

Phonological Problems of Translating English Advertisements into Arabic

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Abstract

An advertisement is a form of communication intended to promote the sale of a product or service, influence public opinion, gain political support, or to elicit some other response. It consists of various type, including style, target audience, geographic scope, medium, or purpose. An advertisement should catch a person's attention and quickly create a memorable impression. The main aim of the present paper is to investigate the phonological problems of translating English international TV advertisements into Arabic. It deals with the most common and popular TV advertisements. The importance of such advertisements lies not in its information content rather than in the achievement of the desired impact on the receivers. When translating such ads, certain linguistic elements (especially the phonological aspects like rhyme, rhythm, alliteration, etc.) are necessary to duplicate the impact an ad has on the domestic market in the foreign exchange. To conclude, translating international TV advertisements is a challenge since they cannot be translated 100% successfully without a loss in meaning or form. Since both English and Arabic belong to different language systems, it is difficult to maintain both form and sense which should have priority as it provides the message of the source language (SL) text and the translator should attempt to render form (particularly such sound devices as rhyme, rhythm, alliteration) as far as possible and be faithful to the SL message.

Keywords: adaptation, TV advertisement, form, phonological problems, translation

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1. Introduction

Generally, translation is a process that is concerned with the lexicon, grammatical structure, communicative situation, and cultural context of the source text, to determine its meaning. Then to reconstruct this meaning using the appropriate lexicon and grammatical structure of the target text and its cultural context (Larson, 1998, p.3). However, any analysis of an advertisement displays real problems, particularly with TV ads because on television, the movement of pictures, the playing of music and language all come in changing combinations of speech, song, and writing. Thus, the main aim of this paper is to examine the phonological problems of translating the source (English) language advertisements and target (Arabic) language of different well-known TV ads on the textual (esp. phonological devices) level as well as the visual level (Cook, 2001, p.42).

2. What is an Advertisement?

According to The New Encyclopedia Britannica, the purpose of advertising is to tell, influence, or persuade people to draw attention to something, to notify or to inform somebody about something. As defined by the Advertising Association of the UK, advertisements are messages paid for by those who send them and intend to inform or influence people who receive them.

Arens (2004, pp.6-8) states that the definition of advertising changes over time. For example, the nature of advertising was not pervasive before the advent of radio, TV, or the Internet. At that time, Albert Lasker (the father of advertising) defined it as "salesmanship in print, driven by a reason why" (Pp.6-8). However, advertising gives a functional definition nowadays, that is: "[T]he structured and composed non-personal communication of information, usually paid for and usually persuasive, about products (goods, services, and ideas) by identified sponsors through various media. [...]." Advertising is, first of all, a type of communication (Pp.6-8).

Rotzoll (1985) defines advertisements, "as discourse must first recognize as paid, non-personal communication forms used by identified sources through various media with persuasive intent." (p. 94).

On the other hand, Fairclough (1989) proposes that advertisements are 'one-way' discourses and are said to create "pseudo communication." They differ from 'two-way' discourses 'or 'genuine communication.' (p. 203).

However, Sihui (2009, p.26) provides a more recent and comprehensive definition of advertising, which is a means of "transporting the ways of life, customs, attitudes, mindsets, and values of one culture across time and space to another culture".

On the other hand, Cook (2001) adds that advertisements inform, persuade, remind, influence, and perhaps change opinions, emotions, and attitudes. In other words, he believes that ads do not only sell products but change society and make people buy things they do not want or need. Hence, ads can help create awareness, construct identities, and attitudes.

From the very beginning of its existence, advertising aimed to introduce and promote goods, events, and even people. As Dyer (1982) points out: Advertising has become more and more involved in the manipulation of social values and attitudes, and less concerned with the communication of essential information about goods and services. Besides, he equates advertising functions to those which usually religion and art fulfill; modern advertising operates on the same level as myths in the primitive societies, providing people with simple explanations that are supposed to guide their way of life and thinking.

3. Types of Advertisements

Nowadays, advertising reaches people through various forms of mass communication. They can be of different varieties, including personal contact, radio and TV commercials, outdoor sign advertisements, transportation posters, and print advertisements such as magazine, newspaper, or brochure advertisements. Trosborg (1997, p.119) and Bellman (1999) believe that all forms of advertisements may show similarities, but they are not the same. Each has the characteristics that make it different from others.

In today's world, advertising uses every possible media to get its message accomplished by television, print (newspapers, magazines, journals, etc.), radio, press, internet, direct selling, hoardings, mailers, contests, sponsorships, posters, clothes, events, colors, sounds, visuals and even people (endorsements).

According to Krčmařova (2008), "in the modern world of today it is almost impossible not to come across or not to be exposed to some form of advertising, should that be on television, billboards, radio, press, leaflets or other." Although advertisements can be of different types, TV advertisements have gained a vast support from marketers because they can directly enter into people's lives and can quickly grab their attention and interests. Figure (1) shows two main types of advertisements that selected from Vestergaard and Schroder (1992):

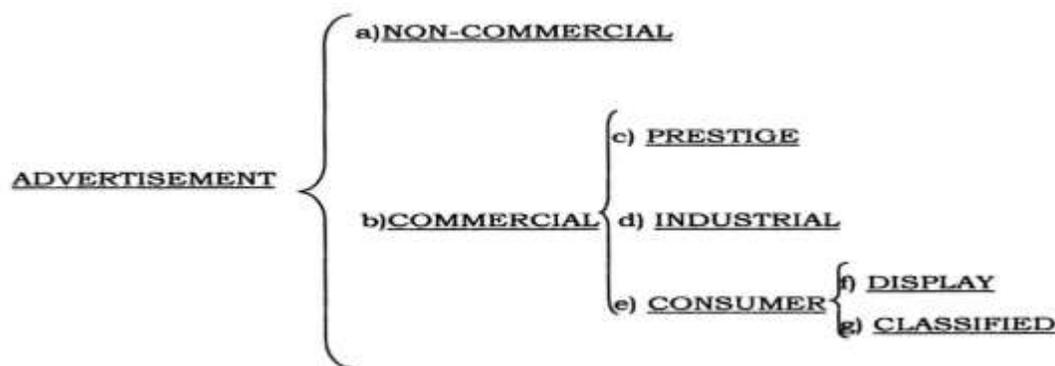


Figure 1. Types of advertisements adopted from Vestergaard and Schroder (1992)

Advertising's projected distribution for 2017 was 40.4% on TV, 33.3% on digital, 9% on newspapers, 6.9% on magazines, 5.8% on outdoor, and 4.3% on radio. Internationally, the most significant ("big four") advertising-agency groups are Interpublic, Omnicom, Publicis, and WPP.

This paper is concerned with only international TV English advertisements that appear on different international satellite channels, which seem very common and prevalent among the different audiences.

4. Translating Advertisements

One main problem of advertising is the proper translation. Smith and Klein (1997, p. 175) argue that translating advertisements is not an easy task. The rendering of some advertisements should not be literal but rather than an adapted text. To achieve adaptation, translators should have a general understanding of the source text to determine its function and to have a similar effect on the receiving market. In other words, adaptation sometimes can be the only way to make sure that the translation fits into the target culture situation (Nord, 1993, p. 60). Thus, translators should aim at producing a compelling text to sell the advertised version in the target culture.

Furthermore, De Mooij (2004) believes that "Translating advertisements is like painting the tip of an iceberg. What you see are the words, but there is much behind the words that must be understood to transfer advertisements from one culture to another." (p.115)

Therefore, Arens and Boveè suggest four basic rules that the translator should follow when translating advertisements:

1. The translator must be an effective copywriter. It is not enough for the advertisers to have their ads only rendered into the target language (TL).
2. The translator must have an understanding of the product, its features, and its market.
3. The translators should translate into their native language. Moreover, the translators should be residents of the target country to ensure the correct use of idiomatic phrases, of obeying culture and social attitudes.
4. The original text of the advertisement should be easy to translate. In other words, the text should not be ambiguous or contain idiomatic expressions. (1994, pp.271-272)

To sum up, the translation of advertisements is considered a decision - making process where the translator has to judge every single word and to think of the best way to translate it. As far as phonological problems are concerned, they are limited to some types of texts such as literature, especially poetry, and advertising. According to Ghazala, phonological issues are due to both sound and lexis (word) or grammar and style (1995). They are mainly concerned with sounds. They occur when the translator ignores how to transmit a particular sound, keeping the same meaning, into an appropriate equivalent in the TL.

Examples and description of the most commonly used phonological devices of English TV commercials are as follows :

4.1 Rhyme

One of the dominant sound techniques in English advertisements is a rhyme, which is one of the best methods in advertising. According to Cuddon (1999), verse is “the formalized consonance of syllables” (p.750), i.e., the correspondence of sound between words or endings of words, mainly when these used at the end of lines of poetry. For example, “Be a woman for a cause not for applause” (Baileys Irish Cream).

4.2 Rhythm

Rhythm is “the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables” (Cuddon, 1999, p.753). According to Leech (1972), Vasiloaia (2009), and Cook (1996), rhythm perceived on a subconscious level without noticing it. The regularity of rhythm, which is called meter, also contributes to the attraction of rhythm. There are different types of metrical feet, and the most many meters are the iamb (an unstressed syllable followed by a stressed syllable), the trochee (a stressed syllable followed by an unstressed), and the dactyl (a stressed syllable followed by two unstressed).

4.3 Alliteration

Alliteration is “a figure of speech in which consonants, especially at the beginning of words or stressed syllables, are repeated” (Cuddon, p. 22). For example, **Passion for Perfection** - /p/, /ʃ/ (Russian Standard vodka). It is a powerful rhetorical device used by poets and also by the masterful media and advertisers. The careful use of alliteration for crafted product names, slogans can stick in the heads easily due to having musical rhythm.

4.5 Assonance

Assonance, “sometimes called ‘vocalic rhyme,’ consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony” (Cuddon, 1999, p.56). For example, there is no V in ‘Wodka’ authentic vodka from Poland is called ‘wodka’ - /v/ (Vodka Wyborowa).

4.6 Consonance

According to Cuddon (1999, p.176), consonance is “the close repetition of identical consonant sounds before and after different vowels.”

4.7 Music

Music has power and might be the even stronger influence of language itself. Cook (1996) believes that "Music described as ‘syntax without semantics.’ Furthermore, he argues:

Although music may have no semantics, in the sense of making, reference to the world in a way which understood in the similar way by all members of a community, it does have, as a language also has, connotations." (p.44)

For a particular individual or a group, a particular piece of music could evoke a specific mood, or might be associated with quite specific places, events, and images. Such connotations are vague as well as variable. Reactions will vary not only among social groups, but also among individuals.

In the Arab world, advertisers depend to no small extent on music. They borrow the music of other well-known songs to achieve their aim, which is to remind the audience of something they are familiar with. In so doing, they guarantee that consumers will interact with the song, and the name of the product successfully remembered as a part of the song. This intertextual operation in Arabic advertisements seems to be more successful than written ads.

According to Toressi (2010), "the main concern in this field should be whether the target text works, i.e., fulfill the purpose for which intended in the TL, culture, community, and context" (as cited in Focam (2012, p.52). In other words, the translated advertisement aims to produce a result that is as effective as the SL text. Thus, it is not essential if the contents and the messages were changed as long as they suit the target audiences' culture and ideologies.

5. Data Analysis and Discussion

The selected data obtained with the help of search engines (YouTube). The complete corpus of the analyzed advertisements is available in the Appendix. Five different international TV advertisements selected and examined by comparing the utterances in both the SL (English) text and the TL (Arabic) text in terms of the phonological elements (rhyme alliteration, assonance ...etc.).

To make the advertisements more noticeable and memorable, advertisers play with the sounds within the utterance to create euphony. The occurrence of alliteration and assonance attributed to the principal goal of advertising, which is to make a product become a household name. Surprisingly, rhyme demonstrates low occurrence in the analyzed TV advertisements. Table (1) displays the selected five English TV advertisements with their Arabic versions.

Table 1. Information about versions of the source and target advertisements

Selected Data			Duration	Source	Actors
(1)	Fair & Lovely Advertisement	(ST) Fair & Lovely Advanced Multi Vitamin\ (English)	0.00.22 sec.	You Tube 10,138 vs	One Actress
		(TT) اعلان فير اند لفي ادفانست (ملتي فيتامين عربي/ لبناني)	0..0030 sec.	You Tube 305,138	One Actress
(2)	Vanish Gold Advertisement	(ST) Vanish Gold Trust Pink , Forget Stains Vanish UK	0..0040 sec.	You Tube 915,384	One Actress

		(TT1) اعلان بودرة فانيش اوكسي اكشن (عربي)	0.00.45 sec.	You Tube 1,620	One Actor
		(TT2) اعلان بودرة فانيش اوكسي اكشن (عربي/مصري)	0.00.45sec	You Tube 149	One Actor
(3)	Excellence Crème World's No.1 Hair Color Advertisement	(ST) Excellence Crème World's No.1 Hair Color (English)	0.00.28 sec.	You Tube 15,965	One Actress: Aishwarya
		(TT) اعلان الجديد من لوريل باريس (عربي /خليجي)	0.00.30 sec.	You Tube 10,781	One Actress: اروى
(4)	New Extreme Pizza Hut from Pizza Hut Advertisement	(ST) New Extreme Pizza Hut from Pizza Hut (English)	0.00.30 sec.	You Tube	Four people: Two young actors and two young actress
		(TT1) بيتزا اكستريم الجديدة من بيتزا هت (عربي /لبناني)	0.00.30 sec.	You Tube 1,645,196	اربعة اشخاص : ممثلان اثنان شبان وممثلتان اثنتان شابتان
		(TT2) بيتزا اكستريم الجديدة (عربي)	0.00.20 sec.	188,072	خمسة اشخاص ثلاث ممثلون شبان وممثلتان اثنتان شابتان
(5)	Sensodyne Toothpaste Advertisement	(TT1) Are My Teeth Sensitive – Sensodyn (English)	0.00.31 sec.	You Tube 984,315	Dr. Janice Pronstroller Dentist ,Los Angeles ,CA
		(TT2) ماهي حساسية الاسنان؟ (عربي /مصري)	0.00.20 sec.	You Tube 7,464	د. ميريام عماد من مصر

These five advertisements analyzed in terms of the phonological elements, and then by comparing the ST with the TT, the strategies adopted in translating them identified. However, several changes encountered when these English advertisements rendered into Arabic.

Rodriguez (2008) states:

The oral and visual nature of TV advertisements demands greater efforts from translators, who have to transfer the content and the effects of an audiovisual source text into a new text in the target language and for a target audience. (p.86)

To begin with, messages in international TV advertisements used to promote products to grab the audiences' interests and attractions. These messages could be shown in different ways, i.e., by using words and pictures. When translating these messages, some of them change because of the disparity of both ST culture and target text (TT) culture. Therefore, translators who are unfamiliar with some messages in the ST culture cannot deliver them to the TT culture.

Sample (1) Fair and Lovely Advanced Multivitamin Advertisement (Spoken Part)

ST (English) version	TT (Arabic /Lebanese accent) version
1. How do you get the best fairness ? Do you want to know?	كيف فيكي تحسلي على نضارة ولا أفضل ؟ بدك تعرفي ؟
2. The latest innovation to get the best fairness is laser light , presenting fair and lovely with light technology.	احدث ابتكار لأفضل نضارة هو ضوء الليزر، ومثل ما الضوء بيضوي كلشي ، رح يعضوي خلايا بشرتك
3. It's advanced multi between skin into your skin like laser light to brighten dark skin cells and gives glory and fairness .	جديد فير اند لفي مجموعة فيتامينات متطورة بتركيبه افضل ، اللي مثل ضوء الليزر لتفتيح خلايا البشرة الداكنة لتمحك نضارة مشرقة
4. So from now only fairness like laser light treatment.	ولهيك من اليوم النضارة بس مثل فعالية الليزر
5. Fair and lovely advanced multivitamin	جديد فير اند لفي مجموعة فيتامينات متطورة

Goddard (1998, p.78) claims that in real speech, we “tolerate repetition, and even need it to support our memories.” Moreover, repetition is another way used to catch people's attention.

Rhyme and repetition are used in sample (1) above to attract the audience’s attention and to make them memorable. The word ‘fairness’ is repeated four times in both the ST (English) version and TT (Arabic) version. Also, ‘laser light’ is repeated three times in ST (English) version, whereas it occurs twice in the TT (Arabic) version. As to the rhyme, it seems that the TT (Arabic) version displays rhymed utterances such as:

(Assonance) كيف فيكي تحصيلي على نضارة ولا أفضل؟ بدك تعرفي؟
 (consonance) احداث ابتكار لأفضل نضارة هو ضوء الليزر، ومثل ما الضوء بيضوي كلشي، رح يضيء خلايا بشرتك

However, rhyme is not only found in headlines and slogans but also more extended units, such as stanzas. Stanzas must have some kind of rhythmic regularity to make them easy to remember.

Moreover, it appears that the Arabic version of this sample advertisement made in the Lebanese dialect instead of the standard Arabic. Many Arab TV commercials prefer either Egyptian or Lebanese dialects. Lebanese is one of the most understandable languages among the Arab States. In the past fifty years, thousands of songs, poems and books, and hundreds of plays and screenplays wrote in Lebanese. Besides, Lebanese TV commercials are iconic and include catchy phrases that can add to someone’s vocabulary.

The strategy used in translating this advertisement is dubbing. But by comparing the TT with ST, some words added while others omitted to satisfy the audience’s expectations. This change was done to fit the rhythm of the advertisement. Besides, the marketing process would have been affected if the Arabic translator did not make this change.

When translating advertising material for international audiences, translators may either resort to internationalize the advertisement or to localize it. Internationalization means [...] using the same strategy of communication in all targeted countries (Guidère, 2003), and localization means [...] “the processes by which a generic ‘international’ product is adapted to the requirements of a ‘local’, a place with a specific union of cultural and linguistic features.”(Marato, 2007, p.4).

Sample (2) Vanish Gold Advertisement (Spoken Part)

ST (English /British) version		TT1 (Standard Arabic) version	
1.	Isn't it frustrating when you find a tough stain ? With Vanish Gold, tough stains are <i>a thing of the past!</i>	مللت من وجود البقع على الملابس حتى بعد غسلها؟ مع فانش اوكسي اكشن تختفي حتى اصعب البقع!	1.
2.	Grass stain! It's a hard one . Let's see in action.	لنرى!... العشب الاخضر من اصعب البقع لتصعبها اكثر سنقوم بدعكها جيدا كما في الغسالة.	2.

3.	Vanish finds the stain and tackles it	مستحيل! فانيش يكتشف اماكن البقع ويزيلها
4.	Success! Thanks for the power of Oxi action.	مذهل! بفضل قوة اوكسي اكشن لا أثر للبقع
5.	Beetroot stain ! You might think it's tough to remove? Right? Just watch! Add spade of Vanish to the water The Oxi power is activated, and it gets rid of stains easily. <i>Seeing is believing!</i>	الاختبار الثاني... هل تخيلتي ان تحتفي ببقع الشمندر من الملابس؟ فقط اضيفي فانيش الى مياه دافئة لتطقي القوة الفعالة لاوكسي اكشن الذي سيقوم بازالة البقع بكل سهولة.
6.	Vanish Gold. Trust pink forget stains	فانيش ... اهلا بالوردي ... وداعاً للبقع

TT2 (Egyptian Arabic) version	
1.	زهفتي انو حتى بعد الغسيل البقع ماتطلعش؟ فانيش بقوة الاوكسي اكشن حيقضي على اصعب البقع نهائياً.
2.	تعالى نجرب! بقعة النكيلة بقعة صعبة وعشان نصعبها اكثر حنقعد الهدوم مع بعض وكأنها في الغسالة ، اكيد بتقولي مستحيل!
3.	فانيش حيدور على البقع الصعبة ويقضي عليها.
4.	حتى شوفي مع فانيش البقعة مالهاش اثر .
5.	الاختبار الثاني... عمرك تخيلتي ان بقعة البنجر ممكن تنشال من عالهدوم ؟ بسيطة حطي فانيش في مية دافية وسيبي قوة

الاوكسي اكشن الفعالة تقضي على البقعة بكل سهولة .	
ثقي بفانش وانسي البقع	6.

Goddard (1983, p.4) describes the use of sound symbolism when sounds are associated with particular ideas. For instance /f, v, / phonemes tend to appear in household cleaners' names because they suggest their efficiency through the possession of abrasive qualities. Such names of household cleaners as flash /flæʃ/, Vanish /'væniʃ/, and Fairy /'feri/ are some examples of this characteristic. When these products marketed to other countries, they usually maintain their name. Therefore, Flash, Vanish, and Fairy are also brand names in Arab countries.

Furthermore, sample (2) translated into two Arabic versions, namely, Standard Arabic and the Egyptian dialect. According to Gamal (2008), "The Egyptian dialect has long held a dominant position in the arts across the Arab world. Moreover, the Egyptian comedy, whether in films or TV series, has always been a staple diet on Arab television."(p.68). Egyptian dialect attracts enormous audiences in the Arab World because it is known for showing something funny. This could be one way to get the audiences' attention because colloquial Arabic can affect people more.

As far as repetition is concerned, the word 'stain' is repeated seven times in the ST while it recurs eight times in the TT1 (Standard Arabic) and nine times in the TT 2 (Egyptian dialect). This indicates exaggeration. According to McCall (2004), "Arab language requires exaggeration to convey everyday meanings, and it cannot be translated into English without losing some of its meaning. Within their own countries, Arabs need to make strong assertions or exaggerate to communicate meaning to other Arabs."(p.76). In other words, the Egyptian Arabic version shows how Arabs exaggerate to fit their market.

On the other hand, two culture- specific terms in the ST ignored, i.e. "a thing of the past" and "Seeing is believing", which are idioms. It seems that the translators in both Arabic versions omit these idioms, which imply that they could not understand the meaning or were unable to find a functional equivalent in Arabic. Therefore, they neglected them and hence omitted them.

Sample (3) L'Oreal Excellence Crème Advertisement (Spoken Part)

ST (English/British) version		TT (Arabic Gulf Accent) version	
1.	Compromise with my hair color ? Never! Because nothing protects my hair like the World's No.1 hair color Excellence crème.	1.	كيف احافظ على جمال شعري؟! اكيد اصبغه بانتظام عشان كده احتاج للحماية الافضل لشعري { اكسلنس كريم من لوريال باريس

2.	Three times more care that ... protects, strengthens and replenishes	{ صبغة الشعر الوحيدة } التي تاملنك الحماية الثلاثية: كبل ، خلال وبعد الصبغ.	.2
3.	It's the richest care for the richest color.	لون شعري صار غني وكله لمعان ويدوم اكثر ، { وشعرك الابيض اختفى } .	.3
4.	Excellence crème: the world's No.1 hair color from L'Oreal hair colorist Paris.	اكسلانس كريم من لوريال باريس... { بكل بساطة الحماية الثلاثية هي الافضل ... لأننا نستحقها }.	.4

Focam (2012) believes that the use of celebrities (especially loved ones) may attract people's attention more and helps in promoting the product quickly (p.74). This is obvious in the sample (3) above where two most popular women performed the advertisement, i.e., Aishwarya Rai (an Indian actress, model and Miss World 1994) for the ST, and Arwa (Yemeni-Egyptian singer and television host) for the TT.

Another exaggeration appears where some phrases added like utterance (1) utterance (2) 'صبغة الشعر الوحيدة', utterance (3) 'لأننا نستحقها' بكل بساطة الحماية الثلاثية هي الافضل. and utterance (4) 'وشعرك الابيض اختفى'. The Arab translator added these phrases for clarity and to give more explanation for the Arab audience as well as to meet their expectations. Besides, such exaggeration could attract the audience's attention and affect their thinking and beliefs, then force them to act quickly and buy the product.

Nevertheless, according to Leech (188), rhymes and alliterations are used to let the reader remember the heading or the slogan in a natural way. In the sample (3) above, different types of sound devices appear in ST (English) version such as assonance in the utterance (1)

'Compromise with my hair color? Never!' (Assonance) which translated into TT (Arabic) version as in statement (1)

" كيف احافظ على جمال شعري ؟ اكيد اصبغه بانتظام عشان كده احتاج للحماية الافضل لشعري "

On the other hand, consonance in ST (English) version utterance (2) "Three times more care that protects, strengthens and replenishes" is not rendered in TT (Arabic) version "صبغة الشعر الوحيدة التي تاملنك الحماية الثلاثية: كبل ، خلال وبعد الصبغ" which indicates the translator's inability either to recognize the consonance or to find an equivalence in Arabic.

However, another phonological problem appears in the utterance (3) in ST (English) version 'It's the richest care for the richest color' where alliteration occurs, but the translator could not render it into TT (Arabic) version

'لون شعري صار غني وكله لمعان ويدوم اكثر ، وشعرك الابيض اختفى'

On the other hand, the repetition of the word 'hair color' in the ST (English) version occurs three times, whereas, in TT (Arabic) version, it appears only once.

Sample (4) New Extreme Pizza Hut from Pizza Hut Advertisements (Spoken Part)

ST (English/American) version		TT1 (Lebanese Arabic) version	
1.	Music (1)	نفس موسيقى (1)	.1
2.	Music (2)	نفس موسيقى (2)	.2
3.	Music (3)	نفس موسيقى (3)	.3
4.	Music (4)	نفس موسيقى (4)	.4
5.	When differences come together , they create something better .	اربعة انواع مختلفة اجتمعت لتسوي تحفة	.5
6.	New extreme Pizza Extreme size extreme variety and well prices hahahaha	جديد بيتزا اكستريم حجم اكستريم مكونات اكستريم بسعر رائع هاهاهاها	.6

TT2 (Standard Arabic) version	
موسيقى مختلفة	1.
رنة موبايل	.2
تكملة الموسيقى المختلفة	.3
بيتزا اكستريم الجديدة من بيتزا هت متوفرة بثلاث نكهات	.4
حجم اكستريم ومكونات اكستريم	.5
.....	6
	.

Examining the spoken part of the sample (4) above, it seems that two different versions discovered. The first one has used a dubbing strategy where it is equivalent to the ST except utterance (4) of ST: ‘When differences **come together** they **create** something **better**’ where the two TT Arabic versions neglect the type of sound device that appears in this utterance. In other words, alliteration and assonance are marked in the ST, whereas they are unmarked in the TT versions. Hence, the translator fails to translate the alliteration and assonance of the ST into their equivalent in both versions of the TT. Furthermore, the utterance (4) of the second TT2 (Arabic) version mistranslated. In the ST (English) version four types or flavors of Pizza appeared whereas they rendered into ‘ثلاث نكهات’ in the TT2 (Arabic) version. But in TT1(Lebanese Arabic) version, the translator succeeded in translating and maintaining one type of sound devices, i.e., the alliteration of utterance (4) of ST (English) version rendered into consonance in TT1:

When differences come together, they create something better.

اربعة انواع مختلفة اجتمعت لتسوي تحفة

Accordingly, the TT1 (Lebanese Arabic) version has very well rhyme and is more equivalent than the TT2 (Standard Arabic) version.

The strategy used in TT2 is transcreation, where it indicates “a transformation of an overall message which addresses not only written context, but also visual design and imagery” (Bass, 2013, p. 98). In other words, it refers to the process of adapting the text to suit the target language and the target audience.

Regarding the repetition, it seems that the word ‘extreme,’ which considered a catchword, is repeated three times in utterance (4) of the ST (English) version. At the same time, it occurs only twice in the TT2 (Standard Arabic) version. Repetition represents emphasis, and it is one way of catching people’s attention.

Nevertheless, music plays an essential role in TV advertisements. It may evoke a specific mood or emotion, especially when it is very well known. Music in advertising refers to music integrated with (mass) electronic media advertisements to enhance its success. It affects the way viewers perceive the brand by different means and on different levels, and can significantly affect the emotional response to television commercials. Music of TT2 (Standard Arabic) version seems quite different from ST (English), where the translator adopted a piece of music that he found more suitable than the original one and added a mobile ring sound. These changes could help to transfer the message of the advertisement but could not move the same impact that the ST audience receives when watching and listening to this advertisement. All these changes included to fit the Arabic audience and meet their expectations.

Sample (5) Are my Teeth Sensitive – Sensodyne? Advertisement (Spoken Part)

ST(American English) version	TT(Egyptian Arabic) version
1. Teeth sensitivity is so common; it’s not necessarily all over teeth! Maybe one tooth sensitive	1. اكثر حاجة بتسبب حساسية الاسنان هي الحاجة السنعة قوي والحاجة السنخنة جداً والحلويات كمان.
2. And when you are drinking or sipping the hot and cold water, it immediately feels like, you know, somebody spoken to reckon the nerve.	2. بتحس احساس كهربية كدة مرة وحدة فجاة غريب. أيه اللي بيحصل؟
3. I recommend Sensodyne! Sensodyne toothpaste goes inside the tooth and calms the nerve down.	3. بنصح الناس يستخدموا معجون سنسوداين لائو فعال ان هو يخفف من حساسية الاسنان.

4.	And when patients come back to me and say: You know doc! It really works. They can make a difference with our teeth , and I really love that about it.	يقدرُوا يرجعُوا يشربُوا... ياكلُوا زي ما همه عايزين	.4
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Concerning sample (5) above, it appears that repetition occurs in ST (English) utterance (1). The word ‘teeth’ repeated twice. In TT (Egyptian Arabic) utterance (1) the term ‘حاجة’ is repeated three times.

Moreover, utterance (4) of the (Arabic) version ‘يقدرُوا يرجعُوا يشربُوا... ياكلُوا زي ما همه عايزين’ looks very well rhymed and very useful.

Furthermore, adaptation used to fit the TT audience. Some words and phrases deleted, and others added. Utterances (1) and (2) in ST (English) seem translated into TT (Egyptian Arabic) communicatively, i.e., it is the function of the message that gives more emphasis than the form. All in all, table (2) displays the strategies followed in the selected five international TV advertisements and the percentage of repetition.

Table 2. Translation strategies and percentage of repetition of the selected international advertisements

Type of Advertisement	Translation Strategy	Percentage of Repetition
Fair and Lovely Advanced Multivitamin Advertisement	Dubbing	35 %
Vanish Gold Advertisement	V.1 Dubbing V.2 Adaptation	35%
Excellence Crème World’s No.1 Hair Color Advertisement	Adaptation	15%
New Extreme Pizza Hut from Pizza Hut Advertisement	V.1 Dubbing V.2 Transcreation	15%
Sensodyne Toothpaste Advertisement	Adaptation	25%

Conclusion

The essential function of advertising is informational/ communicative, as it is used primarily as a means of communication between the advertiser and the target audience.

Advertisements may represent a reliable text of considerable length, or it may consist of a few sentences, phrases, words, or even sounds. They must be adequately understood to translate appropriately. They could be formal or in jargon and slang words.

It seems that the most successful and memorable advertisements in Arabic are television commercials. Since in television commercials, most audiences respond to ads that manipulate the element of known songs and music. This type of advertisement is more effective and memorable than the bard-sell method, which is more used in written advertisements because it creates an atmosphere of entertainment achieved by the accompanying discourses, i.e., the songs and the music, as well as by the actors and actresses.

The sound techniques like alliteration, assonance, and consonance perform the function of attention-grabbing. The most often used sound techniques in TV commercial advertising are rhyme and alliteration that help to transmit simple information and make it memorable. At the same time, rhythm, assonance, consonance can be considered the rarest sound techniques used. Moreover, repetition is another way used to catch the audience's attention. It appeared widely in the TT (Arabic) versions than the ST version (English).

When catchphrases or words translated from ST (English) into TT (Arabic), translators should be aware of delivering the message in a way that fits the TT (Arabic) version without losing its value.

It appears that the strategies followed in translating TV advertisements are dubbing, adaptation, and transcreation.

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APPENDIX

1. ads video\Fair & Lovely Advanced Multi Vitamin - English.mp4
ads video\videoplayback.m
2. ads video\Vanish Gold_ Trust Pink, Forget Stains _ Vanish UK.mp4
ads video\بودرة فانيش أوكسي أكشن.mp4
3. ads video\Excellence Crème - World's No.1 Hair Colour (English).mp4
ads video\Arwa - Loreal Paris Commercial إعلان أروى - Excellence Crème الجديد من لوريال باريس.mp4
4. ads video\New Extreme Pizza From Pizza Hut.mp4
ads video\بيتزا إكستريم الجديدة من بيتزا هت.mp4
ads video\بيتزا اكستريم الجديدة.mp4
5. ads video\Are My Teeth Sensitive - Sensodyne®.mp4
ads video\videoplayback (7).mp4 معجون اسنان سنسوداين