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Investigating The Translation and Adaptation of English Advertising Expressions into Arabic

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Abstract

This paper aims to investigate the translation and adaptation of English advertising expressions into Arabic. The objective of the study is to provide insight into the strategies adopted by translators when translating and adapting advertising expressions. It focuses on the advertising translation strategies used in translating English advertising expressions and the obstacles faced by translators in this process. This study hypothesizes that using adaptation in translating advertisements significantly contributes to achieving reliable translation. Additionally, combining translation with approximation produces a reliable translation. It also hypothesizes that M.A. students

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have limited knowledge of advertising expressions. The study employs an analytical descriptive method, with data collected through a questionnaire administered to (6) M.A. translation students. This study adopts advertising translation strategies. In light of the findings, this study recommends that advertising translators should have a strong grasp of advertising expressions in both languages and consider both cultural and linguistic elements.

This study consists of eight sections: Section one represents the introduction of the study; section two outlines the concept of translation and adaptation; section three discusses the concept of advertisement; section four examines the conditions and types of adaptation; section five explores the topic of transcreation; section six focuses on strategies for translating advertising; section seven presents the analysis, while the findings and discussion are reported in section eight.

Key Words: Adaptation, Advertising, Strategies, Transcreation.

دراسة ترجمة وتكيف العبارات الاعلانية الانكليزية الى العربية

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المستخلص

يهدف هذا البحث الى دراسة ترجمة وتكيف العبارات الاعلانية الانكليزية الى العربية. كما يهدف الى دراسة الاستراتيجيات المتبعة في ترجمة مثل هذه النصوص الاعلانية الانكليزية، تحاول هذه الدراسة تبيان التحديات التي يواجهها المترجمين عند ترجمة مثل هذه العبارات. اذ تفترض هذه الدراسة ان استخدام التكيف وبعض الاساليب الاخرى من شأنه ان ينتج ترجمة يمكن الاعتماد عليها. كما تفترض هذه الدراسة ان المترجمين من طلبة الماجستير لديهم معرفة محدودة بهذه العبارات الاعلانية. تبنت هذه الدراسة استراتيجيات ترجمة الاعلانات. تستخدم الدراسة المنهج الوصفي التحليلي من خلال استبيان تمت ترجمته من قبل 6 من طلبة الماجستير. وبالاستناد على نتائج هذه الدراسة، توصي بأن يكون لدى مترجمي الاعلانات فهم جيد بالنصوص الاعلانية مع الاخذ بعين الاعتبار العناصر الثقافية واللغوية. تتكون هذه الدراسة من ثمان أجزاء؛ يمثل الجزء الاول مقدمة عن هذه الدراسة؛ في حين يستعرض الجزء الثاني مفهوم الترجمة والتكيف في الاعلانات؛ بينما يناقش الجزء الثالث مفهوم الاعلانات؛ وكرس الجزء الرابع من هذه الدراسة لأسباب وانواع التكيف؛ بينما يناقش الجزء الخامس مفهوم الترجمة الابداعية؛ اما

الجزء السادس خصص لشرح الاستراتيجيات المتبعة في ترجمة الاعلانات؛ وكرس الجزء السابع من الدراسة للتحليل؛ في حين يقدم الجزء الثامن المناقشة والنتائج.
الكلمات الدالة: التكيف، الاعلانات، استراتيجيات، الترجمة الإبداعية

1.INTRODUCTION

Despite the translation of Ads having an important part in translation and playing a vital role in marketing products, there are few researches assigned to this topic. This topic has not been the interest of scholars in translation theory for many years. Munday (2008: 210). As cited in Kahina (2018: 1) Leonardi and Khoutyz (2009) describe the rendering of advertisement as a “negotiation process” that means decisions are made that have to be negotiated between the advertiser and the translator. Ho (2008) expresses that the translation of an advertisement is not a simple task and the translator should have enough awareness. In translating advertisement texts as with many texts, the translator should take into consideration the cultural orientation of the reader.

Advertisement is taken into account as one of the modes that intend to promote the interest of a group of people and to get the attention of others for some marketing purposes. Advertisements can be categorized as belonging to operative text since they look to get the attention of the audience and to make them react actively. It requires influencing, communicating and impacting consumers. Therefore, the need to translate advertising into many languages is important. In rendering text, the translator can select many strategies to render the advertiser’s message clearly and successfully. Adaptation is taken into consideration one of these strategies is implemented by translators to render the purpose of the message in an appropriate way. Souria and Kahina (2018: 1).

2. CONCEPT OF TRANSLATION AND ADAPTATION

Translation, according to Nida (1964: 14), is "the interpretation of verbal signs of one language utilizing verbal signs of another." Translation, according to Catford (1965: cited in Zouba'a (2024: 74), is "the process of substituting a text in one language for a text in another." Translation is therefore regarded as an operation carried out on languages. Building on the idea of equivalency, Catford defines translation as the process of substituting text in one language with equivalent text in another. The art of translation, according to Newmark (1981: 7), is "the endeavor to substitute a written statement or message in one language with the same statement or message in another message. Many scholars and translation theorists introduce different definitions of adaptation. According to Vinay and Darbelnet (1995: 39) state that the “adaptation is extreme limit of translation”. It is used by the translator when a specific meaning in the original language doesn’t have an equivalent in the target language as in Shakespeare’s

sonnet “Shall I compare thee ‘summer’s day’ thou art more lovely and temperate”. The picture used in the first line of Shakespeare’s sonnet is to describe the summer’s day and how it is a lovely day, but if we render it will not be familiar in some cultures especially in the Arab world because this month is often hot. In this case, it is not familiar to refer to beauty by using the word صيف. Many translators rendered this sonnet in many ways; Yowell Aziz rendered it as: أشبهك بيوم ربيع جميل, Muhammed Anani rendered it as: صفاء المصيف and Abdulrahman Al-sayed rendered it as: هل انتِ فصل بحسن بدا

British scholar Newmark (1988, cited in Issa 2024: 1417) defines adaptation as the “freest translation”. This procedure mainly used in poetry, plays and plots are usually preserved. He points out that adaptation is a free process of translation that involves the conveyance of not only the message of the source language (henceforth SL) to the target language but also the culture in both languages.

Mona Baker (1998: 7) states that adaptation is a “set of translative actions which result in a text that is not familiar as a translation but it nevertheless recognized as representing a source text of about same length.

3.1. Concept of Advertisements

Advertisements, according to the online version of the Cambridge Dictionary, are any image, short film, song, etc. that attempts to persuade viewers to purchase a good or service, or it can be a text that informs viewers about a job. Cambridge Dictionary cited in Souria and Kahina.(2018: 10).

Collins online dictionary version defines an advertisement as "an announcement in a newspaper, on television, or a poster about something such as a product, an event, or a job."(Ibid)

Advertisements are defined as "a notice or an announcement in a public medium promoting a product, service, or event, or publishing a job vacancy" by the Oxford Online Dictionary. To advertise is to make a statement catching attention to a particular issue. (Ibid)

To put it simply these definitions, advertising is defined as the activity of attracting people's attention to a product or business. It is any paid form of non-personal presentation of ideas, goods, or services by a specific sponsor. This means the advertiser pays for media time and space. He uses mediated forms of communication, i.e. media, so it is not a face-to-face interaction between the advertiser and consumer. (Ibid)

3.2. Language of Advertisements

Holmes (2005: 107) states that the language used in advertisements differs from that used in our daily conversations. It means that we may think that language is the same, if we pay more attention to the use of language in advertisements, we will see that it has distinct characteristics and is still concise as well as precise despite being created quickly. The language of an advertisement is described as a “functional dialect”. That means the language used in advertisements is intended to attract and convey; for this reason, since time and space are paid for in advertisements, advertisers select meaningful words and discuss them for hours. So advertisers have to choose which kind of words they should include in their Ads.

Advertisers always attempt to utilize the same language as their target market, but they fail because people use language spontaneously. However, the one used by advertisers has been planned and discussed. Advertisers select their words based on the time and space of the advertisements. Some linguists argue that such behavior is understood as a separate semiotic system from language, but this is insufficient. First, the two modes of meaning are not distinct. Paralanguage interacts with language and sometimes outweighs it. (Cook, 2001: 71). That is to say, it is obvious that using written or spoken language alone in advertisements is insufficient to attract the target audiences' attention and effectively convey the advertisement's message. As a result, to support the message of their advertisements, marketers frequently employ non-verbal factors like capitalized or utilized characters, distinct font colors, seize letters, etc. These elements stand out and draw attention. Advertisers frequently employ speech intonation and musical sequences in screen and broadcast advertisements to draw attention to the audio and visual components. Not to be overlooked is prosody, which is regarded as a crucial component of paralanguage. It has consonance, assonance, rhyme, and rhythm. (Ibid)

3.3. The Relationship Between Advertisements and Culture

People are part of various cultures that are linked to their society or community. This explains why people from the same region often share similar values, beliefs, habits, rituals and traditions, all these aspects together are known by culture. The connection between media and culture is both tight and undeniable; cultural elements consistently serve as a foundation for the content found in media. Because of this, advertisements are very important in the media and must be appropriate for the audience's culture. If they are not, they cannot be understood and it is even unacceptable. So that people to whom the advertisement of the product is directed will not be affronted by a choking message. This adjustment includes elements of the language, beliefs, situation, values, text type, etc...(Gill, 2013, cited in Beddiaf, 2018: 14)

3.4. Characteristics of Advertisements Texts

3.4.1. Simplicity

Customers have limited information acceptance and are easily frustrated by incomprehensible expressions. Concise language, particularly simple sentences, is used to quickly capture the attention of consumers and implant product information in their minds. (Zheng, 2024: 297)

3.4.2. Inducement

Using a single sentence to describe the product's characteristics is insufficient. To get consumers to purchase, the language of ads must also be inducing and able to "persuade" consumers to consume inadvertently. (Ibid)

3.4.3. Creativity

Some advertisements intentionally misspell words to make the product more appealing and stand out from a large number of competing products. (Ibid)

3.5. The Impact of Culture on Advertising Translation

Culture plays a significant role in shaping how advertising is translated. Various aspects such as cultural associations, meanings, emotive language, metaphors and idioms, the tension between relativism and universality, values and beliefs, social hierarchies, audience viewpoints, linguistic variations, and the effects of globalization all impact the translation process.

These elements underscore the necessity for careful reconfiguration of ideas and symbols while grasping emotional expressions unique to different cultures. It also involves reinterpreting metaphors and idioms, finding a balance between cultural specificity and universal appeal, recognizing the importance of core values and beliefs, adjusting tone to foster rapport with diverse audiences, accounting for varying perspectives, considering language nuances deeply, and harmonizing local significance with broader global brand perceptions. A strong cultural awareness is essential for translators involved in advertising to forge genuine connections with varied audiences worldwide since culture profoundly influences interpretations as well as informs message-creation strategies. (Guerrou and Berrekbia. 2023: 22)

3.6. Difficulties in Translating Advertising

An effective advertisement should fulfill four key functions to capture the attention, interest, desire, and action of its audience. These essential roles must be preserved in the target text. When translating advertisements, a translator may face challenges in crafting a successful Ad that resonates with the intended audience. The language used in advertising differs from everyday discourse and possesses its unique style; such challenges arise at the linguistic level concerning style, grammar, terminology, and rhetorical techniques. For example, when working with rhyme, a translator is expected to create a rhyming counterpart in the target language grounded on their expertise and proficiency.

In discussing translation issues, Nida (1964) emphasizes both linguistic and cultural discrepancies between source and target languages as equally significant. In Arabic culture specifically, displaying any part of a woman's body aside from her face is viewed unfavorably; moreover, references suggesting romantic relationships between men and women are avoided altogether in advertising contexts. Thus, necessitating translation becomes crucial, it enables products ads to connect effectively with broader audiences. However, translating advertisements extends beyond merely finding equivalent terms; it requires ensuring cultural acceptability as well. This highlights how “culture,” along with advertising and translation processes are interlinked and mutually dependent. (Al-Agha, 2006, cited in Abusnaina, 2017: 38)

4. CONDITION OF ADAPTATION

Despite the link between adaptation and culture, many reasons and factors lead to the adaptation between languages to get more advantages with the target language culture that is familiar and suitable for the reader. The conditions are:

1.Cross codes breakdown: It applies when there is no lexical or any type of equivalent in TL culture. This type is required mainly in metalanguage.

2-Situational adequacy: it uses when the SL doesn't correspond the lexical equivalent in the TL.

3-Historical factors: This type of adaptation is different from others because it is used only in specific eras such as the examples in Shakespearean's sonnet adopted mannerly. Also, Shakespeare's writings are changed according to the English native speaker and their culture and traditions such as:

Rough winds do shake the darling buds of May. (Sonnet: 18)

مهما جنت منك الشمس بحرها، بشورها هي لن تنال فتيلًا. (Bakri Azaam)

4- Commercial factors: Advertising is an important type that leads to adaptation. Great success is not achieved for products without adaptation such as the 'Pajero car' a Japanese vehicle, this car made great success in Argentina when its name was adapted to "Montana". (Baker and Saldanha, 2009: 5)

5-Physical disabilities: Since it is extremely difficult for them to read subtitles in their language, the translator adapts to local signs in the form of subtitles that likely have a closed caption as well and provide information of any value sound. The translator may also adapt about physical disabilities, such as the hard of hearing "HOH" الصم". (Ibid)

They say these conditions could lead us to two essential types of adaptation. (Baker and Saldanha, 2009: 5)

1-Local Adaptation: Local adaptation is the act that the translators use by adapting services, products and contents to match the culture and linguistics of a specific culture. For Baker and Saldanha this type of adaptation involves mainly advertising to facilitate the purchasing of the products for example:



Here, the translator involves rendering this Ad to a local language (Saudi accent) and customizing it for a specific market or addressee.

2.Global Adaptation: This type involves selecting factors that extend beyond the original text, leading to a broader revision. It can be applied comprehensively to the entire text. The choice to implement this form of adaptation may come from the translator or could be influenced by external pressures. In such cases, global adaptation incorporates a general approach aimed at rebuilding the intended function or effect of the source material. The

translator must adopt a systematic method, potentially sacrificing formal elements and even some semantic meanings to maintain the original function. (Ibid)

4.1. Types of Adaptation

Assaqaf (2013: 783) propounds three types of Adaptation:

4.1.1. Collocation Adaptation

This kind of adaptation is described as the systematic use of words with each other to highlight the problems with the words together. For example, prepositions often go with particular verbs, or some verbs and nouns can be joined together.

Collocation adaptation is considered one of the hard subjects that students encounter in studying any language since it is impossible to guess the cause of a particular collocation. One of the challenges faced by translators is that normal dictionaries do not explain collocation. For example



Here, the translator uses the adaptation mode to render this collocation (strong tea). (شاي قوي), it doesn't belong to any Arabic linguistic system. Therefore, he customizes this collocation into (شاي ثقيل) (ثقیل).

4.1.2. Cultural Adaptation

Either the source culture or the target culture is taken into consideration when translating. Therefore, translations contain hints about real global cultural connections. When any material is translated from one language into another, the interpreter and translator need to consider the reader's culture. Adaptation is the technique available to make the translation appropriate for the local culture. This example illustrates the diversity between Arabic and English culture. Are you drunk? → هل فقدت عقلك؟

4.1.3. Literary Adaptation

This type of adaptation is applied to performance, rhyme, and narration translation. Due to cultural differences, different literary genres are translated through adaptation. The poetry is considered to

be challenging to translate, mostly because of cultural differences. Although all translation scholars contend that translating poetry is impossible, adaptation helps solve this issue. For example: Othello → عطيّل

5. TRANSCREATION

In the field of translation studies, transcreation is still a relatively new term, and as Stankovic (2018: 4) states, "people are still in the process of accepting the whole concept." Define what transcreation is and when it is used as a first step toward acceptance. The term "transcreation" was first used by the Indian poet and scholar Purushottama Lal, who used it to refer to the process of translating a text's main ideas into another language. According to Pederson (2014: 62), transcreation is more than just translation; it's a means of guaranteeing that the source message is appropriately conveyed in the target language, which may necessitate alterations to the text's linguistic and cultural elements. According to Carreira (2022: 501) and Katan (2014: 17), transcreation is "a way for the language solutions, such as localization and copywriting" and "a form of hybridization of different existing creative practice," respectively. According to Gaballo (2012: 99), cultural adaptation is already a crucial component of what translators' view as "good translation," meaning that all translators are transcreators.

6. STRATEGIES OF TRANSLATING ADVERTISING

Arens and Bovee (2002:32) offer four basic rules to follow when translating advertisements:

- "The translator must be an effective copywriter. It is not enough to merely rewrite the ads in a foreign language.
- "The translator must understand the product, its features and its market.
- "The translator should translate into their native tongue and live in the country where the advert is to appear.
- "The advertiser should give the translator easily translatable English Language, without double meaning or idiomatic expressions."

Rewritten text: While there is a solid rationale behind these guidelines, they are primarily intended for translation commissioners rather than translation experts and are not consistently followed. The failure to adhere to these rules has prompted translation professionals to discuss their approaches and techniques in translating advertisements, which can benefit other translators within this specific domain. When tackling an advertisement for translation, Nord (2015: 20) emphasizes that a translator "must consider the context of the translation elements and how they affect the methods of transfer that need to be utilized." Essentially, a translator's initial responsibility is to conduct a thorough analysis of the linguistic and structural features of the source text that must be effectively conveyed in the target text. Additionally, depending on its intended purpose, a translator may employ various strategies when translating adverts. These strategies include adaptation, standardization, paraphrasing, expansion, reduction, modulation, substitution, borrowing and calque translations as well as literal translations and omission. (kuseu and unlu 2015: 48)

6.1. Cultural Adaptation

Advertisers frequently try to adjust to the demographics of the target culture, such as age and gender, as well as psychographics, such as values, attitudes, and lifestyle, to influence consumers to buy a product or gadget. Adaptation of values is thought to be the most significant of all the traits listed. Values are "people's guiding principles in life, affecting their attitudes, intentions, and behavior," according to Hornikx and O'keefe (2009: 40). According to the research introduced by Hornikx and O'keefe, an advertisement is likely to be successful to the degree that the advertiser's arguments align with the values of the potential customer. In that regard, adaptation enables businesses to customize their advertisements to each local culture's requirements and preferences. Advertisements have no chance of being promoted or profitable if they offend their religiously influenced customers. Furthermore, a competent translator needs to understand the thought processes of the people in the cultures he is translating into and from. Such as: kick the heat, in Arabic we don't have (يركل الحر) it doesn't belong to the Arabic linguistic system, so here the translator customizes this expression into (ودع الحر).

6.2. Standardization

The standardization approach in marketing posits that there exist cultural similarities and comparable customer needs across the globe. One of the primary advantages of adopting a standardized strategy is that it allows for the creation of a unified plan for international markets, leading to both consistency with consumers and reduced costs. According to some scholars, successful organizations have shifted away from tailoring their products and advertising in favor of offering globally uniform items that are advanced, dependable, functional, and competitively priced. This concept starkly contrasts with adaptation strategies but certainly offers its own merits. Companies face a choice: either they can modify their goods, services, and advertisements to align with specific cultures or choose to standardize them by emphasizing universal preferences. Typically, standardized content retains its original language. Furthermore, promotional materials for various products often contain minimal or no text at all—relying primarily on music and visual elements to showcase their offerings effectively. (Ibid) For example: Coca cola كوكا كولا

6.3. Paraphrasing

Newmark (1988: 90) defines a paraphrase as an "amplification or explanation of the meaning of a segment of the text which is used in an 'anonymous' text when it is poorly written or has important implications and omissions". According to the Cambridge Online Dictionary, to paraphrase means "to repeat something spoken or written using different words, often in a humorous form in a simpler and shorter form that makes the original meaning clearer". In the context of advertising, advertisers often use some idiom, saying, proverb, or popular idea and paraphrase it to introduce their product/service. For example, Samsung ads:



مصدر: [/http://www.samsung.com/sa](http://www.samsung.com/sa)

Paraphrasing in translation requires a certain level of creativity since it includes taking old ideas and forming a new one from them. The people should connect the advertisement with the old saying or an idiom but also understand why it was used in this new context for selling the product or service. (Ibid)

6.4. Expansion and Reduction

These two procedures are usually used in poorly written texts and lead to a change in lexical and stylistic aspects. Expansion refers to the case where the translator exceeds the number of words of the source language text in translation. Expansion procedure also happens when the translator tries to shift from the implicit meaning to the explicit meaning and offers an explanation or more words than in the original. For instance, 'Clear vein cream'. " كريم منقي ومعالج احمرار البشرة والشعيرات ". "الدموية". The literal translation of this product's ad as كريم تنفية الوريد is not suitable for the Arabic addressee because she/he may understand how to use this cream since it is used externally the Arabic translator added an explanation and more words than exist in the original text.

In the reduction procedure, the translator will reduce the number of elements from the original text. This procedure should respect the principle of relevance. That is, the translator ought to make sure that no important information is omitted in the translation. (Zakhir, 2008)

6.5. Modulation

For Vinay and Darbelnet (1995: cited in Al-Jubori (2022: 127), modulation is a change in the point of view. It happens when the message in SL is reproduced in conformity with the current norms of TL. Vinay and Darblnet give this procedure more attention as a touchstone for professional translators.

According to Bosco (2015), modulation consists of using a phrase that is different in the source and target languages to convey the same idea. It is a translation method consisting of throwing a different light on or looking from a different angle at, the lines to be rendered, to appear more natural in the target language. Such as:

Son, you are not a kid anymore ← يا بني لقد أصبحت رجلاً

6.6. Substitution

Owji (2013) explains that the strategy of substitution involves replacing a culture-specific item or expression with a target language item considering its impact on the target reader. This strategy makes the rendered text more natural, more understandable and more familiar to the target reader. The translator's decision to use this strategy will depend on the degree to which the translator is given a license by those who commission the translation and the purpose of the translation. Such as: Good morning → صباح الخير

6.7. Borrowing and Calque

According to Vinay and Darbelnet (1995: 32), borrowing is to introduce the flavor of the original language into a translation, i.e. translator can directly import a foreign word in its original form and meaning from another language. Guerra (2012: 8) states that borrowing means taking a word or expression straight from another language, without translation. For example, Pizza → بيتزا

Vinay and Darbelnet (1995, cited in Safi (2022: 947) mention that calque is a literal translation at the phrase level. This procedure can be noticed when a language borrows a phrase from another language but then translates in literal mode each of parts. For example: Black market → السوق السوداء

6.8. Literal translation

According to Newmark, the literal translation is “the first step in translation, and a good translator abandons a literal version only when it is inexact or, in the case of a vocative or informative text, badly written”. When a translator uses this strategy, he or she must pay attention to the whole context of the text, and not just translate word word for word. (Obeidat, 2015: 73)

It is a word-for-word translation and the meaning of the word is derived directly from the dictionary which takes into consideration the Target Language (henceforth TL) grammar and word order. El-Farhaty (2015, cited in Safi (2022:949) points out that the literal translation procedure is approximately unachievable between two different languages English and Arabic that do not have the same structure and culture such as:



<https://www.youtube.com/channel/UCWhT04vnj8BzKaQad7hYNw>: المصدر

6.9. Omission

Omission or deletion is a translation technique that involves removing words that do not have equivalents in the target language. This process, which occurs frequently when translating texts from English into Arabic, could be the result of cultural differences between the SL and TL. Using this method, the translator removes words from the target language (TL) that have no equivalents. Because semantic units are incomprehensible, translators often abandon large portions of the message in (SL) when using this tactic. (Ibrahim, 2003 cited in Alrashidi (2023: 214). Such as: sheer luxury → الرخاء

7. DATA ANALYSIS

1.SL Text: Super saving... super offer.

TL Texts:

1-توفير أكثر وعروض مغرية.

2-عروض كبيرة توفير هائل.

3-عروض خيالية... توفير خيالي.

4-عروض هائلة ومغرية اغتنم الفرصة.

5-توفير هائل وعروض أروع.

6-تنزيلات هائلة.

Discussion:

In this scrutiny, we can notice that translators 1,2, and 4 render this expression by using the paraphrasing strategy and repeat this expression and make it more familiar to the addressee. Translator 3 has not achieved any of the strategies when he renders this expression due to the use of a foreign word (توفير خيالي) which does not belong to the Arabic linguistic system. Translator 5 uses the expansion and reduction strategy when he renders this expression and adds (اغتنم الفرصة) which does not exist in the source text but here, he tries to shift from implicit meaning to the explicit meaning, and offers an explanation or more words than in the source text. Translator 6 uses the deletion strategy by deleting some of this expression and rendering it into (تنزيلات هائلة). For more details, see the following table.

| Strategies | Adaptation | Standardization | Paraphrasing | Expansion and Reduction | Modulation | Substitution | Borrowing and Calque | Literal Translation | Omission |
|------------|------------|-----------------|--------------|-------------------------|------------|--------------|----------------------|---------------------|----------|
| Tra.1 | - | - | + | - | - | - | - | - | - |
| Tra.2 | - | - | + | - | - | - | - | - | - |
| Tra.3 | - | - | - | - | - | - | - | - | - |
| Tra.4 | - | - | + | - | - | - | - | - | - |
| Tra.5 | - | - | - | + | - | - | - | - | - |

| Strategies | Adaptation | Standardization | Paraphrasing | Expansion and Reduction | Modulation | Substitution | Borrowing and Calque | Literal Translation | Omission |
|------------|------------|-----------------|--------------|-------------------------|------------|--------------|----------------------|---------------------|----------|
| Tra.1 | - | - | - | - | - | - | - | + | - |
| Tra.2 | - | - | - | - | - | + | - | - | - |
| Tra.3 | - | - | - | - | - | - | - | + | - |
| Tra.4 | - | - | - | + | - | - | - | - | - |
| Tra.5 | - | - | - | - | - | - | - | - | + |
| Tra.6 | - | - | + | - | - | - | - | - | - |

3.SL: With cola: Thirst asks... nothing more. (Cola ads)

TL Texts:

1-مع كولا العطش يطلب لا شيء أكثر.

2-مع كولا يسأل عنه العطش لا أكثر.

3-مع كولا العطش لا يتطلب أكثر.

4-وداعاً للعطش مع كولا.

5-مع كولا لا عطش بعد اليوم.

Discussion:

In this sample, we can notice that three out six of the translators have rendered this sample literally by using a literal translation strategy. Translators 1,2 and 3 render this sample by utilizing the literal translation strategy. Translator 4 renders this sample by using a modulation strategy by changing the point of view from negative to affirmative. Translator 5 renders this sample by adopting an expansion and reduction strategy by adding the word (بعد اليوم) which does not exist in the original text. Translator 5 uses an omission strategy in rendering this sample. He abandons some units of this expression as (cola) and (thirst). See the table below:

| Strategies | Adaptation | Standardization | Paraphrasing | Expansion and Reduction | Modulation | Substitution | Borrowing and Calque | Literal Translation | Omission |
|------------|------------|-----------------|--------------|-------------------------|------------|--------------|----------------------|---------------------|----------|
| Tra.1 | - | - | - | - | - | - | - | + | - |
| Tra.2 | - | - | - | - | - | - | - | + | - |
| Tra.3 | - | - | - | - | - | - | - | + | - |
| Tra.4 | - | - | - | - | + | - | - | - | - |
| Tra.5 | - | - | - | + | - | - | - | - | - |

| | | | | | | | | | |
|-------|---|---|---|---|---|---|---|---|---|
| Tra.6 | - | - | - | - | - | - | - | - | + |
|-------|---|---|---|---|---|---|---|---|---|

4.SL: With Sprite... kick the heat enjoy the cool. (Sprite Ads)

TL Texts:

1-مع سبرايت تخلص من الحرارة وأستمتع بالبرودة.

2-مع سبرايت ودع الحر واستمتع بالانتعاش.

3-مع سبرايت أنسى الحرارة وأستمتع بالانتعاش.

4-مع سبرايت تخلص من الحرارة وأستمتع بالانتعاش.

5-مع سبرايت تخلص من حر الصيف.

6-أنسى الحر مع سبرايت.

Discussion:

If we look closely at the rendering of Translators 1,4 and 5 we will find that they render this expression literally but mistranslate these words by transferring (kick the heat) as (تخلص من الحرارة), it does not belong to any Arabic linguistic system. Translators 2 and 3 use the adaptation strategy by rendering this advertising expression (kick the heat) as (ودع الحر)، (أنسى الحرارة). The translator abandons large units of this expression by using the omission strategy in conveying this expression from English into Arabic. See the table below:

| | | | | | | | | | |
|------------|------------|-----------------|--------------|-------------------------|------------|--------------|----------------------|---------------------|----------|
| Strategies | Adaptation | Standardization | Paraphrasing | Expansion and Reduction | Modulation | Substitution | Borrowing and Calque | Literal Translation | Omission |
|------------|------------|-----------------|--------------|-------------------------|------------|--------------|----------------------|---------------------|----------|

| | | | | | | | | | |
|-------|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | |
| Tra.1 | - | - | - | - | - | - | - | + | - |
| Tra.2 | + | - | - | - | - | - | - | - | - |
| Tra.3 | + | - | - | - | - | - | - | - | - |
| Tra.4 | - | - | - | - | - | - | - | + | - |
| Tra.5 | - | - | - | - | - | - | - | + | - |
| Tra.6 | - | - | - | - | - | - | - | - | + |

5.SL: With Lipton dive into the taste. (Lipton Ads)

TL Texts:

1-مع ليبتون غوص في عالم النكهة.

2-مع ليبتون غوص نحو المذاق.

3-مع ليبتون أغطس بالطعم.

4-مع شاي ليبتون أستمتع بالمذاق الفاخر.

5-مع ليبتون أستمتع بطعم الشاي.

6-مع ليبتون غوص بالنكهة.

Discussion:

In this sample, we can notice that translators 1, 2,3, and 6 translate this advertising expression literally by utilizing the literal translation strategy. Translator 4 and 5 render this advertising expression (dive into the taste) into (أستمتع بالطعم) ، (أستمتع بالمذاق) by adopting the adaptation strategy. For more details, see the table below:

| Strategies | Adaptation | Standardization | Paraphrasing | Expansion and Reduction | Modulation | Substitution | Borrowing and Calque | Literal Translation | Omission |
|------------|------------|-----------------|--------------|-------------------------|------------|--------------|----------------------|---------------------|----------|
| Tra.1 | - | - | - | - | - | - | - | + | - |
| Tra.2 | - | - | - | - | - | - | - | + | - |
| Tra.3 | - | - | - | - | - | - | - | + | - |
| Tra.4 | + | - | - | - | - | - | - | - | - |
| Tra.5 | + | - | - | - | - | - | - | - | - |
| Tra.6 | - | - | - | - | - | - | - | + | - |

8. Discussion of Findings

This work is an attempt to study the translation and adaptation of advertising expressions from English into Arabic. It has found that the differences between languages and cultures make the translator's task more difficult than it appears. Translating these advertising expressions literally can be unacceptable in many situations because of the linguistic and cultural boundaries, which requires a suitable way to render such expressions for the foreign addressee.

After the analysis we have tackled in this practical part, we can declare it correct for all the results we got relying upon our analysis:

-Theorists have not discussed the role of adaptation in advertisement enough, even if it plays a crucial role in the message content in the target text (TT).

-Translation should not be taken to mean the translation of words from the source language into the target language that is a word for word or a phrase for a phrase or clause for clause. This

translation mode may not be suitable and sometimes it leads to absolute nonsense, particularly when we translate advertising expressions. The figure below shows the percentage of using the strategies by translators.

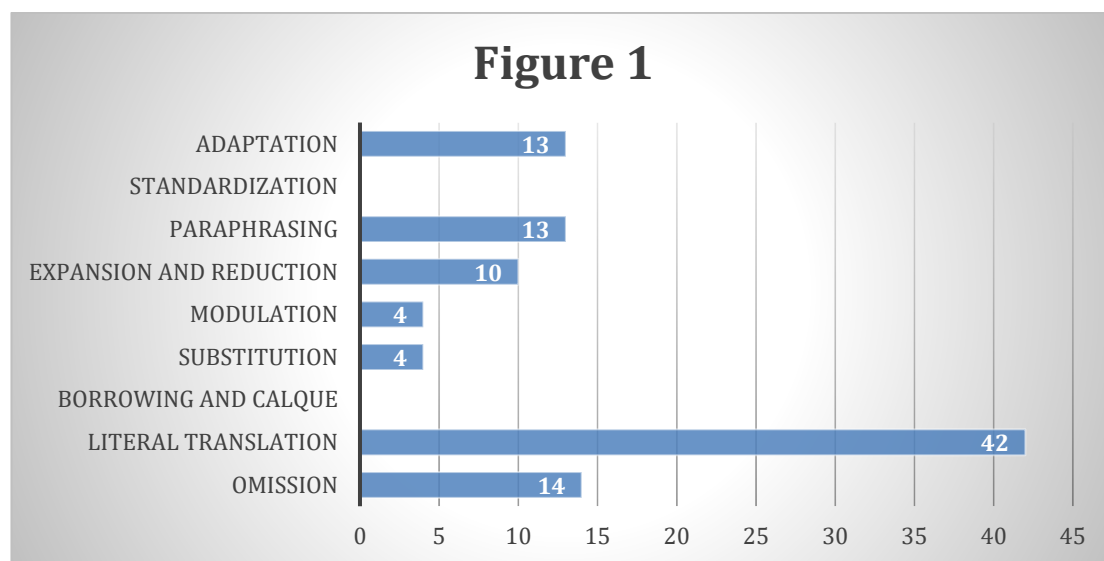


Figure (1): The Use of Strategies in Translation

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