

2013

## Translation of English Advertisements in Arabic Print Media

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### Recommended Citation

Al-Fahed, Saleem (2013) "Translation of English Advertisements in Arabic Print Media," *Jerash for Research and Studies Journal* *مجلة جرش للبحوث والدراسات*: Vol. 14 : Iss. 1 , Article 7.

Available at: <https://digitalcommons.aaru.edu.jo/jpu/vol14/iss1/7>

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guage norms, culture and consuming habits, will either change or modify the content and form, and thus partially or fully change the message appeal of the ad.

### **1.5. Conclusion**

The study, after reviewing a sample of ads, has found that ads which convey information about certain medicines, medication, technological products, invitations and offers are usually translated with little changes to source text. If a change occurs, it will be because of the linguistic constraints and peculiarities of the target language. The translator, in this kind of ads, is desirous not to lose the information which is of great significance to the target audience.

In the effect-centred ads where the form plays a significant role in achieving a higher effect on the target audience, the translator mostly turns into a copywriter rather than a mediator as he recreates the message to fit the culture of the target audience. In this case, the non-linguistic peculiarities of the target language lead the translator to adapt and recreate the text in the target language.

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stronger directness effect with respect to the relationship between producer and target consumer with the presence of the second person possessive pronoun- (ك) in (أصابعك)

(10) In an ad by the Royal Jordanian airliner, the English text states:

Royal Jordanian

One World

The Arabic version of the text says:

الملكية الأردنية تختصر المسافات

The copywriter of the English version resorted to an emotional message appeal to attract the customers. In the Arabic version, the translator completely changed the content and thus changed the message appeal from emotional to rational. It is noticed that when the translator resorts to change the message appeal, he/she goes to completely change the content of the ad. If the translator wants to keep the message appeal intact cross-culturally, he/she makes slight changes or introduce partial modification to the content.

The 15 English-Arabic pairs of advertisements examined showed different degrees of changes occurred to the content, form and message appeal. If the purpose and focus of the ad is placed on the information it carries (such as ads of medicines, medication, technological devices and invitations), the translator will introduce the least changes to the content and form, and thus keeps the message appeal unchanged in the target version. However, if the purpose and focus of the ad is placed on the form as in ads on food, drinks, electric appliances, and flights, the translator, depending on his/her knowledge of the target audience lan-

interrogative mode to establish more directness between the producer and the customer. Although a modification is introduced to the content, the message remains the same; emotional.

(8) A Mountain Dew ad says in English:

Mountain Dew

Do the Dew

The Arabic version of the ad is:

ماونتن ديو قوي قلبك

The English version of the ad uses the imperative mode to enhance the direct relation between the producer and the customer. The translator maintained the mode and further resorted to a different technique to create stronger effect on the target audience. He/she completely changed the content and introduced the second person pronouns; the implicit doer pronoun (أنت) and the (ك) in (قلبك). The message in both versions. remained emotional. Again, an Arabic dialectal expression was used in the Arabic version with the meaning of be strong enough to drink it.

(9) In an ad on the KFC fast-food, the English version reads:

KFC

“It’s Finger Lichin’ Good”

The Arabic version is :

دجاج كنتاكي “تأكل أصابعك وراه”

In the advertisement above, the translator maintained the emotional appeal of the message by choosing an Arabic expression frequently used by Arabs to praise the quality of the cooked food. The translator modified the content of the ad, and introduced a

to the head and are built on facts and reasons, information and logic.

Here, the shift in the appeal was based on the non-linguistic peculiarities of the Arab culture.

(6) In an advertisement on Seven Up soft drink, the English text reads:

Good Times are always within your Grasp

In the Arabic version, the text is:

أغمر أوقاتك بالانتعاش

In this example, the translator completely changed the text. An English declarative simple sentence is changed into an imperative sentence in Arabic, a sentence that looks as an invitation. Despite of the changes introduced to the content, the message appeal is kept in both versions as emotional. The word (انتعاش) appears justifiable in the Arabic version as it goes with the purpose of the soft drinks. The directness effect with respect to the relationship between producer and target consumer with the presence of the second person possessive adjective-your is maintained in the Arabic version by (ك) in (أوقاتك)

(7) In an ad on a candy bar, the English text reads:

Snickers

Non-stop

The Arabic version of the ad is:

سنكرز قدها؟ لا توقف!

This ad is among the examples where the translator makes little modification to the source version. The Arabic version uses an



The Arabic text reads :

بلش فكر مثل الكل!

تدفئة الكهرباء بكثير أفضل!

In the ad on the products of the Italian company DeLonghi, a philosophical message is used in the English version to show the origin of the product, Italy. In Arabic, the translator changes the message appeal into emotional using a rhyming dialectal Arabic statement. By so doing, the translator changed the whole source text and resorted to impression creating techniques.

(5) In an advertisement on a Nikon camera, the English text says:

Nikon

At the Heart of the Image

The Arabic version is:

نيكون

جودة فائقة ووضوح مثالي

The effect created through the association between the words heart and image as camera is mostly linked to the social life. The message appeal here is emotional. In Arabic, the version depends on the excellent quality of the product. The translator never used any of the English text except for the brand which he/she transliterated. Here, the message is recreated where the appeal was changed from emotional to rational.

In contrast to the emotional appeals, where the message tone fulfils sensory and social needs, rational appeals instead seek to provide a solution to a problem (Kover & Abruzzo, 1993).

Moreover, Moriarty (1991) states that rational appeals speak



Furthermore, the content of the source version is completely changed in the target text. By so doing, the translator seems to change the message appeal from emotional in the source version into rational in the target. The translator also enriched the cohesive texture of the target text by introducing the rhyme made by the words (الدهون) and (يكون)

The translator seems to abandon informativity in favour of the impression creating techniques.

(3) In an advertisement on an electric appliance, the English version bore the following statement:

Panasonic

Ideas for Life

The Arabic text of the ad reads:

باناسونيك قدها ونص

In this example, the translator transliterated the slogan - the name of the producing company- as he/she assumed that the brand is known by the target audience. As regards the second part of the ad, the translator changed the text fully and resorted to a dialectal expression which is, (قدها ونص), an expression of strength and durability, to replace the concept of the long duration of the commodities produced by Panasonic. Here, the rational message appeal is changed into emotional. The impression creating techniques in this example are used at the expense of informativity.

(4) In an ad on DeLonghi heaters, the English version says:

DeLonghi

All ideas live in mind as statutes do in marbles

Reason merely discovers them.

silencing the second person possessive adjective.

Direct addresses of audience members with you or your are among the textual features widespread in advertising discourse in English (Fairclough 1989: 205): they create a «synthetic personalization of the audience member» implying an individual addresser.

Furthermore, the second person possessive adjective and the word family have been replaced by the word (الأحباب) As regards the emotional message appeal, it is maintained in the target version and is enriched by the rhyming added by the translator through using (طاب) and (أحباب) The meaning of the word taste was emphasized and enriched by using (لذ وطاب), a phrase which is stronger in effect on the reader than merely (طعم أو مذاق).

(2)

Zerona

Reveal Your True Shape

The Arabic text of the ad reads as follows:

شفط الدهون أسهل ما يكون مع زيرونا

In the ad on Zerona, the source version copywriter adopts the imperative mode and the use of the second person possessive adjective- your, creating a stronger directness effect with respect to the relation between producer and target customer. The use of the imperative mode is very common in advertising in English (Dyer, 1982:139). In the Arabic version, both choices are absent. The imperative is avoided in favour of expository devices, i.e., description is preferred over exhortation. This results in reducing the immediacy of the advertiser-costumer relation, thus creating distance.

we approach untranslatability. This clearly is most likely to be in poetry, song, advertising, punning and so on, where sound and rhyme and double meaning are unlikely to be recreated in the TL.”

However, translators usually resort to recreate the form, to make alterations on the content and try to keep the advertisement effective when they render ads into another language and culture. By so doing, they are close to what is termed as adaptation.

Adaptation “is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence. [They] are particularly frequent in the translation of book and film titles” ( Ibid: 151).

To highlight the regularities and strategies adopted by translators to render English ads into Arabic, ten ads published in Arabic dailies have been selected for analysis.

(1) In an advertisement on a Craft Cheese product, it is said in English:

The Taste your Family Loves!

The same ad stated in Arabic:

ما لذ وطاب للأحباب!

In the advertisement above, the English version copywriter creates a stronger directness effect with respect to the relationship between producer and target consumer with the presence of the second person possessive adjective-your. However, there is a certain distancing device appearing in the target version by



In both ads, the exclamation mark appears. The message appeal which is emotional is maintained in the target version.

#### **(5) Free 1/2 kg extra rice same price!**

نصف كلف إضافي بنفس السعر!

The English text here shows an example of rhyming (rice and price) in order to attract the reader. Again the word “free” which is a key word in the ad and a reflection of the target costumer’s conventions comes at the beginning of the text. The translator, sacrificing these two attractive points in English, resorted to focus on the quantity which he/ she thought is the most important according to the target audience consuming habits. In both versions, the rational message appeal is maintained.

The five English-Arabic pairs of advertisements examined under the information-centred ads showed that content is interfered within ad translating according to established target conventions. The source material is occasionally rearranged to conform to culturally imposed norms while impression creating techniques are abandoned in favour of informativity. It is also noticed that the message appeal of the ads is maintained cross-culturally. This might be attributed to the fact that the message is embedded in the content and as the content is either passed unchanged or partially modified in the target version. Hence, the appeal remains the same in both versions of the ad.

#### **1.4.1.2. Rendition of Effect-Centred Ads:**

This category includes those types of ads which depend on the form in achieving the effect on the target audience. In this category the form contributes with the content to constitute the advertising message. Hatim and Munday (2004: 10) state:

“The sense may be translated, while the form often cannot. And the point where form begins to contribute to sense is where

appeal are maintained in the target version.

### **(3) The New Generation Prado 2010**

More Technology More Performance More Luxury

The English version is rendered into Arabic as:

الجيل الجديد برادوا 2010 الأكثر تكنولوجيا الأكثر قوة الأكثر فخامة

Once again the qualities of the product are highlighted by the copywriter. The translator, in the Arabic version, kept the rational appeal intact as the same qualities are maintained outstanding in the target text. A slight change is introduced to the target version. The comparative degree of the qualities in the source version is changed into a superlative degree in the target version. The use of comparatives and superlatives is compatible with the evaluative tendency shown by the target audience. The translator renders the comparatives into the target language in this way to keep the competitive nature of the advertisement. It is an obvious example of the persuasive advertisement.

### **(4) Take part in the biggest and most festive Christmas celebration ever!**

كونوا معنا في أضخم وأمتع احتفالات عيد الميلاد المجيد!

In this advertisement, the imperative mode is used in the source version. In Arabic, the translator maintained this mode. Moreover, the translator used “the second person pronoun” indicated through (و) in (as the words (take part) are changed into (كونوا معنا)) This choice in the target version, creates a stronger directness effect with respect to the relation between producer and target consumer.

At the linguistic level, the translator resorted to the use of the plural in Arabic (احتفالات) in order to compensate for the superlative adjectives “biggest” and “most festive” and to indicate what is meant in the source text by “ever”.



#### 1.4.1.1. Rendition of Information-Centred Ads:

Under this category, pieces advertising medicines, medication, technological products, offers and invitations are grouped. Examples of these ads are presented hereinafter along with their Arabic translations. They are followed by commentary remarks on how the translator has dealt with them.

##### (1) Panadol Actifast

The English version of that ad is rendered, on the same ad, into Arabic as :

بانادول سريع المفعول

In the English version, the copywriter uses the graphological effect created through the coinage of a new compound word which is “actifast” (active and fast). The translator who was not able to coin a similar word in the target language due to the restrictions showed by Arabic retrieved the original words and then translated them into Arabic. The message appeal, which is rational, in the source version was maintained cross-culturally. Here, the impression creating techniques are abandoned in favour of informativity.

##### (2) Nokia N900

Extreme speed. Outstanding performance.

The English version of the ad is rendered into Arabic as:

نوكيا 900 سرعة فائقة، إداء عالي

In the English version, the copywriter uses the qualities of the product as the elements that most attract the customers in the product. It is an advertisement which shows a feature-based message appeal, i.e., rational appeal. In the Arabic version, the translator assumes the addressee to be more information sensitive, and thus, produces ads heavy on facts. Both the content and the



translation “occurs not at the word level, but at that of the syntagm. Understanding of equivalence does not necessarily mean fidelity to the same text since emphasis is not on staying close to the text, but on the advertisements” (Guidère cited in Smith, 2002: 33).

Given all the variables mentioned above, the present study will track how the English advertisements are translated into the Arabic print media. For that purpose, it shows the ads that appeared in the Arabic Jordanian al-Rai and ad-Dustour and Kuwaiti al-Watan and al-Seyassah dailies throughout December 2008 and December 2009. The chosen sample is all that ads which show the English wordings along with their Arabic version on the same ad. An analysis will be made to highlight the strategies adopted by the translators to render these ads into Arabic.

#### **1.4.1. English Ads Translated into Arabic:**

The themes advertised in the Arabic print media are as variant as the products themselves. Therefore, the selected sample represents a wide range of products advertised. This variation is of significance to show all possible kinds of translated ads.

According to Sidiropoulou (1998: 1), “As cultural groups are differentially vulnerable to particular persuasion strategies, the content and linguistic choices in advertising vary cross-culturally. This is expected to be reflected in the translation of advertisements”. Here, 15 ads whose English and Arabic versions appear together within the same ad will be presented. They are categorized according to where the focus is placed. If the focus is placed on the content, then they are termed information-centred ads and if the focus is placed on the effect the form will have on the audience, they are termed effect-centred ads.

using translators to render ads into another language:

- The translator must be an effective copywriter. It is not enough to merely rewrite the advertisements in a foreign language.

- The translator must understand the product, its features and market.

- Translators should translate into their native tongue and reside in the country in which the ad is to appear.

- The advertiser should provide the translator with a text in easily translatable English language, without double meanings or idiomatic expressions.

Accordingly, the translator should be aware of the linguistic and non-linguistic peculiarities of the target language.

As regards the non-linguistic peculiarities, the translator should be aware of the socio-cultural component which includes the local particularities stemming from religion, mores, social and commercial habits, rules of conduct and ethical norms. He/she should take into consideration the politico-legal component which includes the local particularities stemming from any restrictions imposed on advertisements and the regulations related to information and to certain products such as spirits and tobacco.

While at the linguistic level, the translator should pay attention to:

- The language acceptability to the misspelling or coinage.
- The possible loss of loan words.
- The possible loss of compound words.
- The difficulty to find equivalent verbs and adjectives.
- The difficulty to recreate the rhetorical devices-related expression to fit the target culture.

Unlike other translations, the equivalence in advertisement



normally require an active, preferably positive response from addressees.

**For example,**

“Life is sweet” for sweets; “Say cheese!” for cheese;

“Go for glamour! Are you after a different look for a party?”

The above-mentioned example shows the use of both imperative and interrogative sentences in advertising. The example also shows the use of exclamation, which is another feature of the English advertising.

**1.3.3.4. At Stylistic level:**

At the stylistic level, the use of the rhetorical devices in advertising English will be discussed.

According to Dyer (1982: 158), rhetoric devices are used in advertising since they “refer to those techniques, usually verbal, that are designed and employed to persuade and impress people”.

As the advertising language frequently stretches or breaks the rules or conventions of normal language, advertisers usually resort to the use of rhetorical devices. They employ in their ads puns, personification, allusion; parallelism, assonance, alliteration, simile, metaphor, metonymy, synecdoche; paradox, hyperbole.

**1.4. Translation of Ads:**

As foreign countries usually form a good market for a large number of producing companies, these companies tend to address the consumers of these countries with an advertising message that fits their culture. Therefore, the companies pay great attention to how the ad will be translated for target audience.

Arens and Bovee (1994: 271-2) provide four basic rules for



Linghong (2006:74) observes that “since it is illegal for advertisers to discredit or unfairly attack other products or ads, the advertisers do not make specific comparisons between their products and others by naming or referring to their rivals”.

For example, instead of saying “X washes whiter than Y”, a washing powder manufacturer would likely to say “X washes whiter”.

#### **1.3.3.2.4. Use of Personal Pronouns:**

In advertising English, it is observed that the personal pronouns, particularly “you” and “we”, are extensively used. The reason behind this use is that such words make the language sound warm and friendly.

#### **1.3.3.2.5. Use of Compounds:**

Leech (1966) suggests that in advertising English, lexical restraints on compound formation are less stringent than elsewhere. Some of them are just “nonce compounds”, demonstrating productive and probably temporary use of the pattern.

He gives some common examples of compounds used in ads: first-class, top-quality, brand-new, homemade, fresh-tasting, best-selling, easy-to-dress, record-breaking.

#### **1.3.3.3. At Syntactic Level:**

At the syntactic level, the advertising English features the following:

##### **1.3.3.3.1. Use of Simple Sentences:**

As readers will get bored on reading complex sentences, advertisers usually resort to using simple sentences rather than compound ones. Also, the use of simple sentences will reduce the cost of advertising, and effectively stimulate the consumers.

##### **1.3.3.3.2. Use of Interrogative and Imperative sentences:**

Interrogatives and imperatives are often exploited since they

vertised information will be easily understood. In this context, Linghong (2006:73) states “in English, short words are usually the most familiar and therefore the most easily understood by a wide range of readers”.

Advertisers usually employ verbs such as (make, get, take, try, come, go, have, need, see, use, give, serve, choose, let, look, call).

#### **1.3.3.2.2. Use of Weasel words:**

Lutz (2005: 443) defines weasel words as “words that appear to say one thing when in fact they say the opposite, or nothing at all”. Weasel words are used to evade or retreat from a direct or forthright statement or position. The goal of advertising is to persuade readers to buy a certain kind of products; however, the word “buy” is rarely used as it contains the meaning “to obtain something by giving money” which often makes people associate with their “unwilling outgoings”. Instead, advertisers use a number of verbs with the connotation of “buy” like “bring, give, help, offer, plus, prevent, provide, save, solve” (see Linghong, 2006).

#### **1.3.3.2.3. Use of Adjectives:**

Advertising English is characterized by a “wealth of adjective vocabulary” (Leech, 1966: 152). In this context, Leech summarizes the twenty most frequently used adjectives as follows “new, good/better/best, free, fresh, delicious; full, sure, clean, wonderful, special, crisp, fine; big, great, real, easy, bright; extra, safe, and rich). Also advertisers resort to the comparative and superlative adjectives.

While the positive adjectives give the advertisers a room to praise the products, the comparative and superlative degrees are used to indicate the excellent quality of the products and service advertised.



style of English called Advertising English. Generally speaking, advertising English is characterized by simple language and immense attraction. However, this kind of English has formed its own features in several aspects.

Crystal and Davy (1969: 222-6) state that advertising language shows to a great extent a deviation from the normal usage of the language. The deviation can be seen at the graphological, phonological, metrical rhythm, syntactic, and lexical/ semantic levels. In this section of the paper, the linguistic features of print English advertisements on these levels will be presented.

#### 1.3.3.1. Graphological and phonological Level:

At the graphological level, features deal with various aspects of design in graphology such as punctuation, capitalization, paragraphing, typography and the layout of the text.

As an example of this feature, Crystal and Davy (ibid.) cite the following ad:

#### **Beanz Meanz Heinz**

This slogan attracts readers attention by using the letter z in place of s in the words “beans’ and “means” so that the words go with “Heinz” graphologically and phonologically.

#### 1.3.3.2. Lexical level:

At the lexical level, advertising English exhibits salient features which include the use of monosyllabic verbs, weasel words, favourable words, personal pronouns, compounds and neologisms. In the following section, a brief account of these features will be presented.

##### 1.3.3.2.1. Use of Monosyllabic Verbs:

As the language of advertising is known for being simple, copywriters resort to use the monosyllabic verbs so that the ad-



**b- Colour:**

Colour is a significant factor in advertisements. In print advertising, in particular, “colour is a powerful tool because it can shape human perception of the world and present different impressions of objects” (Cutler et al., 1992:12).

Colour is used in print media advertisements to reach many goals, chiefly among them, “attracting attention, providing realism, establishing mood and building brand identity” (see Wells et al., 2000).

Also colours are important in communicating certain meanings to the reader. For example, people may learn that certain colours like red have typically chosen to convey warnings, safety messages, or danger.

Moreover, colour determines how easy the advertising message is to read. If there is insufficient contrast, the advertising message will be hard to read and readers will likely to pass it by (ibid: 25).

**c- Illustration:**

Illustrations within an ad require less processing effort from the reader in that they are easy to look at to get the message immediately. “They usually show a reward or a solution by the product which attracts attention easily (Al-Agha, 2006: 18).

Dunn and Barban (1986: 493) say that there are four ways in which illustrations can produce an effective advertisement: by attracting the attention of the desired target, by communicating the relevant idea more effectively and more easily than doing so verbally, by enticing the reader to read the headline and text, and by making the message convincing.

**1.3.3. Content:**

The wide use of advertising in English has created a special

dio commercials, the advertisers attempt to «achieve their objectives by the use of humour(Scott et la., 1990: 498).

b- Value Proposition - The advertising message often contains a reason for customers to be interested in the product which often means the ad will emphasize “the benefits obtained from using the product and hence the product seems particularly attractive or interesting to the consumers” (Wells et al., 2000:23).

In other words, the value proposition is the set of “qualities of a good or service that allows it to fulfil the customer’s needs and desires, as opposed to simply benefiting the seller” (see <http://www.mshmg.com/glossary,V,Value+Preposition.html>).

c-Slogan - To help position the product in a customer’s mind and distinguish it from competitor’s offerings, advertisements will contain a word or phrase that is repeated across several different messages and different media outlets.

This “verbal or written portion of an advertising message that summarizes the main idea in a few memorable words--a tag line is termed the slogan”.

(see <http://archive.ifla.org/VII/s34/pubs/glossary.htm>).

### **1.3.2. Form:**

Within the form, print advertisements usually exhibit three main elements; headlines, colour and illustrations.

#### **a- Headline:**

The first element which attracts the reader’s attention in the print media advertisement is the headline. It illustrates and summarizes the advertising message. Dunn (1969: 293) attributes the strong impact the advertisement would have on the reader to “an appealing brand name of expression appearing in the headline.

The headline usually occurs in the most conspicuous position of advertisement to attract consumer’s attention. Therefore, headline is crucial to the success of advertisement.



recognition of the talent and skill required to prepare the more effective pieces of advertising.”

(See [http://www.marketingpower.com/\\_layouts/Dictionary.aspx?dLetter=A#advertising+message](http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=A#advertising+message)).

While the Marketing Glossary of the International Management Institute defines the advertising message as “the central, underlying idea or theme within an advertisement.

(See <http://www.coolavenues.com/know/mktg/aa.php3>)

Away from how they are defined, most advertising messages have elements in common. These elements can be summarized as follows:

a- The Appeal - This refers to «the underlying idea that captures the attention of a message receiver» (Javalgi, Cutler, and White, 1994: 57). An advertisement uses association appeals by linking the product with a lifestyle, or a certain type of person who uses the product, or a situation where the product is used. Appeals can fall into such categories as rational, emotional, and humorous.

In the rational appeals, advertisers attempt to “achieve their objectives by appeals to logic and reason rather than to the emotions”. They are usually product-feature based.

(<http://www.buseco.monash.edu.au/mkt/dictionary/rrr.html>).

In the emotional messages, on the other hand, advertisers attempt to “achieve their objectives by evoking strong emotional feelings (fear, anger, passion, etc) rather than by a rational appeal.” They are usually based on imagery rather than information.

(See <http://www.buseco.monash.edu.au/mkt/dictionary/eee.html>)

In the humorous appeals, frequently used in television and ra-



ate «pseudocommunication». They differ from «two-way discourses» or «genuine communication» (Fairclough, 1989: 203), «where producer and interpreter roles alternate, in that, here, there is no negotiation of meaning between sender and addressee».

Advertising, according to Moriarty (1991: 9), »begins with a source that encodes a message, which is decoded by a receiver and responded to with feedback. The receiver, which is the audience, can be an individual, a group, or an organization to the source.

Therefore, the message is embedded in the content that takes a form within a certain medium. The effectiveness of a particular advertising message depends on how effective is its content and form and how popular is the medium used for advertising, though each medium has its own different audience.

Hence, the main components of advertisements are message, content, form and medium, regardless of the different types and shapes that might take depending on the function they perform and on the customers they address.

As the present study confines itself to the print media only, the discussion will focus on the first three components of ads, namely, message, content and form.

### **1.3.1. Message :**

The message, in general, is the information that one wants to communicate. However, there is no agreement among theorists over what is meant by an advertising message.

According to the Dictionary of the American Marketing Association, an advertising message is the visual and/or auditory information prepared by an advertiser to inform and/or persuade an audience regarding a product, organization, or idea. It is sometimes called the creative work by advertising professionals in

way identified in the message and who hope to inform or persuade members of a particular market to buy a particular product or service.

Advertisements, therefore, can be either informative or persuasive. An informative advertisement informs the market about goods, services or ideas and how to obtain them by means of identified sponsor. Flayers and loose inserts in magazines and newspapers which advertise new products or service are good examples of informative advertisements.

A persuasive advertisement, on the other hand, tries to persuade potential customers that they need to buy a new product. This means that this kind of advertisement is limited to selling services and products.

The media used in advertising consists of many means by which sales messages can be conveyed to potential buyers. An advertisement medium can be in the form of television, print advertisement (press such as newspapers and magazines), posters, cinemas, radio, the world wide web, and others such as innovative media, transit and displays (Jobber, 2001).

As regards the print media advertisements, advertisers, for the sake of competing with each other, use various devices to catch reader's attention, arouse their desire and induce their action (Linghong, 2006: 71). The devices can be linguistic and non-linguistic.

For the purpose of the present study, the linguistic devices of the advertising text will be discussed under content (see 1.3.3.), while the non-linguistic devices will be discussed under form (see 1.3.2.).

### **1.3.Ads Main Components:**

Advertisements are «one-way discourses and are said to cre-



### **1.1. Introduction:**

International companies nowadays need to communicate with consumers of different languages and cultures in order to sell their products in different markets. Although they can make this communication through advertising that plays a key role within the framework of international marketing strategies, the big question remains: «How can a company sell a standardized product to local and different consumers?

The advertising of consumer products is, by itself, a product. Advertising may undergo a process of internationalization -its adequacy for the global market- and a complementary process of localization -adaptation to the local needs and singularities-. The interaction of both processes generates what can be said to be thinking globally and acting locally.

But in advertising, acting locally involves a translation process most of the time. The purpose of this study is to give an insight into the ways adopted by translators to localize the international campaigns of ads for publishing in the Arabic newspapers to meet the needs of the local consumers.

It hypothesizes that the purpose, the content and the form of the ads play an important role in deciding the strategy that should be adopted by translators to render a certain advertisement into Arabic. The advertisement translator, most of the time, turns out to be a copywriter who will recreate the ads message, content and form according to the cultural and linguistic norms of the target audience.

### **1.2. What is Advertising?**

Advertising, according to Bolen (1984: 9), is a paid, non-personal communication through various mass media by business firms, non-profit organizations and individuals who are in some



## Abstract

Due to the rapid economic growth worldwide and the need by the international companies to communicate with consumers of different languages and cultures in order to sell their products in different markets, the need has become urgent to take into account the peculiarities of the target audience when they are addressed by international ads campaigns.

The attention given to the local needs and singularities within international advertising campaigns involves an integration process of thinking globally and acting locally.

But in advertising, acting locally involves a translation process most of the time. The purpose of this study is to give an insight into the ways adopted by translators to localize the international campaigns of ads for publishing in the Arabic newspapers. To highlight these ways, a sample of ads published in some Arabic dailies, namely, the Jordanian al-Rai and ad-Dustour and the Kuwaiti al-Watan and al-Seyassah was chosen for the purpose of this study. The chosen ads show both the original ads text (in English) and the translated version (in Arabic).

The study has found that ads which convey information about certain medicines, medication, technological products, invitations and offers are usually translated with little changes to source text. If a change occurs, it will be because of the linguistic constraints and peculiarities of the target language. In the effect-centred ads where the form plays a significant role in achieving a higher effect on the target audience, the translator mostly turns out into a copywriter rather than a mediator as he recreates the message to fit the culture of the target audience. In this case, the non-linguistic peculiarities of the target language lead the translator to adapt and recreate the text in the target language.

# Translation of English Advertisements in Arabic Print Media

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Received on: 27/5/2009

Accepted For : 19/5 /2010

## الملخص

إن النمو الاقتصادي السريع الذي يشهده العالم و حاجة الشركات العالمية للتواصل مع الزبائن بمختلف اللغات والثقافات من اجل بيع منتجاتها في مختلف الأسواق قد أدى إلى ظهور الحاجة للأخذ بالحسبان خصوصيات الجمهور الهدف خلال القيام بحملات ترويجية عالمية.

ويستلزم الاهتمام المعطى للحاجات المحلية خلال الحملات الإعلانية الدولية عملية تكامل بين التفكير بالنطاق العالمي والعمل في الإطار المحلي.

ولكن التفكير بالنطاق العالمي والعمل في الإطار المحلي ضمن الإعلان يشمل عملية الترجمة في اغلب الأحيان، وهنا تظهر أهمية هذه الدراسة التي يشتمل الغرض منها على تبيان الأساليب التي يتبعها المترجمون عند محللتهم الحملات الإعلانية الدولية والتي يراد نشرها في الصحف العربية. ومن اجل تسليط الضوء على هذه الأساليب فقد اختيرت عينة من الإعلانات المنشورة في بعض الصحف العربية وهي بالتحديد صحيفتي (الرأي) و(الدستور) الأردنيتين، وصحيفتي (الوطن) و(السياسة) الكويتيتين لغرض تحليلها، وتظهر جميع الإعلانات المختارة النصين الأصلي (الانجليزي) والمترجم (العربي) على ذات الإعلان.

ووجدت الدراسة بان الإعلانات الإخبارية والتي تنقل معلومات عن بعض المنتجات كالأدوية والعلاج والمنتجات التقنية والدعوات والعروض عادة ما تترجم إلى العربية بأدنى تغيير لمحتوى النص الأصلي. وإذا ما وجد بعض التغيير فهذا عائد إلى القيود اللغوية وخصائص اللغة الهدف. أما الإعلانات التأثيرية والتي يؤدي الشكل فيها دورا مهما في تحقيق أكبر الأثر على الجمهور الهدف، فان المترجم غالبا ما يتحول فيها إلى صانع إعلان أكثر منه وسيطا بين نصين إذ يعيد صياغة الرسالة الإعلانية لتوافق ثقافة الجمهور الهدف. وهنا تؤدي الخصائص غير الغوية للغة الهدف بالمترجم إلى تكييف النص وإعادة صياغته ليوافق اللغة الهدف.

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