applied Linguistics students), encounter serious difficulties while dealing with the translation of these advertisement slogans. The most supplied translation strategies were ranging from literal translation to equivalence

(formal adaptation). Rewriting or paraphrase have also been adopted (those strategies have not been mentioned in Vinay and Darbelnet model (1995) still, it is important to label them by their appropriate names). The use of literal translation is fruitful in some cases while word for word translation is not always a lucky choice.

Ideational Adaptation, on the other hand, has been so avoided mainly by the ALS; the students could opt for this strategy as an alternative for the unsuccessful word for word or literal translation (adv 08). This strategy has been less used because of learners' strong focus on the transmission of the exact source meaning. In fact, this strategy does not exclude the SS meaning on the contrary, it could serve both a closer meaning and a correct natural form.

Unlike the ALS, TS tend to employ the equivalence strategy heavily, this strategy could be preferred for two reasons; the first is the freedom it offers to translators and the second is their awareness that literal translation could not always work, thus equivalence could be the other option.

In sum, the statistics above show students' poor practice of this translation genre, the students prove to have a minimal or no experience in rendering advertisement slogans. In addition, it has been noticed that most translations provided by students lack creativity and innovation, that is, the students have heavily stuck to the SS (word for word translation) and have not supplied some versions in which creativity and a stylistic translation is portrayed.

Besides that, it is noticed that the TSs' Arabic versions were more acceptable (in terms of the chosen equivalents) than those given by the ALS. TS were more responsive and cooperative to this test which was like a challenging task for them; this was illustrated by the variant versions they gave for the English slogans. Surprisingly, TS have left many slogans untranslated compared to ALS. This may refer to their inability to transmit these slogans, so

they overlook them. Moreover, the students are quite aware that the test is for research purposes and is not going to be marked, yet they did not translate some slogans; this may be due to their dissatisfaction with the possible versions they could give.

The coming section (the questionnaire) will explain the students' translation practices in the test above.

V.3. The Questionnaire

V.3.1. Students' Questionnaire

An exploratory questionnaire of twenty two (22) questions was designed to explore and obtain data about students' familiarity with advertisement slogans' translation as well as their ideas about the requirements of this translation. The questionnaire was supposed to cover a wide number of translation students. Unfortunately, the number of second year Master Translation students, who are specialized in English- Arabic translation and vice versa, is limited. This survey is also addressed to second year Master Applied Linguistics Students at the Department of English in order to test their translation abilities since translation (theme and version) is among the measures they have dealt with since their second year.

V.3.2. Analysis of Students' Questionnaire

Q 1: Gender

a- Male

b- Female

Twelve of the participants are males while the other forty eight are females. This indicates that the number of the females is four times greater than that of the males. The aim behind this question is to test who has been able to render the first slogan more

adequately, especially that this slogan was oriented to women and it was widely spread in the Arabic markets for so many years. It is important to find out who has most provided the same Arabic version presented on TV channels and magazines? Males or females? Will the students be influenced by the broadcasted Arabic version and agree upon it or will they create their own different versions?

Q 2: Have you dealt with the translation of such statements before?

Major	Yes	No
TS	05	23
ALS	06	26
Percentage	18.33%	81.66%

Table 16: Students' Percentage of Familiarity/Unfamiliarity with Advertisement Slogans' Translation

The majority of the participants (81.66%) agree upon one answer which is: no. This answer is, to some extent, an expected answer. Translation of advertisements has existed for long though its recognition in academia has just been on the rise. That is why, this translation type is still unknown or neglected at both the Translation and the English Departments. So, just few students (18.33%) have dealt with the translation of advertisements before. This indicates that some challenges while translating advertising slogans may be encountered.

Q 3: How did you find the translation of the advertisement slogans you were asked to translate?

Major	Easy	Difficult	Very difficult
TS	10	18	00
ALS	08	21	03
Percentage	30%	65%	05%

Table 17: Students' Grading for Advertisements' Translation in Terms of Difficulty/Ease

This question aims to discover the students' views regarding these slogans' translation. 30% (ten of TS and eight of ALS) of the students reported that this translation was easy while the majority of the respondents, that is 65 % (eighteen of TS and twenty one of ALS) have found this translation difficult. Only 05 % said that it was very difficult. Actually, it was realized that 30% of the students who consider this translation an easy task have adopted word for word and literal translation which has resulted in weak slogans (unclear, less meaningful and unattractive, etc). It is worth mentioning that this inadequacy does not refer to the Arabic language but to the translators' limited competence of the target language.

The sum (65%), which has admitted that this translation is difficult, has tried to adapt the slogans formally and create some acceptable versions. Still, their Arabic slogans have involved some inaccuracies. Other students, who reported that this translation was very difficult, have either left some of the slogans non-translated or attempted to the equivalence strategy.

Q 4: Whatever your answer, please explain why.

Question number four aims to explore the reasons behind the learners' grading of these slogans' translation in terms of easiness and difficulty. It is quite recognizable that this sort of questions, where the respondents are asked to provide explanations or justifications, is

not very popular. So, just twenty five students have explained why this translation is difficult. First, they referred this to their unfamiliarity with these slogans; they reported that this is the first time they deal with them. Second, they added that the slogan implicit meaning and their isolation from their context make them difficult to be translated. In other words, the students believe that these statements are ambiguous because they are out of their context though the test has presented a clear and a necessary description of the advertised products. Six out of the eighteen students have explained that this translation is easy because the slogans are clear and simple. The rest of the students did not provide any explanation.

Q 5: If you remember some of the English advertisement slogans that were translated into Arabic, copy two of them down, please (the English slogans).

The reason behind this question is to spot the students' attention for this translation. Just ten out of sixty students have listed some examples. Here are the English slogans which were mentioned by the students:

- Pure chocolate passion
- Inspired by indulgence
- Say it like you mean it
- I'm loving it (an example mentioned by two students)
- The best a man can get
- Stop! Live the moment
- Volkswagen, das auto

- One touch of lux

- A crown for every achievement

Learners do not pay attention to this translation so, they may not have a clear idea about advertisement slogans transmission; this may influence negatively their translation.

Q 6: If you remember any, give us their Arabic versions; do they represent the same original slogan (meaning and form)?

The participants have given the following Arabic slogans as equivalents for the English slogans they mentioned in the previous answer.

- عندما تعشق الشوكولاتة

- من وحي ما تحبين

- كن صريحا كن صادقا

- أنا أحبه

- ما يستحقه الرجال

- عيش اللحظة

- فولكس فاغن إنها السيارة

- بلمسة من لوكس

- تاج فوق كل إنجاز

The students are asked to compare between these slogans' translation in terms of meaning and form. Most of the students believe that the Arabic slogans are not different from the English ones. Some declare that the Arabic slogans keep the original source meaning, others believe that some slogans are presented in a different way from their originals. In fact, the students' examples and readings are examined and it is noticed that some slogans have kept either the originally intended meaning or the same original form while the students think that they are changed. The students' answers reveal that the students are unable to determine whether the slogans' meaning or form are kept the same or altered. This may refer to the students' confusion or ignorance of the translation strategies. For instance, if an Arabic slogan submits some changes at the level of sentence structure only (surface structure), this will lead to a change in the form only. If it undertakes semantic changes and rewordings (deep structure), it can lead to a change in meaning and form as well. In the first case, the translation strategy which is used could be literal translation where the same meaning is conveyed through the same ST structure and style. In the second case, where formal (structural and stylistic) or ideational (cultural) adjustments are made, these are successively known as equivalence and adaptation, here, both the form and the meaning might change.

To make a long story short, students consider the changes in the form of the slogans they translated a betrayal to the meaning while this is not true, changing the form of the slogan does not necessarily mean a change in meaning (literal translation or equivalence). The change in meaning can involve a change in the form of the slogan. From this we conclude that some of the students are not aware of what is rendered in these slogans when being translated into Arabic. A revision for translation strategies is, then, recommended.

Q 7: Why do you think some English advertisement slogans are not translated into Arabic while they are shown on Arabic channels?

To make it easier for the participants to answer this question, a set of possible answers is presented. The most chosen answers are respectively as follows:

- All the aforementioned options are possible; this is declared by twenty six of the respondents.
- English is an international language; twelve of the students have chosen this answer.
- Arabic could not be as much expressive as English, this was the response of nine out of the sixty participants.
- The attempt to keep the same original effect of the SS was chosen by eight students.
- I do not know, this was the answer of three of the participants.
- Standardization strategy of the company, this was the answer of two of the participants.

Twenty six of the students reported that all the given options are possible, whether it is a random or a deliberate choice, it is a diplomatic answer, indeed. Twelve students believe that the non-translation of some advertisement slogans and the use of foreign words in Arabic advertisements due to the internationalization of the English language. Eight of the respondents believe that the attempt to keep the same original effect of the SS is the reason why the English slogans are not translated while broadcasted on Arabic channels. Nine of the participants refer this fact to the Arabic language lower degree of expressiveness. That is why, Arabic advertisements make use of some English or French borrowed words. Three students claimed that they had no idea about this practice. The last viewpoint is chosen by two students only, this may be attributed to the notion of ‘the standardization strategy’; a concept which

may not be clear enough for the respondents. Despite the fact that the majority of students have chosen the first answer, it seems that they lack enough knowledge about this translation and its requirements.

Q 8: What are your favourite advertisements? Do justify.

Major	Arabic Advertisements	Foreign Advertisements (French/ English)
TS	10	18
ALS	14	18
Percentage	40%	60%

Table 18: Students' Favourite Advertisements

The students are asked to choose between English/ French and Arabic advertisements as their preferable advertisements and the reasons behind their choices. The aim behind this question is to spot the status of Arabic in advertisements according to some viewers, who are in the field of linguistics and translation. Expectedly, the majority of the students (60 %) chose the foreign advertisements; they refer this to their good scenarios, high quality of visuals, good quality of the products and the services themselves, etc. The expected answers are thought to be related to linguistic issues though only five of ALS have mentioned that the foreign linguistic discourses in advertisements are well made. They have added that English and French slogans are so beautiful and attractive. Therefore, it can be deduced that the reasons which urge the participants to prefer the foreign advertisements are the same factors which the Arabic advertisements lack and make the students dislike them. Furthermore, ten of TS and fourteen of ALS report that they prefer the Arabic advertisements. Only six of them have explained that Arabic advertisements are preferable because they represent their identity and mirror their culture as well as their ethical and social values. In fact, this is a good point

to be noticed from this small group and to be discussed in the sixteenth question (the cultural notion).

Q 9: Do you think that the Arabic language is not well- d in advertisements? In other words, is Arabic so rich and expressive that it can result in appealing advertising slogans? Do justify.

Question9	Yes			No			Blanks		
	S	LS	%	S	LS	%	S	LS	%
Part 1: The Arabic language is not well-d in advertisements.	15	13	46.66%	05	09	23.33%	08	10	30%
Part 2: Arabic is so rich and expressive that it can result in appealing advertising slogans.	12	13	41,66%	08	09	28.33%	08	10	30%

Table 19: Students' Views about the Arabic Language Use in Advertisements

The majority of the students (41. 66 %) agree on the fact that Arabic is so rich and expressive that it can result in appealing advertising slogans but it is not well used, this clump's view is not supported by any empirical argument. The rest (28. 33 %) has denied this fact and believed that Arabic is not good to be used in advertisements; that is why, the English slogans are more memorable and attractive than the Arabic ones. Besides that, Arabic is a poor language that's why, Arabic advertisements use loan and foreign words borrowed from French (in Algeria). To be critical, the second view seems more convincing owing to the

arguments it has provided and for the most successful advertisement slogans of the international companies are in English. This language is known for long by its flexibility, this feature makes it a good expression tool in a field where saying little to mean much in a limited space and time is a necessity. Still, this view could not be a complete truism. Even though the first opinion lacks some proofs, it is not quite erroneous, the Arabic language is not weak, it could be weakly used by non-competent translators. As it is reported in the previous chapter; the translator should look for one way or another to express the SS (English) into the target language (Arabic), if he just digs up deeper in the target language, he will find a convenient strategy. The rest of the participants (30%) have not expressed their views and left this question unanswered.

In sum, this question raises a debatable issue. It has been always believed that languages should not be compared and judged in favour or against each other. Yet, it is argued that some languages suit one particular context and not another. It is believed, for instance, that Arabic is best used for poetry as it tends to be eloquent, redundant, and heavily structured. Such criteria may make it inappropriate for advertisements according to some practitioners.

Q 10: Why do you think some original Arabic advertisements or even the translated ones include foreign words (English or French loan words)?

Some participants (five of TS and seven of ALS) reported that the use of loan words and even code switching is not problematic but it is rather a linguistic trend to attract attention. Another group (eight of TS and nine of ALS) has tied up this question with the previous one, and referred this use to some defects in the Arabic language which may make it relatively unsuitable for this context. The rest of the participants (fifteen of TS and sixteen of ALS) had no idea about the reasons why this could be used. As a matter of fact, this could be

done either to fill in a linguistic gap in the target language or to create attractive advertisements or slogans with a strong effect.

Q 11: Which criterion/ criteria did you focus on most while you were translating the slogans? Do justify.

Major	Meaning	Form	Effect	Blank
TS	10	05	13	00
ALS	21	02	07	02
Percentage	53.33%	11.66%	33.33%	03.33%

Table 20: The Criteria which are mostly focused on while Translating Advertisement Slogans

53. 33% of the respondents declared that they had focused on meaning while only 11.66 % have focused on the form in translating these slogans. The former group (ten out of thirty one students) argues that translation is all about the transmission of meaning and the translator should be loyal to the source text whenever possible. The latter group (only three students have justified their answer) believes that the form is important because advertising, and mainly advertising slogans are about attraction and conviction. The form is also important to produce natural and native-alike versions so that they will be accepted by the target receivers (mentioned only by two ALS). Both of the views are right and complementary to each other; translators of advertisements should take both of the notions into account. As for the effect, twenty students (thirteen of TS and seven of ALS) have focused on this aspect in accordance to meaning during their translation to those slogans. However, those students have provided faithful but unattractive slogans. The preservation of the original intended effect is so important in this translation. By effect, it is not meant to make the target slogan have exactly the same impact as the SS because languages are different, but rather to keep it

meaningful, beautiful and attractive in terms of the TL and receivers. Here, beauty of the expression, rhetorical figures and an oratorical style are all required from the translators' side. The effect of a slogan can be assessed in terms of recall and persuasion.

Q 12: In order to get a successful translation for these items, what has the translator to transmit? Do justify.

Major	Meaning	Form	Effect	Meaning and form	Form and effect	Meaning, form and effect
ALS	08	03	04	02	02	13
TS	05	02	04	05	04	08
Percentage	21.66%	08.33%	13.33%	11.66%	10%	35%

Table 21: Students' Opinions on Successful Advertisement Slogans' Translation

The majority of the students (35%) have circled all the three options together. Was it a conscious or an indifferent answer that is the question? 21.66% of the respondents have chosen meaning as the most important aspect in this translation because loyalty is translators' responsibility. 08.33% have chosen the form and they refer this to the fact that slogans are designed to attract attention. 10% said that translators should take both the form and the effect into account; they argue that the form is important to get the effect. This point of view seems logical, effective versions should adhere to the target language norms; otherwise the target versions would not be natural and acceptable in the target setting.

In sum, the three notions should be taken into account by translators of advertisements whenever possible. Some practitioners believe that effect is prior to other aspects in this particular context. The question to be raised, here, is what do we translate then?

And how should we target an audience whose linguistic and cultural norms are ignored? To conclude, translation involves the transmission of concepts and it is meaning that should be translated. Besides that, the linguistic and the cultural notions are to be respected so that the target version would be acceptable. Last but not least, the effect is very important in this translation as well because advertisements' are designed to attract, convince, and sell. Those aspects' priority in translation is perceived differently, while companies are interested in the effect of the translated slogans, translators tend to be more interested in the linguistic and cultural aspects. In fact, a meaningful and stylistic TS could hold a strong effect.

Q 13: Which translation strategies have you used most to translate the slogans you were asked to translate?

Major	Literal Translation	Adaptation	Equivalence	Blanks
TS	07	10	07	04
ALS	21	06	00	05
Percentage	46.66%	26.66%	11.66%	15%

Table 22: Students' Most Adopted Translation Strategies for Rendering English Advertisement Slogans into Arabic

46. 66 % of the participants have translated the English slogans into Arabic literally. They have replied that literal translation is the strategy they have employed most; word for word translation was highly employed as well. Adaptation has not been much used, thus only 26. 66 % (ten of TS and six of ALS) have chosen adaptation. The reason behind the excessive use of literal translation is its simplicity. Adaptation might not be favoured for some students who consider the preservation of the original meaning a priority, since it may create different target versions, besides that, adaptation requires a high degree of creativity to preserve the same intended meaning as well as effect. The last strategy 'equivalence' was chosen only by

seven of the TS. In practice, this strategy has been used for several times by TS who seem more aware of the translation strategies compared to ALS. The students are not aware that the translation strategy they have adopted is called ‘Equivalence’ (in Vinay and Darbelnet terms). There may be many possible reasons to explain this. The following reasons may, at least, partly account for such responses. In fact, equivalence is a form of adaptation. In other words, equivalence and adaptation are so overlapping that the students have been confused or they may be unaware of those strategies, in advance. Henceforth, more exposure to those translation strategies is recommended for these students so as to be able to make a clear cut between them. 15% of the students, on the other hand, have skipped this question. On the whole, some confusion is made by students’, while they have adopted one strategy; they declared that they have used another one. Therefore, learners are required to check out these strategies again.

Q14: How many slogans have you rendered into Arabic using ‘literal translation’?

Students’ Use of Literal Translation			
	ALS	TS	Percentage
All the slogans were literally translated	21	07	46.66 %
Some slogans were literally translated (1- 5)	04	02	10 %
None of the slogans were literally translated	06	10	26.66 %
Blanks	01	09	16.66%
Total	32	28	100%

Table 23: Frequency of English- Arabic Literal Translation of Advertisement Slogans

46. 66% of the respondents said that they have used literal translation ten times; that is almost all the participants have adopted this strategy for translating the ten English slogans into Arabic. It was mentioned previously that literal translation is much preferable because it

tends to preserve the same original meaning and render it in a simple direct manner. 26. 66 % reported that they did not this strategy at all; ten of them were TS. They tend not to prefer this strategy, but they have rather trusted their translation experience and challenged themselves to provide exceptional equivalents. 16. 66 % of the students did not answer this question at all.

Q 15: What does the use of literal translation result in?

Literal translation											
Meaningful slogans		Meaningless slogans		Attractive slogans		Unattractive slogans		Meaningful and attractive slogans		Meaningless and unattractive	
TS	ALS	TS	ALS	TS	ALS	TS	ALS	TS	ALS	TS	ALS
04	05	06	06	02	02	10	09	00	02	06	08
15 %		20 %		06.66 %		31.66 %		03.33 %		23.33%	

Table 24: Students' Assessment of the Use of Literal Translation in Advertisement Slogans' Translation

Generally speaking, the students tend to perceive meaning as the essence of translation; that is why their replies (15%) to this question were that literal translation has resulted in acceptable and significant Arabic versions. 20% think that literal translation has generated meaningless Arabic slogans. 31. 66 % said that they have adopted literal translation but they did not like the final Arabic outcomes as much as they like the original slogans (unattractive slogans). 23. 33% of the students reported that the slogans they translated

literally are meaningless and unattractive. Therefore, a good number of students believes that literal translation was not felicitous to render English advertisement slogans into Arabic.

Q 16: Do you think that the cultural aspects should be taken into account in this translation? Do justify.

Major	Yes	No	Blanks
TS	11	09	04
ALS	20	07	05
Percentage	51.66 %	26.66 %	15 %

Table 25: Students' Opinions about the Significance of Cultural Aspects in Advertisement Slogans' Translation

51.66 % of the answers are 'yes' thus, a considerable number of students agrees that cultural aspects should be taken into consideration while translating advertisements. 26.66 % of the students do not believe in the importance of culture in the translation of advertisements. 15 % did not provide any reply.

Only five TS and ten ALS, whose answer was 'yes', have justified their answer. They reported that as in any other translation types, the target culture should be respected. The others whose answer is 'no', on the other hand, did not provide any explanation. It can be said that the second group have not a clear idea about the importance of this aspect. The first group justification is quite right though it is too general, it should have been mentioned that culture has always been an essential unit of translation. The target culture should be respected so that the target slogan would be accepted in the target market by the target receivers. Hence, this slogan might be attractive and influential.

Q 17: So, how did you translate the word 'Man up' in advertisement number (8) into Arabic? Do justify.

Students' most common translation of 'man up' into Arabic			
Major	TS	ALS	Percentage
ترجلي	00	08	13.33%
ارتجلي	00	07	11.66%
الرجال قوامون	00	01	01.66%
تشجعي / الشجاعة	00	02	03.33%
استرجلي	02	06	13.33%
كوني قويًا يفتاة	09	00	15%
كوني رجلا أناقة ذكورية/ رجالية للبنات	04	00	06.66%
Blanks	12	03	25%

Table 26: Students' Translation for the Word 'Man up' into Arabic

Twelve TS and three ALS declared that they have not translated the English word 'man up'. 13.33% of the ALS said that they have rendered it into: 'ترجلي' while 11.66% has translated it as; 'ارتجلي'.

Another 13.33% has rendered it into: 'استرجلي'. Here, the students have employed literal translation but they have used the inappropriate equivalents; each of which has a different or an unacceptable meaning in Arabic. Thus, literal translation is not the only

problematic issue to be noticed, in this translation, but also the given equivalents which are inaccurate. So, all the three equivalents are neither semantically nor culturally appropriate. The students have not paid attention to the connotative meaning of their Arabic versions in the target culture. This reveals the students' ignorance or inattention to the importance of the cultural aspect in translation, namely, the translation of advertisements.

Bravery and audacity have always been associated with men. Here, the students thought that the slogan invites women to be as strong and brave as men. Despite the fact that the necessary hints about the advertisement were available; the students did not get the right concept of the slogan. So, the following versions were given: "كوني رجلا"، "كوني قوية يا فتاة". Such versions are irrelevant, indeed.

The translators have not grasped the originally intended meaning of the SS and they have ideationally adapted it twice into: 'الشجاعة'، 'تشجعي'. The students who have given these versions explained that literal translation would result in a culturally inappropriate translation so it was avoided, and adaptation has been employed instead. "أناقة رجالية /ذكورية للبنات"، is an acceptable adaptation to the slogan number eight. It conveys the SS meaning; still a formal adaptation is required, here. The Arabic word 'بنات' refers to young girls (young female children); it cannot be used here as it could not be associated with "أناقة رجالية /ذكورية"، such masculine products could not be designed for young girls. So, the word 'فتيات' which indicates adult girls would be more convenient in this context.

Q 18: Do you believe that translators should take into account the symbols and the images presented in advertisements while translating? Justify, please.

Major	Yes	Percentage	No	Percentage	Blanks	Percentage
TS	16	46.66%	07	30%	05	23.33%
ALS	12		11		09	

Table 27: Students' Views about the Importance of Symbols and Images' in Advertisement Slogans' Transmission from a language into another

23.33% of the participants did not respond to this question. 30% have disagreed on the fact that translators should take into account the symbols and the images presented in advertisements while translating them, whereas 46.66% have agreed upon this point. Few justifications were presented. Just ten of the proponents have said that some symbols and images do not suit the target culture, so they must be swapped by suitable visuals. They have added that these symbols and images are a part of culture which should be taken into account to attract the target audience. All the rest did not extend their answers. Hence, just ten out of sixty students are aware of the significant role of symbols and culture in translating advertisements.

Q 19: What do you think about using images that do not suit the Arabic culture in translated Arabic advertisements from English?

Twenty eight of the students said that using images that do not suit the Arabic culture in translated Arabic advertisements was culturally unacceptable. Ten out of the twenty eight students have mentioned again the notion of culture and the necessity to respect the target audience cultural norms. The rest (eighteen students) does not justify their answers. Fifteen of the respondents believe that unsuitable visuals should be removed of the slogans translated

into Arabic, and translators should not transmit them to the target market and receivers. The rest of the participant left the question with no answer.

As a matter of fact, translators are not fully responsible for the abusive use of some visuals presented in some translated advertisements. This issue could be a part of the companies' marketing strategy which tends to standardize their advertising campaigns so that they reduce the advertising costs.

Q 20: Do you believe that this translation is a matter of...

Requirements of Advertisements' Translation	Students' Answers		Percentage
	TS	ALS	
Advertisements' Translation is a Matter of:			
a- a bilingual mastery of both source and target language	02	07	15%
b- a cultural competence of both languages	02	05	11.66%
c- a high linguistic sensitivity and creativity	02	05	11.66%
d- a familiarity and an awareness of the advertising and marketing strategies.	02	02	06.66%
e- or it is all about the previous elements together	16	13	48.33%
Blanks	04	00	06.66%
Total	28	32	100%

Table 28: Students' views about the Requirements of Advertisements' Translation

The twentieth question is accompanied with five suggestions. The question aims to check the students' perceptions to this translation. The majority of the students (48.33%) have picked out the final suggestion that the translation of advertisements is not only a matter of a bilingual mastery of both source and target language, it is also about a cultural competence of languages, a high linguistic sensitivity and creativity, a familiarity and an awareness of the advertising and marketing strategies, too. The majority of the students were right to the final suggestion though they are unable to generate successful versions for all the slogans. Some of them have even overlooked the role of culture when they have rendered the advertisement slogan number eight. This refers to the participants' unfamiliarity with this translation and their lack for a prior knowledge about its requirements. The students analyze the suggestions and it is the final one which makes sense for them most. Few answers are respectively oscillating from a bilingual mastery of both source and target language (15%), to a cultural competence (11.66%) and a high linguistic sensitivity as well as creativity (11.66%).

Q 21: How did you find this type of translation? Do justify.

Major	Interesting	Uninteresting	Blanks
TS	19	04	05
ALS	23	03	06
Percentage	70%	11.66%	18.33%

Table 29: Students' Opinions about Advertisements' Translation

Surprisingly, almost all the participants (70%) agreed on the same view point which considers this type of translation interesting. Yet, their justifications were distinct. Five of the TS and eight of the ALS argue that this translation is new for them and they are eager to know

more about it. Two of the ALS said that they like slogans because they are poetic statements (they are of an epigrammatic nature; concise, clever, and amusing). Eight of the TS and two ALS declared that as future translators, they had to practise different types of translation. Four of the TS think that this translation is challenging and it requires a prior knowledge, especially about the advertising field. Two of the TS male participants have said that this translation type may be important for the practical life after graduation; they have added that this translation is important as it becomes a part of our daily life. Fourteen of the ALS and three TS have not justified their answers while eleven students from both groups did not answer at all.

Q 22: Do you think that this particular translation should be taught and be one of the measures to study in your department? Do justify.

Major	Yes	No	Blanks
TS	14	07	05
ALS	17	09	06
Percentage	51.66%	26.66%	18.33%

Table 30: Students' Votes 'For' or 'Against' the Insertion of Advertisements' Translation as a Measure in the Translation/ English Department

51. 66 % of the respondents agree that this particular translation should be taught in their department and be one of the measures. Fourteen of the TS declared that this measure would be of a great importance and amusement; they declare that they like the translation measure (theme and version) and this translation will not bother them to have it as a separate measure. Two of the TS mentioned that advertisements' translation could be of a significant utility in the practical life. Seven students have added that this survey has driven their

attention to this translation which they had not been aware of before. The rest has not supported their views with any explanation.

It is noticed that the test has aroused the students' interest and curiosity to discover the Arabic versions of each of the English advertisement slogans. So, many requests are received from the testees' for some information about the slogans' translation. 26.66 % of the students disagreed upon the suggestion mentioned in the question above with no justification while 18.33% has shown no interest at all.

V.3.2. Summary of the Findings

Here is a recapitulation of the most important results of the questionnaire delivered to -Master two- Translation and Applied Linguistic Students. The survey shows that the students:

- (A substantial majority) are unfamiliar with advertisement slogans' translation, they declared that they have not dealt with this translation before.

- Prefer English advertisements more than the Arabic ones and believe that English slogans are more attractive than the Arabic ones.

- Have distinct views as for the Arabic language expressiveness and effectiveness in the advertising field. Some students believe that Arabic is not rich and expressive enough that's why, Arabic advertisements use some foreign and borrowed words. Contrastingly, the rest thinks that Arabic is just not well-d.

- Believe that cultural factors are important in translation of slogans, but they do not exactly know why they are so, and only a few of students have taken this notion into consideration while translating (Adv 08). On the other hand, a minority of students (seventeen students) is against this belief.

- Prefer to translate almost all the English slogans word for word or literally, but they were not able to these strategies in an effective way. Though the results of the descriptive analysis, in chapter four, revealed that literal translation can be a successful strategy to translate advertisement slogans, the students did not succeed constantly to apply this strategy and generate effective Arabic slogans. This indicates that literal translation is an effective strategy to render English advertisement slogans when it is d by competent translators. Equivalence and adaptation, on the other hand, have been used by TS more frequently than the ALS. However, those strategies have not been used effectively; the target versions provided by students are distorted, henceforth, they require some necessary adjustments.

In sum, the questionnaire demonstrates that the students lack enough information about the translation of advertisements and its requirements. This is not surprising at all as they have not dealt with this translation genre before. Thus, the fourth research question is answered and the third hypothesis, ALS and TS are unfamiliar with these formations and unable to render them adequately, is confirmed

It has been noticed that the questions which concerns translation strategies were answered most by Translation Students, while the questions related to the linguistic issues were mostly answered and justified by Applied Linguistics Students. So, each sample is more aware of its major in spite of the fact that Applied Linguistics Students have dealt with translation for four years. Moreover, the Arabic versions given by the Translation Students seem to be more acceptable and creative than those given by the Applied Linguistics Students. In fact, this sounds logical and rational!

Conclusion

The research test is carried out to discover learners' ability to deal with advertisement slogans translation; it reveals that the students are unable to render these formations appropriately, though the slogans are clear and simply structured. This indicates that this translation is not only a linguistic matter but rather a pragmatic one. The students are able to provide closer linguistic equivalents but they are unable to create attractive and effective slogans (attractiveness, elegance of expression and semantic significance lead to effectiveness of the slogan). Many of the students' productions are far away to look like an advertising slogan (a concise catchy and a meaningful statement). Students are unaware of how to deal with the English advertisement slogans because they had no clear idea about this translation. Furthermore, the questionnaire devoted to the students has focused on the following main points: Students' evaluation of advertisement slogans' translation in terms of easiness or difficulty and their familiarity with this translation, their readings concerning the use of loan words (English/French words) in Arabic advertisements as well as the introduction of non-translated advertisement slogans in Arabic channels, their views about the importance of the cultural aspects, visuals and symbols in this translation, and finally their ideas about the nature of this translation and its requirements.

First, the statistics show that the students are unable to cope with these slogans' translation. Second, the students admit that they prefer foreign advertisements which are more attractive and expressive than the Arabic ones, some of the students refer this preference to the English language flexibility, the use of loan words in Arabic advertisements was another proof to affirm that Arabic could not be as expressive as English in this field. As a matter of fact, this may not refer to Arabic as a language but rather to its scarce use. Third, the majority of the students are aware of the significant role of culture, in this translation, but only few of

them have explained that culture should be respected to produce appropriate versions for the target receivers. Fourth, the students have a clumsy idea about the importance of symbols and visuals in this translation, i.e., they are not aware enough of the reasons why these symbols are significant. Their different answers reveal the majority's inattention to these symbols' pertinence to culture. Finally and surprisingly, the majority of the respondents agree that this translation requires so many prerequisites. It seems that the students have logically analyzed these requirements and found out that they are all essential for this translation.

To conclude, advertisements' translation involves the translation of several components, i.e., this translation is not only about rendering a slogan from one language into another but it is also about rendering headlines and the body copy. Students should be exposed to this translation as a whole and they have to practise it as an entire unit (translation of entire advertisements). This would require a further investigation of such items' translation, which is beyond the scope of this study.

In the end, it is worth mentioning that the ALS have not been exposed to this translation type as they have not been prepared for it by their English Department. The Translation Department, on the other hand, has not extended the TSs' translational practices to cover different translation genres. So, training and exposure is essential to enhance students' abilities in the translation of different linguistic materials.

Limitations of the Study

First of all, it is worth noting that this study has covered a limited number of parallel English and Arabic slogans, further extensive corpus can be explored. It is true that a bidirectional parallel corpus can provide a sound and reliable basis for a translation studies. However, the unidirectional parallel corpus in this study was particularly chosen due to the

dominance of the American products and those of the English-speaking economic forces we import from. Hence, the potential of advertisements translation from Arabic into English is very low. In addition to that, the limited number of Arabic relevant references, in this context, was one of the limitations confronted while carrying out this research. Further studies in this particular area are recommended for more enlightenment and enrichment of the Arabic translation literature as well as to strengthen and consolidate the key role translators have in international advertising.

Second, the present study was limited to two different types of advertisements; audio-visual and visual advertisements, that is, television and magazine advertisements only. So, other interesting researches on Internet or online advertisements could be carried out as well.

Third, the current study was limited to the translation of advertisement slogans only. Further comprehensive studies might be carried out to uncover the translation strategies and techniques in this field (advertising). Furthermore, the students should be exposed to the translation of complete advertisements so that they get familiar with this translation.

Despite the limitations of this study, it is an important contribution to the development of research on advertising translation. It provides some insights into the translation of global advertising, in the sense that it explores the strategies used to render advertisements (advertisement slogans) from English into Arabic, in an attempt to equip potential translators with some useful hints in this context.

General Conclusion and Pedagogical Recommendations

This thesis attempts to investigate the translation strategies employed by translators to put the English advertisement slogans into Arabic words, with a view to shed some light on the advertising sector and its translation as well as to provide guidelines for potential translators.

Advertisements are typical examples of persuasive language; they demand a high linguistic and cultural sensitivity in addition to creativity so as to communicate their message and function effectively. In order to achieve the originally intended function (persuasion) of the original advertising slogan, translators are required to be careful to the translation strategy which may generate effective advertising slogans in the TL. To uncover those strategies, a data corpus of sixty seven English and Arabic advertisement slogans were collected and analyzed in the light of a comparative and a descriptive approach, this analysis has resulted in the following:

Advertisement slogans are as translatable as other poetic entities: proverbs and idiomatic expressions. Their translatability is greater when there is a degree of contact and an equal cultural and developmental level between the SL and the TL.

The most adopted strategies to translate English advertisement slogans into Arabic are free translation strategies.

Equivalence as well as literal translation Are heavily employed to translate the English advertisement slogans into Arabic.

In Guidère's terms (2000), adaptation with its full meaning refers to the adjustments which occur at both levels: form and content, so equivalence is a form of adaptation in its

turn. Based on this, it can be concluded that adaptation was the most dominant strategy used to render English advertisement slogans into Arabic. Moreover, there is no single successful strategy; in particular, to translate English advertisement slogans into Arabic. Both equivalence (formal adaptation) and literal translation could be effective strategies as long as the translator is equipped with the requirements needed for this specific translation. Ideational or cultural adaptation is highly recommended in this translation context since it is oriented to different consumers/ markets, in an attempt to influence them to act (to sell).

Literal translation is a valid strategy; it is not always a failed translational strategy for converting these consumer-oriented texts from English into Arabic. Besides, word-for-word translation does not necessarily contradict the ST intended meaning and effect as some versions of a phrase in different languages may have similar impact.

Literal translation proves to be a successful strategy to render English advertisement slogans into Arabic only when it is used by expert translators, but it was a failed strategy when it was used by students.

Arabic is not a weak language but it is rather weakly used in advertisements as well as in their translation. Arabic could be expressively used in the advertising context, and mainly in advertisement slogans but only if the translators in this field are competent enough. Nevertheless, it is necessary for this language to keep up with other modern languages so that it becomes so useful, in this field. Arabic should undertake some sort of modernization or updating; this should be done in order to preserve its purity and identity.

Functional equivalence should be made to maintain the advertisements' originally intended message and function. It should be done to achieve the linguistic and the commercial purposes (content and effect).

Advertisement translators could be faithful to the original (source) advertisement, to a large extent, provided that they preserve the effect as well as the intended meaning.

It is true that the core objective of advertisements (skopos) is to attract, persuade and urge consumers to purchase; still, their translation should not over-focus on the effect at the expense of meaning. This can generate a senseless target slogan.

A few cultural loaded words have been encountered during the analysis of the advertising slogans. Cultural references in advertisements are challenging items, if they are ignored or translated inadequately, they may not be accepted by the target receptors. In such circumstances, adaptation and creative translation can be used.

As for the test and the questionnaire of second year Master Translation and Applied Linguistics students, at the Department of Translation and the Department of English at Mentouri University of Constantine 1, it can be concluded that students seem to be unaware of this translation type though it has aroused their interest and appreciation. The majority of them do not have enough knowledge about the way to render them; a lot of inquiries were made during their translating process. However, there are minor attempts to make their renderings look like the English slogans (short and sometimes ambiguous formations but not attractive and stylish ones). Neither -Master two- Applied Linguistics students were prepared for this translation by their English Department, nor the Translation students have experienced this translation type during their two years of practice and education in the Translation Department. Though the advertisement slogans seem simple formations to render, a prior knowledge of the field or a previous training and teaching for this translation are essential. So, the integration of this field in the translation department as a separate measure or its insertion as a practical activity, in the theme and version measure in the English

department, would be of a great benefit as it would introduce an interesting new area which is on the rise.

It is important to know that the main objective of slogans is to differentiate a product or a brand from other competitors in a positive way. Translators have to take this into account. Moreover, translators are supposed not to be bilingual and bicultural only, but also to be equipped with the sound knowledge of advertising. A failing international marketing slogan can be traced back to mistranslation, lack of cultural understanding or even intentional translation errors, may be to catch the customers' attention!

It is worthnoting that advertisements' rendition involves an intricate process of translation which comprises a decision making system. This promotional translation requires the consideration of several factors (linguistic, paralinguistic and even some other extralinguistic features).

In the end, some recommendations would be presented as a set of directions for extending the scope of this thesis and for this translation type, in general:

To begin with, it is worth mentioning that the status of the Arabic language in advertising is in a critical situation, and therefore enough time and expertise should be devoted to review the advertisements content for appropriate expression in Arabic. This can be achieved through the foundation of official organizations by language experts and translators who are supposed to be more interested in the purity of Arabic and its use. Such organizations could be of a great importance to review, give approvals or disapprovals to all the advertisements to be published in Arabic. Moreover, some standards and certifications should be set up to abolish the degradation of the Arabic language quality in advertising.

It was also hoped that the test and the questionnaire were delivered to a larger number of translation students (at Mentouri University of Constantine 1), unfortunately, the overall number of the translation students was so limited.

Finally, the introduction of translation of advertisements is recommended to be a requirement in academia. The insertion of this translation as a measure at the Department of Translation would be of a great value and importance owing to the rapid development and the pervasive increase of the advertising industry. In Algeria, for instance, different multinational companies (Forever Living Products, Oriflame) are promoting for their products using Arabic, French, and English as well. So, an introduction to the advertising field is required. Advertisements translation could be taught in the Translation Department for the first semester, while translation in this area can be dealt with during the second semester. Yet another suggestion, in order to carry on their translation studies, students at the Department of Translation could be given the opportunity to choose between two branches: literary translation and non-literary translation. The former comprises the translation of poetry (poems), verse (novels). While the latter involves the translation of non-literary or specialized translation: medical, political and advertisement texts...thus, translation students will be well-qualified. Furthermore, The Algerian University is requested to invest in specialisation in translation studies, especially in terms of proficients in the translation for audiovisual media (advertisements translation, subtitling).

In short, it is hoped that this study raises an interest in this translation genre. As far as teaching is concerned, it would be wise to conclude that the results of this study should be addressed in translation practical courses so as to possibly give insights and guidelines for potential translators about how to convert English advertisement slogans into Arabic. This study, therefore, recommends this translation genre to be an academic requirement through its

insertion as a measure in translation departments. Besides that, we wish to emphasize the fact that translators need to know how to transfer an advertising material into a target setting; a translator must be skillful in how to translate any linguistic piece no matter its nature or its field of existence.

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APPENDIX I

The Test

Dear students,

Thank you for agreeing to be part in this important measuring survey (test and questionnaire). Today, we will be gaining your thoughts and opinions in order to carry out our research. Your contributions will be kept in the strictest confidentiality. Your answers are very important for the present research that is why, we are accepting you to be sincere, objective and to work individually in order to get reliable results. Thank you in advance.

The following statements are advertisement slogans of different products taken from English TV screens and magazines.

1. Translate the following English advertisement slogans into Arabic:

Adv 1: this advertisement discusses hair problems and presents a product which is created for women in particular to help them boost their hair and therefore their self-esteem. The advertisement slogan for this product is: **“We are worth it”**.

.....

Adv 2: Dominos Pizza’s English slogan is: “Happiness is just a bite away”.

.....

Adv 3: Kit Kat chocolate: “Silence Your Hunger”.

.....

Adv 4:the advertisement is about a new released game; it shows hands of a skeleton holding this new device “Game Boy” and presents the following slogan: **“Don’t forget to eat”**.

.....

Adv 5: the German car company “Audi” has launched an advertisement which shows four strong animals running in a race track (this is indicated by S4 quattro) and presented its new car slogan as: **“Audi S4 quattro. Nothing to prove”**.

.....

Adv 6:“Adidas” company famous slogan is **“impossible is Nothing”**. This company advertisements usually address athletes and encourage them to realize their dreams and goals.

.....

Adv 7: “Formula” is a tooth paste whose advertisement slogan is: **“Build strong teeth”**.

.....

Adv 8:in this advertisement, it is promoted for masculine elegance (clothes and accessories) for females. The English slogan used is: **“Man up, girl!”**, the advertisement slogan asks women to try these products which resemble males’ items through the use of the word ‘Man up’.

.....

Adv 9: an international health organization has released an anti-smoking campaign through an advertisement whose slogan is: **“For more information on lung cancer, keep smoking”**.

.....

Adv 10:“Just Do It” is an old advertising slogan which refers to the famous sport garments company **“Nike”**. The advertisement shows an athlete who has overcome so many difficulties to win and be a champion, the English slogan indeed is lifting up his spirits and encouraging him. This slogan has been used for long in English, would you provide an appropriate version for it into Arabic?

.....

APPENDIX II

Questionnaire for Students

Circle the right answer:

1- Gender and major: please specify

a- Male

b- female

2- Have you dealt with the translation of such statements before?

a- Yes

b- No

3- How did you find the translation of the advertisement slogans you were asked to translate?

a- Easy

b- difficult

c- very difficult

4- Whatever your answer, please explain why.

.....
.....
.....

5- If you remember some of the English advertisement slogans that were translated into Arabic, copy them down, please (the English slogans).

.....
.....

6- If you do, give us their Arabic versions, do they represent the same original slogan (meaning and form)?

.....
.....
.....

7- Why do you think some English advertisement slogans are not translated into Arabic while they are shown on Arabic channels?

- a- Standardization strategy of the company
- b- English is an international language
- c- The attempt to keep the same original effect of the source slogan
- d- Arabic could not be as much expressive as English
- e- All the aforementioned options are possible
- f- I do not know

8- What are your favourite advertisements? Do justify.

- a- Arabic advertisements
- b- foreign advertisements (English/ French)

.....
.....

9- Do you think that the Arabic language is not well- d in advertisements? In other words, is Arabic so rich and expressive that it can result in appealing advertising slogans? Do justify.

a- yes

b- No

.....
.....
.....

10- Why do you think some original Arabic advertisements or even the translated ones include foreign words (English or French loan words)?

.....
.....

11-Which criteria did you focus on most while you were translating the slogans?

Do justify.

a- the meaning

b- the form

c- the effect

.....
.....

12- In order to get a successful translation for these items, what has the translator to transmit? Do justify.

a- the meaning

b- the form

c- the effect

.....
.....

13- Which translation strategies have you used most to translate the slogans you were asked to translate?

a- literal translation

b- adaptation

c- equivalence

14- How many slogans have you rendered into Arabic using 'literal translation' and what do you think of them?

.....
.....

15- What does the use of literal translation result in?

a- meaningful slogans b- meaningless slogans

c- attractive slogans d- unattractive slogans

16- Do you think that the cultural aspects should be taken into account in this translation? Do justify.

a- Yes

b- No

.....

.....

17- So, how did you translate the word ‘Man up’ in advertisement number (8) into Arabic? Do justify.

.....
.....
.....

18- Do you believe that translators should take into account the symbols and the images presented in advertisements while translating? Do justify.

yes,.....

.....

No,.....

.....

19- What do you think about using images that do not suit the Arabic culture that are presented in translated Arabic advertisements from English?

.....
.....
.....

20- Do you believe that this translation is a matter of:

a- a bilingual mastery of both source and target language

b- a cultural competence of both languages

c- a high linguistic sensitivity and creativity

d- a familiarity and an awareness of the advertising and marketing strategies.

e- all the previous elements together

21-How did you find this type of translation? Do justify.

a- Interesting

b-Uninteresting

.....
.....

22- Do you think that this particular translation should be taught and practiced in the theme and version major (English department) or be one of the measures to study in your department (translation department)? Justify, please.

a- Yes

b- No

.....
.....

Thank you for your cooperation

Résumé

Ce travail traite le sujet de la traduction spécialisée des textes non-littéraires issus du domaine du marketing (commercialisation). L'objectif de cette étude analytique est l'application des données acquises empiriquement dans la pratique de cette discipline, apporter des éléments concrets et tangibles dans ce domaine spécifique de la traduction des slogans publicitaires. Cela contribuerait à combler partiellement les lacunes documentaires existantes dans la bibliothèque arabe. Il s'agirait enfin de proposer quelques règles indicatives qui peuvent fournir davantage de précisions à l'intention des chercheurs et des futurs traducteurs qui devraient être pleinement informés et se trouveraient ainsi à même de traduire les différents textes indépendamment de leur nature, du contexte de leur présence et de leur date apparition. La traduction de la publicité en général et des slogans publicitaires en particulier pose un certain nombre de difficultés à cause de sa multi-fonctionnalité (fonction linguistique, commerciale et promotionnelle). C'est pourquoi nous avons émis l'hypothèse selon laquelle l'usage de (la stratégie libre « dite indirecte ») serait la plus utilisée et que la traduction littérale des slogans publicitaires leur ferait perdre leur efficacité linguistique, entraînant un manque d'attrait expressif et d'effet. On s'est interrogé ainsi, sur la nature même de la langue arabe dans le domaine de la publicité : est-elle assez expressive et efficace dans ce domaine ? ou est –ce simplement qu'elle souffre d'un emploi inapproprié? Il est supposé que les étudiants du département de traduction et ceux de la langue appliquée au département d'Anglais à l'université de Mentouri- Constantine 1-ne sont pas familiarisés avec la traduction des slogans publicitaires et que c'est pour ces raisons qu'ils rencontrent des difficultés pour les traduire de la langue anglaise vers la langue arabe dans un respect fidèle et efficace du message initial. Et pour parvenir aux objectifs cités et vérifier les hypothèses de cette recherche, les données ont été apportées par la collecte des slogans publicitaire en Anglais (éléments de comparaison) en parallèle avec ses versions en Arabe (éléments équivalents) issus des chaînes de télévision et des différents magazines de presse du monde arabe pour les comparer et les analyser en termes de qualité et de type (quantité et qualité des stratégies adoptées). En complément, un test et un questionnaire ont été transmis aux étudiants en deuxième année Master pour évaluer leurs capacités à traduire des slogans publicitaires. Un autre but attendu du test et du questionnaire serait de présenter les particularités de ce type de traduction. Les résultats ont montré que le ratio de recours aux « stratégies de traduction libre » est relativement élevé par rapport « aux stratégies restrictives ». De plus, la traduction littérale peut aboutir à des versions arabes acceptables et efficaces ce qui signifie, que la langue arabe peut être utilisée de manière expressive et impactante si la traduction est faite par des traducteurs compétents et qualifiés. D'autre part, il a été mis en évidence à travers les résultats des deux dernières méthodes (questionnaire et test) de recherche que les étudiants ont révélés d'importantes faiblesses dans la façon de traiter ces slogans publicitaires (la traduction ou la compréhension de l'intérêt et la logique de la traduction). Par conséquent, cette étude suggère clairement l'importance de l'enseignement de la publicité et de sa traduction, tout particulièrement dans le département de traduction. Elle recommande l'intégration de cette spécialité dans le cursus universitaire en la considérant comme une exigence académique.

ملخص

يتناول هذا العمل موضوع الترجمة المتخصصة حيث يشمل ترجمة النصوص غير الأدبية التي تندرج ضمن مجال التسويق. تهدف هذه الدراسة التحليلية إلى المساهمة في خدمة الجانب التطبيقي في هذا التخصص الترجمي و محاولة سد جزء بسيط من الثغرة الموجودة في المكتبة العربية فيما يخص هذا النوع من الترجمة، ويهدف هذا العمل أيضا إلى توجيه طلبة الترجمة، أي مترجمي المستقبل الذين ينبغي لهم أن يكونوا على إلمام واطلاع بترجمة مختلف النصوص بغض النظر عن طبيعتها أو مجالات تواجدها وظهورها. إن ترجمة الإشهار عموما و الشعارات الإشهارية خصوصا تخلق عدة صعوبات بسبب تعدد وظائفها (وظيفة لغوية و تجارية أو ترويجية). لهذا فقد افترضنا أن "الإستراتيجيات الحرة" هي الأكثر اعتمادا لنقل هذه العناصر وأنه إذا تمت ترجمة الشعارات الإشهارية حرفيا فإنها ستفقد فعاليتها اللغوية، ويترتب عن ذلك نقص في جاذبيتها فتأثيرها. ومن هنا يتبادر إلى الذهن سؤال حول ماهية اللغة العربية في مجال الإشهار، هل حقا كما يعتقد البعض، لا تصلح هذه اللغة لتكون معبرة و فعالة في هذا المجال؟ أم أنها فقط لا توظف توظيفا مناسباً؟ وقد افترضنا أيضا أن ترجمة هذه الشعارات الإشهارية غير مألوفة بالنسبة لطلبة السنة الثانية من الماستر بكل من قسمي الترجمة واللغة الإنجليزية، تخصص لسانيات تطبيقية، بجامعة منتوري- قسنطينة 1 . لذا فسيتمسح عليهم ترجمتها من اللغة الإنجليزية إلى اللغة العربية. لتحقيق الأهداف المذكورة سابقا و لإختبار فرضيات هذا البحث، فقد تم جمع لمعطيات عن طريق جمع شعارات إشهارية إنجليزية (عناصر المقارنة) بالموازاة مع ما يوازيها في العربية (العناصر الموازية) من قنوات تلفازية ومجلات مختلفة لتتم مقارنتها وتحليلها من ناحية الكم و النوع. إضافة إلى ذلك فقد تم توجيه اختبار واستبيان لطلبة السنة الثانية من الماستر لتقييم مدى قدرتهم على ترجمة الشعارات الإشهارية و الهدف الآخر من وراء الإختبار و الإستبيان هو تقديم هذا النوع من الترجمة. أوضحت النتائج أن نسبة اللجوء إلى 'الإستراتيجيات الحرة' مرتفعة نسبيا بالمقارنة مع 'الإستراتيجيات المقيدة'. بالإضافة إلى أن بعض الترجمة الحرفية أدت إلى نسخ عربية مقبولة و فعالة مما يدل أن اللغة العربية قد تستعمل بطريقة معبرة إذا تم استعمالها من قبل مترجمين أكفاء ومؤهلين. من ناحية أخرى فقد تبين من خلال نتائج وسيلتي البحث الأخيرتين أن لدى الطلبة صعوبة في كيفية التعامل مع هذه الشعارات. و من هنا فإن هذه الدراسة تقترح وتوصي بأهمية تدريس الإشهار وترجمته خاصة بقسم الترجمة واعتباره من المتطلبات الأكاديمية.