

**An-Najah National University  
Faculty of Graduate Studies**

**A Pragmatic Spotlight on Audio-visual Advertising:  
Translation from English to Arabic**

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**This Thesis is Submitted in Partial Fulfillment of The Requirements of  
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of Graduate Studies, An-Najah National University, Nablus, Palestine.**

**2015**

**A Pragmatic Spotlight on Audio-visual Advertising:  
Translation from English into Arabic**

**By**

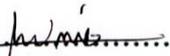
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**Dedication**

To my beloved **Mother**Raja and **Father**Adel who have been there for me in every step of my life... with my deepest affectionate gratitude and love I say: thank you for your endless support which without this work would have never come into being

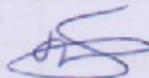
## **Acknowledgment**

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Finally, I want to take this opportunity to thank everyone who supported me to complete this work.

Date: التاريخ: ٢٠١٥ / ٧ / ٢٤

Signature: التوقيع: 

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The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

### Declaration

أقر بأن ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما اقتبسته من المصادر العلمية، أو أنني قد استخدمت أجزاء من أعمال الآخرين في هذا البحث، وقد أشرت إلى ذلك في مقدمة الرسالة، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية أو بحث علمي أو بحثي لذي أي مؤسسة علمية أو بحثية أخرى.

ترجمة من الإنجليزية إلى العربية

تسليم ضوابط برنامجي على الإعلانات المترجمة:

### A Pragmatic Spotlight on Audio-visual Advertising: Translation from English to Arabic

أنا الموقوفة أدناه مقامة الرسالة التي تحصل عنوان:

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**Abstract**

This study aims to investigate the conceptualization of politeness and the notion of face in English and Arabic audio-visual advertising through a comparative and pragmatic study of the politeness strategies used in both languages. It also explores the influence of orientation to politeness and conceptualization of face on the translation of cosmetic audio-visual advertisements from English to Arabic. The theme of politeness is present in every aspect of human relationships. In advertising this is no exception. Therefore, 44 audio-visual advertisements, 22 English advertisements with their 22 Arabic translations, are used for data collection. The researcher employed an empirical, descriptive and analytical approach where advertisements were selected, categorized according to politeness strategies, calculated for frequency and explained according to culture, language and translation. The findings of this study stressed the preference of English advertising to negative politeness, as more individualistic and low-context culture. In contrast, Arabic translated advertisements showed more inclination to positive politeness as more collectivistic and high-context culture. The findings of this study as to what politeness strategies are favored in both languages could be used in translation through domestication of English advertisements into Arabic. The aim is to create a

similar impact on the target language audience to efficiently promote the advertised products for optimal benefits. Translators utilized domestication through shift between politeness orientations as a translation strategy to create a similar impact on the target language audience similar to that on the source language audience. To achieve that, they used a number of techniques, such as dubbing, voice over, translation by addition and sometimes omission.

## **Chapter One**

### **1.Introduction**

#### **1.1 The purpose of the study**

#### **1.2 Limitation of the study**

#### **1.3 Significance of the study**

#### **1.4 The structure of the study**

## **1. Introduction**

In our daily conversations we tend to use various methods to convince people of our own perspectives. Similarly, in the world of advertising, several techniques are employed to render certain products more appealing to consumers. If someone wants to promote his/her products, and to reach the largest possible number of consumers quickly and efficiently, according to O'Guinn et al. (2014), s/he ought to resort to advertising. One interesting and popular type of advertising is audio-visual advertising: a form of media that employs animated pictures and sounds simultaneously in order to attract the largest possible number of audience. Batra et al. (2009) argues that as a primary step to achieve successful advertising, advertisements should include elements of suspense to attract consumers' attention; this can be achieved with the use of audio-visual advertisements. That is, using this means of media can arouse consumers' interest in the advertised products by combining both attractive language and image.

Shimp&Andrews (2013) argue that most consumer behaviors are swayed by emotions rather than rationality. With this in mind, when advertisers form the language of their advertisements, they usually resort to two major advertising approaches which are, according to Mueller (1986), firstly a "soft-sell" appeal (indirect advertising) and secondly a "hard-sell" appeal (direct advertising) (p. 6-7), (see section 2.1). With consideration to other interlocutors' emotions, rapport is key to attract and sustain their

involvement in communication. Advertisers, being aware of this, are therefore predisposed to use sometimes ample strategies that guarantee rapport with their potential consumers. These strategies are called politeness strategies. The theme of politeness constituted the focal point of what Brown & Levinson (1987) called “politeness theory”. They believed that successful communication cannot be achieved without considering the politeness of interaction. Furthermore, they proposed strategies to guarantee that successful communication will take place, without imposing on others or limiting their choices. These strategies are bold on record, positive politeness, negative politeness and off record. According to Fraser (2005), the strategies are given in a continuum. Bold on record, is the most face threatening and less mitigated politeness strategy; for some it has no politeness as it lacks the linguistic means necessary to achieve this purpose (Fraser, 2005). For example, you may go on record by this utterance: ‘Don’t go there’ if you warn the hearer or draw his attention to something dangerous that could happen. Secondly, positive politeness indicates, according to Brown & Levinson (1987), respect to the addressee’s social status (p.103). This is achieved by showing attention to the addressee’s want of being praised. Thirdly, “negative politeness” is used to show respect of the addressee’s freedom of choice whether to do or not to do the act; one example by Song (2012) is: “can you please close that window over there?” (p. 132). This is polite as it leaves the choice to the hearer to perform or not to perform the act without any imposition. Finally, “off record” strategy is used to help the speaker say something and mean

something else in order to save face as in “That’s brilliant” (Holtgraves, 2013: 44) to ridicule/mock the addressee rather than praise him/her.

The strategies mentioned above are face threatening; in other words imposing on the speaker/hearer’s freedom of choice to different degrees. Bold on record strategies threaten the interlocutors’ face directly without using any kind of mitigation devices, thus creating feelings of embarrassment and inconvenience (Abuarrasch et al. 2013; Ogiermann, 2009; Márquez-Reiter, 2000; Brown and Levinson, 1987). This strategy is usually used amongst interlocutors with close and friendly relationships. Often, it is used in cases of “emergencies and task oriented commands”, “welcoming” (e.g., when the speaker pressures the hearer to come in), “farewells” (e.g. where the speaker threatens the hearer’s positive face by departure), or even in “offers” (e.g. where the speaker threatens the hearer’s negative face by forcing him/her to accept an offer) (Brown & Levinson, 1987, p.95, 99). In positive politeness, the face threatening act (FTA therein) is reduced, according to Ogiermann (2009), by showing concern for the hearer’s wants and by avoiding negatively affecting the hearer’s “own self-image” (p.179). Negative politeness, however, aims to reduce FTA on the interlocutor’s negative face by not intervening in his/her freedom of choice. To achieve this, the speaker avoids impinging on the hearer by “acknowledgment of one’s debt to others”, as Márquez-Reiter (2000) suggests, or by emphasizing “others’ relative power” (p.15). Negative politeness assumes that the relationship between interlocutors is not as close as in bold on record or positive politeness. Positive politeness

and negative politeness, respectively, function following Brown & Levinson (1987), as “a kind of social accelerator to decrease or increase social distance” (p.91). Unlike the other strategies, off record is believed to be non face-threatening because the speaker/hearers free themselves from being committed to a particular action. It is a way out for the speaker not to be held responsible for performing an act, particularly in making requests, and the hearer not to comply if s/he thinks the act is imposing (Abuarrah et al. 2013).

Beside these strategies, Leech (1983) proposed what is called “politeness maxims” (p. 132). He lists six maxims to maintain the natural flow of conversations between interlocutors. To start with, the damage to the hearer(s) is reduced while the advantage to the hearer(s) is increased by the tact maxim. Second, generosity maxim involves reducing the advantage to the speaker(s) and increasing the advantage to the hearer (s). Third, the approbation maxim implies decreasing offense and increasing compliment to hearer(s). Fourth, the speaker, by using the modesty maxim, lessens the level of admiration of himself/herself on one hand, and intensifies criticism of himself/herself on the other. Fifth, the discrepancy between speaker (s) and hearer(s), in agreement maxim, is reduced and consent is enhanced. Finally, the sympathy maxim reduces the extent of hatred and strengthens the level of kindness between speaker(s) and hearer(s).

Regardless of the universality of the theme of politeness, it is crucial to note that the linguistic devices used to express politeness may vary from

one culture to another; and if the translator is not aware of such differences, s/he may be hindered or even fail to produce a successful and quality translation.

Translators may turn to use number of translation strategies to overcome this obstacle, such as translation by omission. According to Dickins et al. (2002), translation by omission means that an element in the source language is removed when translated into target language; for example: the word “الشيخ” (Al-Shiekh) in “الشيخ بيار جميل” (Shiekh Pierre Gemayel) is removed, and hence the sentence became “Pierre Gemayel” (p. 23). Because English culture is not accustomed to the usage of the word ‘Shiekh’, the translator decided to omit it considering the English cultural norms. Another option translators may turn to as an attempt to avoid lack of understanding by the target audience, as Dickins et al. (2002) argue, is translation by addition. This strategy mainly stands for inserting an element in the target language that is not present in the source language; for instance, “منذ الهيمنة التركية” (since the Turkish hegemony) became “ever since the days of the Turkish hegemony” (ibid, p. 24). That is, this addition of “the days” in the target language is mainly to make the translation more intelligible to target readers. Substitution, according to Dickins et al. (2002), is an element that substitutes another one; for instance: the reference to “قيس وليلى” is translated to “Romeo and Juliet” to ensure that the target audience understands the referential meaning of this usage (ibid, p. 32).

Furthermore, there are several translation strategies that are utilized to make the translated text meet the linguistic and cultural norms of the target audience. For example, domestication, a technique striving for natural translations, (Venuti, 1995), is used as the major translation framework for the current work. Taking into account the general purpose of the marketing process, faithfulness to linguistic and cultural norms of the source language is far from being the concern of domestication; indeed, domestication prioritizes the target audience's wants. Venuti (2012) argues that translators often intermediate between the source text and target text in order to reduce socio-cultural and linguistic divergence between the two texts so that the translated text meets the preferences of the target audience, making specific reference to: imperativeness, directness and explicitness. Therefore, any comparative study should identify the areas where text and translation depart in their orientations to politeness and accordingly to determine the extent of suitability of domestication as a translation method (see section 4.4 for more information). Hence, in summary, this work intends to study some differences between Arabic and English cultures through comparing and contrasting the selected English audio-visual advertisements and their translated Arabic versions based on Brown and Levinson's (1987) politeness theory.

### **1.1 The purpose of the study**

The aim of this thesis is to pragmatically provide a comparative study of politeness strategies, FTAs, and mitigation techniques used in

English audio-visual advertisements as compared with their Arabic counterparts. Arabic and English belong to two different families; they not only differ linguistically but also culturally. These differences play a substantial role in the arena of international advertising. Therefore, this study will consider these differences, and then examine the ways in which they are rendered through translation to create a similar impact on the target audience.

The study's objective is also to examine the influence of English and Arabic cultures on advertisers' choices for politeness strategies in their audio-visual advertisements. Translators may be obliged to interfere with the original text, either through using translation strategies: substituting pronouns, replacing imperative forms with suggestions, or questions, omission of certain lines to reduce threat to consumers' face, or addition of a word, phrase or even larger linguistic structures to compensate for lost meaning or escaped function in the source text; or through rendering the text more appropriate to the culture of the target audience by domestication. Hence, this study aims to investigate the extent of domestication and the other translation strategies on the original audio-visual advertisements in order to meet the target audience cultural norms. The study seeks to identify the ways in which translation can converge the two language systems involved in the translation process, and therefore, fulfilling the wider objective of advertising.

## **1.2 Limitation of the study**

Since it is impossible to cover every single aspect of pragmatics, the current work focuses its investigation on only one facet, which is politeness according to Brown & Levinson (1987), and how to apply their theory to one kind of discourse; audio-visual advertisement in English and Arabic.

Additionally, translation from one language to another cannot be done without any reference to cultural norms and values. Therefore, this study investigates culture's orientation to politeness (English and Arabic cultures in particular). However, the current work is not about cultural understanding in general, but about some different preferences of English-Arabic cultures with regards to politeness, and how understanding such differences can help the translators produce better translations.

## **1.3 Significance of the study**

This work is important for different reasons. To begin with, despite the diversity of studies that have examined cross-cultural politeness strategies, FTA, and mitigation devices employed in audio-visual advertising, Arabic was not referred to in any of them. The results of previous studies were generalized to broadly include Asian cultures: Chinese, Korean and Japanese. Therefore, this work will be both unique and valuable in its singular examination of translation into Arabic, as well as by providing an indicator of the applicability of Brown and Levinson's theory of politeness to other languages and cultures.

Moreover, this research is significant because it sheds light on the pragmatically underlying differences between the two language systems of which translators may not be aware. Such differences are inextricably linked with that which is considered acceptable to the target audience's linguistic and cultural norms. Lack of translators' awareness of such issues inevitably results in mistranslation or misrepresentation of the products; ultimately leading to failure in the marketing process.

Finally, this work also aims to explore the role of translation in rendering English-Arabic cultural and linguistic differences; that is, it will identify some linguistic and cultural gaps that exist between Arabic and English. Therefore, this study can be a useful addition to a body of work to encourage other researches approach the pragmatic perspective as related to the field of cross-cultural audio-visual advertising in other languages.

## **1.4 The structure of the study**

The study will be divided into five main chapters as follows: chapter **one** has already presented a brief introduction on the overall study including the purpose of the study, limitation of the study, significance of the study and organization of the study.

Chapter **two** involves a theoretical framework of politeness and review of some studies related to advertising from a politeness point of view.

Chapter **three** contains the methodology used in this research including statement of the problem, research questions and how data were collected and analyzed.

Chapter **four** provides the necessary context on audio-visual advertising, as well as exploring the relationship between advertising and culture; that is, explaining how advertising reflects the values and ideologies of its own culture. Moreover, this chapter will include a detailed explanation of Brown and Levinson's (1987) politeness strategies and maxims as well as FTAs and, finally, mitigation devices used in advertising to save the audience's face wants. Furthermore, this chapter will examine the possible associations of the most frequent politeness strategies, used in English and Arabic advertisements, with the culture itself. Also, this chapter will attempt to provide an assessment of the translated advertisements according to the extent of appropriateness to the target culture audience and their linguistic background based on criteria identified by previous studies.

Finally, chapter **five** will be conclusive to the research findings and will propose a number of recommendations.

The next chapter is a presentation of previous studies related to politeness conducted to draw attention to cross-cultural differences, and hence provide the current work with a basis upon which to analyze the selected audio-visual advertisements.

## **Chapter Two**

### **2. Literature review**

#### **2.1 Studies related to advertising in relation to politeness**

#### **2.2 Culture and Politeness in English and Arabic**

#### **2.3 Conclusion**

## **2. Literature review**

This section is dedicated to review some studies previously conducted to examine the means by which people express politeness cross-culturally. I will also explain the concept of culture according to individualism, collectivism, high context culture and low context culture in English and Arabic. This is crucial to help explain the reason(s) for using certain politeness strategies in the translated Arabic versions.

### **2.1 Studies related to advertising in relation to politeness**

Advertising can reflect the culture in which it is born; indeed, the overall design of advertisements manifest the ideology, attitudes and beliefs of its original culture. Green (2011) defines advertising as: “a type of communication paid for by individuals or companies, with the aim of influencing people to think or act in a particular way or providing information” (p. 6). Advertising has numerous means by which it can capture the attention of consumers and focus their thoughts on the advertised product. Since the sole objective of advertising is to reach the largest number of consumers, there are two approaches to which advertisers resort, according to Mueller (1987). Mueller argues that these are: firstly, the hard-sell, which is concerned with offering solutions for problems from which the audience suffers. Such problems may be embarrassing for the audience, therefore, this approach is more direct and frequently face threatening. The second approach is the soft-sell, which enables advertisers to smoothly present their products without threatening the audience’s

‘face’; that is, through presenting images of their products and their fruitful impact on the problem without hurting the audience’s feelings or belittling their status. Therefore, advertisers tend to be extremely meticulous when choosing the language of their advertisements; that is, they make sure that their products are introduced in a way that saves the face wants of their consumers. Brown & Levinson (1987) believed that the notion of ‘face’, which they referred to as “public self-image”, could be expanded upon in the following two ways: firstly, “the desire to be unimpeded in one’s action (negative face)” and, secondly, “the desire to be approved of (positive face)” (ibid, p. 13).

Advertisers usually choose an every-day life problem, and then present it as a serious issue that, if not combated, would hinder the healthy and enjoyable life of the group. Therefore, advertisements resort to certain FTAs, which as Brown and Levinson (1987) explain, are: “orders, dares, warnings, threats” (p. 66). The use of these acts enables advertisers to influence their consumers’ buying decisions for the advantage of their advertised products, through promoting these products as the only effective solution for the problem. However, using FTAs in audio-visual advertisements may be antipathetic or antagonistic, rather than attractive or friendly for the consumers. Therefore, advertisers tend to mitigate these FTAs in order to keep their consumers' face wants; this can be achieved

by using Brown & Levinson (1987) politeness strategies particularly negative and positive politeness strategies<sup>1</sup>.

(the use of these strategies depends on the context of audio-visual advertising; meaning that it is not necessary to use them all to reduce FTA). To begin with, positive politeness strategy includes a number of sub-strategies, under the supreme strategy 'claim common ground', (ibid, p. 103-124) that serve to save consumers' positive face; these are:

- Strategy 1: notice, attend to H (his interests, needs) for example S (speaker) says 'nice dress' to fulfill the hearer's need of being praised by receiving a compliment from the speaker.
- Strategy 2: exaggerate; for instance, 'what an astonishing car' where the speaker exaggerates expressing his amazement of the car owned by the hearer to give the hearer a feeling of satisfaction.
- Strategy 3: intensify interest to H by telling a story, for example.
- Strategy 4: use in-group identity marker through the use of dialects.
- Strategy 5: seek agreement by repeating part of the utterance.
- Strategy 6: avoid disagreement; for example, 'don't throw it, it can be repaired' the use of 'can' shows reluctance of the correctness of what is being said, and hence giving a chance to the hearer to approve or deny the correctness of the utterance.

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<sup>1</sup>Brown and Levinson (1987) *Politeness Some Universals in Language Usage*. p. 101-210

- Strategy 7: presuppose/assert common ground; this strategy helps the speaker to smoothly ask for what s/he wants by showing the hearer that both of them possess the same level of knowledge.
- Strategy 8: joke. Jokes are best understood if interlocutors share the same background and mentality and hence this strategy helps to stress common ground between interlocutors.

The second supreme strategy that comes under positive politeness strategy is 'convey that S and H are cooperators' (Brown & Levinson; 1987, p. 125-129); under this strategy a number of sub-strategies are listed as in the following:

- Strategy 9: assert or presuppose S's knowledge of and concern for H's wants; for example, 'I know you are busy, but if you come to this party you won't regret it'.
- Strategy 10: offer, promise. This strategy reflects the speaker's willingness to fulfill the hearer's positive face needs. For example, 'you can take that vase if you like it' where the speaker is offering the hearer to take the vase presuming that the hearer wants it.
- Strategy 11: be optimistic. In this strategy the speaker believes or he is optimistic that the hearer will be cooperative with him; for example, 'wait you forgot to bring me that book'.
- Strategy 12: include both S and H in the activity; for example, 'let's delete this part of the report' as if the speaker wants to say 'I want to

delete this part'; however, the speaker includes the hearer in the activity to save his face.

- Strategy 13: give (or ask for) questions; for example, 'why don't you go to the workshop?' where the speaker implies that the hearer needs to go to the workshop instead of directly criticizing/threatening his face for not going in the first place.
- Strategy 14: assume or assert reciprocity where the speaker and the hearer have mutual interests; for example, 'I'll treat you to dinner if you finish this report for me'.
- Strategy 15: give gift to H; whereby, the speaker acknowledges some of the hearer's wants and hence fulfilling his wants and needs through gifting.

The other politeness strategy used to redress FTA is negative politeness. Undernegative politeness strategy ten sub-strategies are listed (Brown & Levinson; 1987, p. 129-210); these are:

- Strategy 1: be indirect; where the speaker says something, but implicitly means something else to save the negative face of the hearer. For example, 'can you please close the door?' where the speaker wants the hearer to close the door, but he puts the request in a form of a question to reduce FTA.
- Under the supreme category 'don't presume/assume' is strategy 2 'question, hedge'. Hedge is "a word that modifies the degree of membership of a noun phrase in a set" (ibid, p.145); that is to say

something that is partially correct or more correct than it is said. For example, 'I think it is hot in here, won't you open the window?' the speaker hedgedly asks the hearer to open the window.

- Under the supreme category 'don't coerce H' the following strategies are listed:
  - Strategy 3: be pessimistic; where by the speaker reduces imposition on the hearer to attend the workshop by using negative statement as in 'you couldn't possibly come to the workshop today'.
  - Strategy 4: minimize the imposition; for example, 'can I borrow your book?' where the speaker decreases imposition on the hearer to accept lending the speaker his book by putting a request in a form of a question.
  - Strategy 5: give deference. In this strategy the speaker praises the hearer, or puts him in a higher social position than his by using address forms, for example.
- Under the supreme strategy 'communicate S's want not to impinge on the H':
  - Strategy 6: apologize. In this strategy the speaker by apologizing reflects his hesitation to impose on the hearer. For example, 'I don't want to disturb you, but can I take a minute of your time'.
  - Strategy 7: impersonalize S and H which. One way to perform impersonalization is to avoid the use of 'you' pronoun as in

‘excuse me, miss’. This is because the use of ‘you’ pronoun is direct and threatening to the hearer’s face and the same thing can be said about using first name.

- Strategy 8: state the FTA as a general rule. FTA avoidance can be conducted by making a general statement without referring to any particular hearer; for example, ‘participants are not allowed to smoke’.
- Strategy 9: nominalize. Using a noun instead of a verb can be less face threatening for the hearer by making the language more formal; for example, ‘your presentation was good’ compared to ‘you presented good materials’.
- Under the supreme strategy ‘redress other wants of H’s’
  - Strategy 10: go on record as incurring debt, or as not indebting H. In this strategy the speaker can reduce FTA by showing that he is grateful and in debt to the hearer; for example, ‘I will owe you a lot if you could do me this favor’.

Politeness strategies are powerful means through which a successful relationship between advertisements and audience can be built; however, the use of the abovementioned strategies depends on the cultural norms of interlocutors. That is, there is a need to remember that each culture has its own distinct beliefs, ideas and backgrounds, that may or may not be appropriate for or applicable to other cultures. Several studies were conducted to highlight areas of divergence between cultures. For instance, House (1997) tried to draw attention towards the differences that exist

between the English and German languages in terms of speech acts, focusing mainly on requests and apologies. She conducted interviews with and distributed questionnaires to university students (200 German and 100 English subjects) asking them to evaluate “dialogic situations of everyday life (16 altogether)” concerning “the level of politeness or directness” (ibid, 82-83). She concluded that the German use of requests is more direct than English. Similarly in the case of apologies the Germans tend to directly apologize for their deeds; that is, they prefer “self-referenced moves” as in the use of the pronoun “I”. This is supported by the example, according to House (1997), “Ich wollte Dich nicht ...” (I did not mean to)(p. 83). On the other hand, the English tend to apologize by communicating their concern to others, addressing their interlocutors without referring to themselves; for instance, “you’re not upset, are you?”(ibid). Levels of directness and indirectness are closely associated with politeness which, in turn, is determined by the socio-cultural environment of the speech community. To refer to oneself when apologizing is acceptable for the German culture; whereas, in the English culture, one needs to be less direct in requests and to show concern to others when apologizing instead of referring to oneself. If these cultural differences are not considered in the translation process, serious misunderstandings would take place and the intended aim would not be achieved fully.

Similar to the study by House, several studies drew on the cross-cultural differences in the field of audio-visual advertising. For example, Gass & Neu (2006) examined televised commercials in Western cultures,

particularly the American culture, as well as other Asian cultures, Japanese, Korean and Chinese. They found that the American culture encourages the use of imperatives in advertising. However, this is not the case in Asian advertisements. Chinese advertisements, for example, are more direct than American, Japanese and Korean advertisements. Even though the advertiser's sole objective is to persuade the audience to buy the advertised product, it was found that in some cultures, such as Chinese, the advertisements, according to Gass&Neu (2006), are characterized as "informative" when compared with U.S advertisements that are mainly "persuasive" (p. 308). Japanese and Korean advertisements tend to have an "entertaining value and establishment of positive feelings" (ibid).

Another study is by Wise (2011) who conducted research investigating the adaptation of cultural differences manifested in magazines' advertisements. She explored the realization of speech acts (orders, suggestions, offers, and promises) in 91 magazine advertisements in both English and Spanish languages based on what is and isn't considered culturally polite, referencing Brown and Levinson (1987) and Leech (1983) and their theories of models of politeness. The study mainly found that Spanish advertisements frequently use orders and offers more than English advertisements. Moreover, she draws attention to the different realization of imperatives in English and Spanish advertisements. Wise (2011) argues that Spanish advertisements attempt to establish rapport between the advertisers and the consumers by using "familiar linguistic forms"; for example, "tú" (p,54). English advertisements,

however, tend to omit the “overt use of you” in imperatives as a means of being “less rude...and not to impinge on the hearer” (ibid, p. 55). The aforementioned study stressed that each language has its own cultural values that must be respected. For instance, one language may prefer using negative politeness strategies (English) or positive politeness strategies (Spanish) and hence such considerations must be highlighted and considered whenever translation cross-culturally takes place.

Another relevant study was conducted by Hermosilla (2012). Her study explored advertising discourses, considering both issues of gender and politeness theory. It addressed the concept of advertising from different angles. To begin with, advertisements according to Dijk’s (1977) are “a macro-speech act” that is related to “global speech acts” (p. 233, 243). That is, advertisements are one type of speech act that deals with a multinational audience, and hence advertisements’ languages need to be adjusted to meet the target audience’s different cultural needs in a smooth and persuasive way. Furthermore, Hermosilla (2012) states that advertisements are believed to target women in particular, as the only consumers in the market. Nevertheless, in a postmodern era, men and women are both considered to be consumers. Therefore, the language and the way advertisements are presented to consumers differ according to whether these are directed to men or women. Even though a postmodern era considers both men and women as potential consumers, regardless of gender differences, still there are certain differences in advertisements in terms of the communicative, social and ideological interests of men and

women. For instance, the study cited the use of “we” in advertisements targeting women which, as Hermosilla (2012) argues, aims to “emphasize the idea of community, of common interest, ideas and ways of life” (p. 13). However, advertisements that target men use the pronoun “you” which “can make the viewer feel more alien to the situation being described in the advertisement” (ibid). One possible interpretation provided by Hermosilla is that the different use of pronouns has to do with male/female characteristics which dictate that women are more polite than men. That is, advertisements that target women focus on the equal status of interlocutors as well as considering their emotions. Whereas advertisements that target men focus on the practical benefit of the advertised product; in other words, these advertisements list the benefits of the product instead of pinpointing interlocutors’ emotions. This study shows that not only politeness differs from one culture to another, but also differences exist within the same culture in terms of gender.

The following sub-section provides a brief illustration regarding how politeness is expressed differently cross-culturally. That is, each culture has its own norms and values that shape its style of communication which, if not considered in international communication, may result in misunderstanding

## **2.2 Culture and Politeness in English and Arabic**

It goes without saying that values, norms and beliefs of a particular culture shape its communicative style. That is, each culture has its own

peculiarities with regards to communication means. Scollon et al (2012) argue that Asian people are not alien to the word 'face', which has the connotation of public image and dignity. In fact, the application of this term, 'face', can be observed in the participation of members in societal events, or their consideration of their peers' feelings and affairs, thus reflecting affiliation to the same social group. Arab community, included under the umbrella of Asian culture, is not an exception to this. Scollon et al (2012) sketch "three face systems" (p.53-55), they are:

1. Deference system: in which members believe they are equal or nearly equal; they preserve a social distance between themselves
2. Solidarity system: in which members do not sense the presence of power difference or distance.
3. Hierarchy system: in which members feel the social distance and the unequal social position among themselves.

Considering the different specifications of these systems, above, one can easily anticipate the occurrence of misunderstandings or miscommunications between members from the deference system (for example the American culture) with a member from a solidarity system (for example the Arab culture). That is, the emphasis of American culture on individual wants compared to the Arab culture that stresses solidarity may cause confusions for speakers from these two different cultures. This is because Arabic language has a communication system that distinguishes it

from other language communicative systems. For example, Feghali (1997) states that the communicative style of Arabic language is characterized by “repetition”, “indirectness”, “elaborateness” and “effectiveness” (p. 357). In fact, Feghali (1997) associates Arabic indirectness with Hall’s (1966) categorization of cultures into high vs. low cultures. Hall (1966) classifies cultures, drawing on their communicative system, into high-context cultures and low-context cultures. A high-context culture emphasizes social relations between members of the group. In this context, information is “covert, implicit and internalized with much non-verbal coding” and usually communication in high-context cultures is used to “promote and sustain harmony” among interlocutors (Cheng, 2003, p.4-5). Consider this situation: a loud music is coming from A’s house, so B goes to A’s house to smoothly ask him to turn it down; A says: ‘I have been working all day and I’m completely exhausted I really need quiet peaceful sleep’. That is, the speaker A indirectly asks B to turn the music down. Information in low-context culture is “overt, explicit, plain, precise with verbalized details” and hence communication here is to “convey exact meanings” (ibid); for instance, A says: ‘the music is very loud, turn it down’; that is, the speaker simply says what he wants (the exact message to turn down the music) without giving reasons compared to the speaker in high context culture. In other words, information in high-context cultures cannot be sent unless it carefully considers participants’ feeling, and hence members of this culture use indirect means of communication. However, in low-context cultures the emphasis is on the value of information rather than the feelings of its

members, and hence members of this culture resort to using direct means to communicate. Based on this categorization, Feghali (1997) argues that Arabs (as members of high-context cultures) tend to use “smooth indirect” means of communication. For example, A says: ‘today is Ali’s last day in the office, we’ll miss him’ and B replies: ‘yes it is his last day’; that is, speaker B indirectly states his negative feelings toward Ali by saying that it is his last day at work without saying that he’ll miss him. However, Americans (as members of low-context cultures) employ a “direct style” in their communication (ibid, p. 358). For instance, the speaker says ‘don’t go around the bushes, say what you want’; in this example no sympathy or a chance is given to the other interlocutor to express his feelings, but the focus is only on receiving the exact meaning/message of the utterance. Furthermore, Dorothy Lee argues that cultures differ in terms of patterns of thought; that is, there are cultures that utilize ‘linear’ patterns of thought (as the American culture), and other cultures (as Asian cultures) that use ‘non-linear’ patterns of thought. That is, members in a linear culture “tend to stress beginnings and ends of events” (Zahrana, cited in Slavik; 2004, p.136). In other words, members of this culture start one step at a time and do not move to the next step till the first one is completed; for example, essay writing requires starting with introduction, the body of the text and then the conclusion. Nevertheless, a non-linear culture “has multiple themes” (ibid, p. 137). That is, members in this culture do not follow one step at a time; on the contrary, they look at the general image

of the event and probably tackling the areas of their interest rather than following logical order.

Another interesting study that contrasts Western with Asian culture is Hofstede (2010) who classified cultures as either individualistic or collectivistic. Hofstede (2010) classifies 76 countries (including Arab countries and the United States) on a scale ranging from individualistic to collectivistic cultures. Hofstede's (2010) scale starts with "(1) as the most individualistic" to "(76) as the least individualistic" countries (or most collectivistic countries) (p. 95-97). The scale shows that the United States is ranked first as the most individualistic culture; whereas, Arab countries are ranked 41 to 42 as being of less individualistic and more collectivistic cultures. Hofstede (2010) argues that individualism refers to 'societies in which the ties between individuals are loose'; that means that a person only cares about his own issues and the 'immediate family' (p. 92). Whereas collectivism stands for societies in which people from birth onward are integrated into strong, cohesive in-groups' (ibid); in other words, people of collectivistic cultures care about each other; one's own interest are strongly associated with the group's interest. The difference between these two categories appears clearly in their values. Individualism prioritizes one's own interest and freedom of choice; whereas, collectivism emphasizes solidarity among members of the group.

Ayish (2003) goes even further by stating that "Arab-Islamic cultures" are neither purely individualistic nor collectivistic cultures, but

“composed of both individual and group identification”(p. 85). In other words, communicative systems in Arab-Islamic culture can be understood at two levels. On one hand, the individual can express himself/herself freely without being pressured by members of his group. On the other hand, communication is a means by which an individual can be engaged in the community, and hence achieve solidarity with the group.

All these studies show that Western and Asian cultures do differ in terms of their values and norms, mainly regarding directness and indirectness, and solidarity relationship among members of the group. Both of these issues influence the way these cultures express politeness.

### **2.3 Conclusion**

All in all, the aforementioned studies show that intercultural translation of advertisements imposes serious challenges for translators as they have to deal with cultural and linguistic differences between language systems involved in the translation process, and consider the target language audience's linguistic and cultural norms and expectations. Therefore, the translation technique used in creating audio-visual advertisements, regardless of its type, should aim for easy and rapid understanding of the advertisements by the target audience in order to meet the most important objective of advertisements; that is successfully marketing the products. This can be achieved through applying the domestication strategy. Hatim (2001) states that domestication is a translation strategy that aims to reduce foreign elements of the source

text.Indeed, its overall objective is to “promote fluent, transparent style”(ibid, p.46); thus allowing the target audience to grasp the advertisement as easily as the source audience.

In line with the aforementioned studies, this work aims to investigate English audio-visual advertisements along with their Arabic versions on the basis of the pragmatic perspective, mainly in terms of politeness strategies, FTAs, and mitigation devices employed in the selected advertisements. Moreover, this study will try to provide an assessment of the translated advertisements according to domestication strategy as well as drawing attention to the methods that are used to bridge the cultural differences inherent in such advertisements.

The following chapter presents the methodology used to complete this study. It will state the problem focused on during this work, followed by the research questions and finally the way the data in this study was collected and analyzed.

## **Chapter Three**

### **3. Methodology**

#### **3.1 Statement of the problem**

#### **3.2 Research questions**

#### **3.3 Data collection**

#### **3.4 Data analysis**

### **3. Methodology**

This section will largely present the research questions leading this study, references to the selected videos, and, finally, an illustration of the particular frameworks on which this comparative study is based.

#### **3.1 Statement of the problem**

The problem of this study is twofold: firstly, previous studies showed that conclusions made by Brown and Levinson (1987) are applicable to Asian cultures in general with no reference made to Arabic culture in particular. Therefore, this study will introduce the Arabic language to Politeness theory through a focus on audio visual advertising. Secondly, translators' lack of awareness of cultural orientations to politeness (different English-Arabic cultural preferences for politeness strategies) may negatively affect translation, and even cause failure to reach the target audience. To address this issue, the study will try to explain why it is important to consider politeness to what translation strategy to use to render meaning communicatively between English and Arabic.

#### **3.2 Research questions:**

The study will try to answer the following research questions:

1. What politeness strategies are used more frequently in the original English advertising?

2. What politeness strategies are used more frequently in the translated Arabic advertising?
3. How do cultural differences between English and Arabic help explain the choice of politeness strategies in both languages?
4. How does politeness contribute to the advertising industry and help communicate advertisers' and consumers' needs?
5. Following the domestication strategy, to what extent are the translations of the selected advertisements successful in considering the cultural and linguistic differences between English and Arabic?
6. What translation strategies do translators employ to make the translated advertisements adhere to the cultural norms and politeness conventions of the other language?

### **3.3 Data collection**

In this work, the data will be collected from cosmetic audio-visual advertisements that are published on You-Tube. These advertisements include promotion of shampoos, anti-ageing creams, and other types of beauty products. The selected videos involve English advertisements (source language) along with their translated Arabic counterparts (target language). The reason behind using cosmetics advertisements in particular lies in the aim of examining the way advertisers smoothly present their products, which are not of a basic need to the audience but an accessory,

without belittling the audience's status or negatively affecting their self-esteem. In other words, using this advertisement category provides an opportunity to explore the effectiveness of Brown & Levinson (1987) politeness theory in presenting the advertised products appropriately cross-culturally. For the sake of objectivity, this work used 44 audio-visual advertisements (22 English advertisements and their 22 Arabic counterparts) related to a variety of brands. These will be mainly described and analyzed according to Brown & Levinson (1987) politeness theory (See appendices A and C).

### **3.4 Data Analysis**

This work, which is a combination of a descriptive and analytic research (analyzing advertisements based on politeness theory, and describing translations techniques used in Arabic translated advertisements), will compare and contrast the original English advertisements and their Arabic translation using Brown & Levinson (1987) politeness theory as its main framework. This includes identifying politeness strategies, FTAs, and the mitigation techniques utilized in the selected advertisements. Each of the selected videos will be transcribed; the instances that show politeness strategies, FTAs and mitigation devices will then be abstracted; and finally the results will be compared. Through comparison of English and Arabic advertisements, conclusions can be drawn, allowing the translator to choose the most appropriate translation strategy that will minimize or bridge the gap between the two language

systems to ensure the most accurate, apt, and successful translation of products.

With regards to the translation of these advertisements, the current study will try to provide an evaluation of the suitability of the translated texts for the target audience in terms of language simplicity and its adherence to cultural norms, depending mainly on the findings from previous studies (see section 2.1) with regards to cultural preference. Using a transliteration strategy as a main translation strategy would potentially lead to misrepresentation of advertisements due to differences between the two cultures in terms of what is considered to be polite. Hence, transliteration would lead to failure. Therefore, domestication strategy will be used as a framework of this study in order to closely examine the degree of appropriateness of these strategies to the target audience. Domestication is based on the proposition that a successful translation prioritizes smooth reading of the text rather than faithfulness to the source language system. I believe that this strategy is crucial, since the current research addresses the issue of localizing international advertisements. While introducing foreign elements might be appealing, it also poses risks of rejection of the advertised product (for example: explicitly and negatively criticizing consumers to market products in Arab society would potentially lead to this outcome). Hines(2013) explained that localization, unlike globalization, involves the adjustment of an international product in a particular way to meet the expectations of the local market where it will be marketed. This means, in order to achieve the best translation, English advertisements

ought to be adapted to meet the wants of the target audience. Adaptation can take place, as Hatim&Munday (2004) argue,by employing a form of language that corresponds to the linguistic norms of the target audience; thus, creating an impact on the target audience similar, or as close as possible, to that created on the source language audience.

The following chapter will discuss the selected audio-visual advertisements in accordance with the research questions mentioned above; particularly frequency of politeness strategies in Arabic and English, cultural differences and politeness strategies in Arabic and English, politeness strategies in audio visual advertising, and translation of politeness and domestication between Arabic and English.

## **Chapter Four**

### **4. Discussion**

#### **4.1 Frequency of Politeness strategies in Arabic and English**

#### **4.2 Politeness Strategies in audio-visual advertisements**

##### **4.2.1 Consumers' social needs and advertising**

##### **4.2.2 Consumers' freedom of choice and advertising**

##### **4.2.3 FTA and Consumers' needs in advertising**

###### **4.2.3.1 Bold on record in advertising**

###### **4.2.3.2 Positive politeness in advertising**

###### **4.2.3.3 Negative politeness in advertising**

#### **4.3 Translation and politeness**

##### **4.3.1 Translation advertisements between domestication and foreignization**

##### **4.3.2 Domesticating English advertisements in light of Arabic politeness strategies**

###### **4.3.2.1 From Positive/ Negative Politeness to Bold on record strategy**

###### **4.3.2.1.1. Imperative**

###### **4.3.2.2 From Negative Politeness to Positive politeness strategy**

###### **4.3.2.2.1 In-group language**

###### **4.3.2.2.2 Assuming familiarity with the audience**

###### **4.3.2.2.3 Repetition**

#### **4.4 Conclusion**

## 4. Discussion

This section is firstly dedicated to emphasize the frequency of politeness strategies in Arabic and English selected advertisements. Secondly, the chapter will examine some English-Arabic cultural differences (individualism vs. collectivism; high context vs. low context culture) and the influence of these differences on expressing politeness. Thirdly, I will explore politeness strategies utilized in the selected audio-visual advertisements in both languages, and finally investigate how cultural preference for certain politeness strategies affects the translation process from English to Arabic.

The analysis of 44 audio-visual advertisements (22 English advertisements and their 22 Arabic counterparts) in this work is completed in light of Brown and Levinson's (1987) politeness theory. A variety of brands have been selected for discussion (see appendix A, and B for the contextual information on each advert). The variation in the number of advertisements from one brand to another is related to the availability of these advertisements on You-Tube; also, some advertisements are available in the English version but not in Arabic, so they are not used since this work is based on comparing and contrasting politeness strategies in both languages. These advertisements are chosen in particular because each English advertisement has its own Arabic counterpart, which enable the analysis between the two versions with regards to the politeness strategy chosen. Moreover, these advertisements are selected because they

show instances where politeness strategies (bold on record, positive politeness, negative politeness, off the record) are used.

The following section will discuss the frequent politeness strategies used in English advertisements and their Arabic counterparts by tabulating numbers and percentages of utilized politeness strategies in both languages. This is done to indicate English-Arabic preferences for certain politeness strategies over others based on their belonging to a particular cultural category (which will be explained in section 4.3).

#### **4.1 Frequency of Politeness strategies in Arabic and English**

The findings of the analyzed English-Arabic audio-visual advertisements, chosen for the current study, show an obvious difference between both languages in terms of preference for one politeness strategies rather than another. Please see the following table:

**Table 1: frequency of politeness strategies in advertisements**

Strategy	Sub-strategy			Arabic		English	
				No.	%	No.	%
Bold on record	Strategy 1: cases of non minimization of the face threat	Doing FTA in the interest of the hearer: by choosing H centred imperative verbs	One word phrase&number	2	1.24%	0	0
			Reason given with brevity	2	1.24%	0	0
			Reason-result clauses	2	1.24%	0	0
			Brief clauses	2	1.24%	0	0
<b>Total</b>				<b>8</b>	<b>4.96%</b>	<b>0</b>	<b>0</b>
Positive politeness	Strategy 1: claim common ground	Strategy1: attend to H wants	15	9.33%	12	7.45%	
		Strategy2: exaggerate	2	1.24%	2	1.24%	
		Strategy 3: intensify interest to H	3	1.86%	5	3.11%	
		Strategy 4: use in-group identity	11	6.84%	0	0	
		Strategy 5: seek agreement	2	1.24%	0	0	
		Strategy 6: avoid disagreement	2	1.24%	4	2.48%	
		Strategy 7: presuppose common ground	13	8.07%	9	5.6%	
	Sub-total			48	29.82%	32	19.88%
	Strategy 2: Convey that S and H are cooperator	Strategy 10: offers, promises	14	8.69%	9	5.6%	
		Strategy 11: be optimistic	1	0.62%	0	0	
		Strategy 12: include both S&H in the activity	2	1.24%	1	0.62%	
		Strategy 13: give/ask reasons	13	8.07%	8	4.97%	
	Sub-total			30	18.62%	18	11.19%
<b>Total</b>				<b>78</b>	<b>48.44%</b>	<b>50</b>	<b>31.07%</b>
Negative politeness	Strategy 1: Be direct	Strategy 1: be indirect	2	1.24%	5	3.11%	
	Sub-total			2	1.24%	5	3.11%
	Strategy 3: don't	Strategy 3:be pessimistic	0	0	3	1.86%	
Strategy 5:give		1	0.62%	1	0.62%		

Strategy	Sub-strategy		Arabic		English	
			No.	%	No.	%
	coerce H	deference				
	Sub-total		1	0.62%	4	2.48%
	Strategy 4: communicate S's want to not impinge on H	Strategy 7: impersonalize S and H	3	1.86%	8	4.97%
		Strategy 9: Nominalize	1	0.62%	1	0.62%
	Sub-total		4	2.48%	9	5.6%
<b>Total</b>			<b>7</b>	<b>4.34%</b>	<b>18</b>	<b>11.19%</b>

The table above presents the frequency of politeness strategies in 44 audio-visual advertisements (22 English advertisements and their 22 Arabic counterparts). The total number of politeness strategies observed in the selected advertisements of both languages is 161 strategies; these strategies include bold on record, positive politeness, and negative politeness. (Detailed analysis of politeness strategies in both languages can be found in appendix C).

Arabic chooses more imperative structures to perform bold on record politeness; therefore it prefers to mitigate FTA less than English. English advertisements, on the other hand, do not employ this strategy at all. The total number of bold on record strategies exploited in Arabic advertisements is 8 strategies with a percentage of 4.96%. The strategies range from choice of very brief utterances in the form of single words and numbers (quality) to giving reasons with brevity (quantity maxim) and very direct reason-result clauses (relation maxim).

Positive politeness is utilized in both languages' use of advertisements, however, to different extents. Positive politeness is

branched into two categories; basically claiming common ground and that both the speaker and hearer are cooperating. The first category is further divided into a number of strategies as appears in table (1) above. Firstly, attend to hearer's wants and needs (strategy 1) is used in Arabic advertisements 15 times (9.33%). English, however, utilized this strategy less frequently (12 times; 7.45%). The second strategy, namely exaggerating interest and sympathy with hearer, seems to be less frequently utilized in Arabic and English advertisements; only two times each (1.24%). Arabic advertisements employed strategy (3) (intensification of interest to hearer) 3 times (1.86%); whereas, English advertisements used this strategy 5 times (3.11%). Moreover, Arabic advertisements utilized strategy (4) (use in-group identity) 11 times (6.84%) and strategy (5) (seek agreement) twice (1.24%). English, on the other hand, makes no reference to any of these strategies. Strategy (6) (avoid disagreement) is used twice in Arabic advertisements (1.24%) and 4 times (2.48%) in English advertisements. Finally, strategy (7) (presuppose common ground) is employed in Arabic advertisements more frequently (13 times, or 8.07%). English advertisements, however, utilized this strategy 9 times (5.6%). By adding all the strategies in this category, Arabic advertisements were found to utilize more common ground techniques to achieve positive politeness; 48 strategies (29.82%) in Arabic compared to 32 (19.88%) in English.

The second category employs only four strategies to claim cooperation between the speaker and hearer. Strategy 10; that is to offer

promises, is used 14 times (8.69%) in Arabic advertisements and 9 times (5.6%) in English advertisements. Strategy (11)(be optimistic) is used less frequently in Arabic advertisements; only once (0.62%), but none was found in English advertisements. Arabic advertisements used strategy (12) (include both speaker and hearer in the activity) two times (1.24%) while English advertisements used it only one time (0.62%). The last strategy which is give/ask reasons is used more frequently in Arabic advertisements 13 times (8.07%), and less frequently in English adverts; 8 times (4.97%). So, by adding the strategies in the second category, Arabic tends to apply them more frequently than English (18.62% and 11.19% consecutively). Therefore, by adding the strategies in both categories, we can conclude that Arabic is more oriented to positive politeness than English (48.44% and 31.07% consecutively).

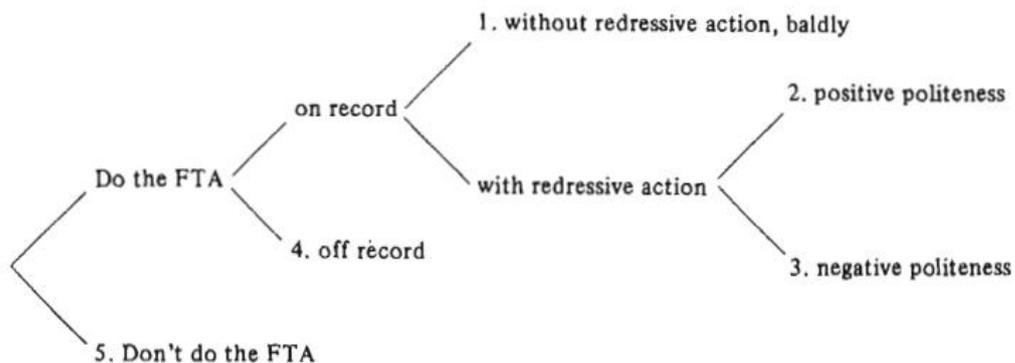
The third major politeness strategy is negative politeness. Negative politeness is divided into several categories, however, in the data in the table above only three of them are used in the advertisements from both languages. Strategy (1)(be indirect) is employed in Arabic advertisements only twice (1.24%). In English advertisements, the same strategy was utilized more frequently; 5 times (3.11%). The third category which implies no coercion on the hearer is divided into two strategies. Basically, strategy (3) (be pessimistic) is used only in English advertisements 3 times (1.86%). Strategy (5) (give deference) is used only once (0.62%) in both languages. Therefore, the third category is used more frequently in English advertisements; that is in 2.48% of the overall number of strategies. Finally

category (4) (communicate speaker's want to not impinge on hearer) is utilized in advertisements of both languages. This category is also branched into two strategies. The first is impersonalizing speaker and hearer (strategy 7); it is used more frequently in English language in 8 different places (4.97%) while Arabic language used this strategy 3 times (1.86%). The second is nominalization (strategy 9). It is used less frequently in both languages: only once (0.62%). Based on the statistics mentioned before, English advertisements exploited strategies in this category more frequently in 9 places (5.6%); whereas Arabic advertisements used these strategies 4 times (2.48%). Thus, and by adding all the strategies in the different categories, it can be claimed that English is more oriented to negative politeness (11.19% of the total number of strategies) compared to Arabic (4.34% of the total number of strategies). In conclusion, while English shows more orientation to negative politeness, Arabic shows more preference for positive politeness strategies and less frequently to bold on record strategies. One possible explanation for the different English-Arabic preferences to certain politeness strategies has to do with cultural norms and values; that is English being an individualistic and low-context culture, while Arabic is a collectivistic and high-context culture (already explained in section 2.2).

The following section will briefly explore politeness strategies, and their relationship with consumers' needs. After this, I will examine the value of using politeness strategies in audio-visual advertising.

## 4.2 Politeness Strategies in audio-visual advertisements

Advertisers perform FTAs to alert consumers to the issues from which they suffer, implying that they must take action. As a result, these acts must be redressed in order to preserve the audience's interest in the advertised product(s). To achieve this, politeness strategies can be used to decrease the threat to consumers' social needs and freedom of choice as mentioned before. They are represented in the figure below:



**Figure (1):** strategies for doing FTA (Brown & Levinson 1987, p.69)

This figure shows that when FTA is performed it could go (1) on record without redressive action. FTA may undergo redressive action either by positive politeness (2) to preserve the hearer's public image, self-esteem and the desire to be loved and appreciate, or by negative politeness (3) to save the hearer's freedom of action. FTA can also be performed off the record (4) without directly addressing the hearer where the speaker can always deny that s/he performed any FTAs.

The determinant criterion for using one strategy instead of another is the public image of the target audience. In their attempts to reach

consumers, advertisers should attend to the consumer's public image and social needs. Hoyer et al. (2012) state that the word 'needs' stands for the 'internal state of tension' that people suffer from due to the desire for reaching an 'ideal/desired physical or psychological state' (p. 49). Thus, to achieve the goal of advertising; that is product promotion, the advertisement must be designed carefully to fulfill consumers' wants and desires by addressing their social needs and freedom of choice. This will be exemplified and illustrated in the following sub-sections.

#### **4.2.1 Consumers' social needs and advertising**

To guarantee the success of marketing certain products, the advertisement itself should be designed in a way that takes into account the audience's wants and needs, or what is called social needs. Social needs according to Hoyer et al. (2012) refer to how we picture ourselves and how others see us. These needs affect the consumer's decisions. If the advertised product fulfills the consumers' desire to feel special then the demand for that product will increase, but if the advertised product does not fulfill that need then the marketing process of this product will fail to achieve its aim. Moreover, consumers' desires/needs to be accepted and belong to a particular group, which falls in the category of social needs, are significant elements that affect the purchase decisions made by consumers since these express their social status in the society. In other words, for the marketing process to achieve its objective, advertisers need to promote their products in a way that meets the consumers' wants and respects their social position

and image. To demonstrate this point, consider this example from the L'Oreal Triple ResistTV<sup>2</sup> advertisement (Arabic version); the script is transcribed in the following table:

**Table 2: L'Oreal Triple Resist TV<sup>3</sup>**

<p>شعري هو تاج جمالي ما ممكن خليه يتساقط ابتكار مهم من لوريال باريس الفيف ارجنين ريزست اكس 3 مع عنصر فوري لارجنين البروتين الاساسي لنمو الشعر بفاعلية 1. بيغذي بصلة الشعر 2. بيقويه من الجذور 3. بعيد بناء الالياف شعر بينمو اقوى وبيقاوم ما في شي بيقدر ياتر فيه . جديد الفيف ارجنين اكس 3 من لوريال باريس: تساقط الشعر تخلصت من هل المشكلة بنستحقه</p>	
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In this example, fulfilling consumers' needs for belonging to a specific group can be observed precisely in the use of 'بنستحقه' (we are worth it). Positive politeness strategy (4) (in-group identity makers) is employed in this example by the use of 'we'. The actress in the advertisement discusses her own problem, but at the end of the advertisement she uses the collective 'we' pronoun as a means to say that she and consumers have the same hair problems and they belong to the same social group (also discussed in section 2.1). Moreover, consumers' social needs, precisely their need for being praised and special, can be noticed in the choice of the word 'worth' in 'يستحق' which denotes advertisers' intention to show to what extent they admire and value

<sup>2</sup><http://tinyurl.com/ob655eb>

<sup>3</sup><http://tinyurl.com/ob655eb>

consumers, and that this product is created for them in particular to help them to increase their self-esteem and preserve their social image and status.

To conclude, the public image of the target consumers and their desire to feel affiliated to a particular group impact the success/failure of advertisements. That is, advertisements not only should be designed to tackle certain issues from which consumers suffer, but also these advertisements should respect consumers' public image and make them feel that they, along with advertisers, belong to the same social group. This can make consumers feel more comfortable with the advertisement (s) and hence encourage them to buy the advertised product (s).

#### **4.2.2 Consumers' freedom of choice and advertising**

Achieving an advertisement's objective is not only restricted to the need to respect consumers' social needs and public image, but also to respect their freedom of choice. Advertisers need to pay attention to consumers' behavior which, according to O'Connor (2004), refers to purchase decisions made by consumers. This can be explained as the reasons for consumers to buy a product, or to select one product over another. The way consumers act is linked to their needs for certain products, and therefore, despite advertisers' attempts to persuade possible consumers to buy their products, they must remember that consumers' choices should be respected. Congress (2013) states that the consumers right to choose "should be defended"(p. 141).The advertiser should provide

an offer to the consumers leaving the purchase decision to them. See this example from NIVEA First In-Shower Body Lotion<sup>4</sup> advertisement (English version):

**Table 3: NIVEA First In-Shower Body Lotion<sup>5</sup>**

I've discovered a new easy way to moisturize. New Neiva in-shower body lotion. I simply wash with the shower gel then apply it to my wet skin. It works like a conditioner then I rinse it off. My skin feels amazingly smooth and I can get dressed immediately. New In-Shower Body Lotion.



In this advertisement an actress talks about her own experience and her choice for a certain product, using the 'I' pronoun in 'I've discovered', for example. This is negative politeness strategy (3), that is, do not coerce the hearer. The advertiser this way avoids imposing on the consumers to buy the advertised product. In the example, the actress talks about her decision for using this product without any reference to the audience; hence, no pressure is placed on potential consumers to buy the product. Additionally, the advertisement's language is characterized by a high level of formality which appears mainly in the frequent use of the personal pronoun 'I'. The advertiser in this case gives deference (negative politeness; strategy 5). According to Bernstein (1961), one of the characteristics of formal language is the extensive use of the pronoun 'I'

<sup>4</sup><http://tinyurl.com/k4dlkwc>

<sup>5</sup><http://tinyurl.com/k4dlkwc>

(cited in Jensen 2012, p.108); this can be seen in the aforementioned advertisement (table 2): for example, 'I've', 'I simply', 'I rinse' and 'I can get'. The use of formal language increases the social distance between the speaker (advertisement) and the hearer (consumers), and accordingly target consumers do not feel pressured into buying the advertised product.

In short, advertisements sometimes tend to present an actor/actress talking about his/her own experience using the advertised product as an indirect means to invite consumers to buy their product(s). The aim of this is to show respect to consumers' freedom of choice by not addressing them directly. Therefore, advertisements are designed in a way that avoids imposition on consumers, in any means, in order to achieve the desired marketing goals.

#### **4.2.3 FTA and Consumers' needs in advertising**

Regardless of the fact that advertisers take into consideration consumers' social needs and their freedom of choice, advertisements tend to use certain FTA to alert target consumers to problems they may not be aware of. However, FTA in advertisements needs to be mitigated or at least not to be too direct (criticizing consumers' social image or limiting their freedom of choice) in order not to alienate the target audience.

#### 4.2.3.1 Bold on record in advertising

Taking into consideration the necessity to preserve consumers' needs (social needs and freedom of choice) advertisers choose to perform FTAs by using a number of options. Firstly, they can go on record. A good example can be found in Clear Men Shampoo with Cristiano Ronaldo 30s<sup>6</sup> advertisement (Arabic version). The script of this advertisement is included in the following table:

**Table 4: Clear Men Shampoo with Cristiano Ronaldo 30s<sup>7</sup>**

<p>القوة، الفعالية، الفعالية لحماية ضد القشرة تدوم لمدة طويلة، الرجال معرضون اكثر للقشرة استخدم كليير للرجال مع مقويات مضاعفة لفروة الرأس لحماية من القشرة لمدة تدوم 365 يوما. اسمي كريستانو رونالدو واستخدم كليير للرجال. فروة قوية نهاية القشرة لمدة 365 يوما</p>	
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This advertisement shows a football player who uses the advertised product Clear Shampoo in order to free himself of worry about dandruff. The Arabic version of this advertisement shows an instance of 'bold on record' strategy for it does not merely present this famous soccer player and hopes that his fans will follow him and use the advertised product, but goes on record by using the imperative form of the verb 'استخدم' (use) in 'استخدم كليير للرجال' (use Clear for men). This strategy is said to be bold on record because it meets the criteria set by Grice (1975) to govern successful communication. According to Grice (1975) if a speaker uses the following

<sup>6</sup><http://tinyurl.com/nhhtk2w>

<sup>7</sup><http://tinyurl.com/nhhtk2w>

principles or maxims then communication optimality increases. The maxims are:

1. Quantity: states that contribution needs to be (a) as informative as required; but (b) not more informative than is required
2. Quality: states that the interlocutor's utterance should not (a) be false; or (b) lack adequate evidence
3. Relation: that simply means to be relevant
4. Manner: the interlocutor needs to (a) avoid obscurity of expression; (b) avoid ambiguity; (c) be brief; and (d) be orderly

In other words, an interlocutor's utterance needs to be precise, true, appropriate to the context, and clear, in order to ensure that the other interlocutor fully understands the message of the whole conversation. Considering the previous example (see table 4) it can be observed that the advertisement adheres to these maxims: for example the 'quantity maxim' is met by the use of one-word phrases, as in "القوة، الفعالية" (strength, effectiveness); and numbers as in "365 يوما" (365 days). The 'quality maxim' is achieved through the precision employed when providing reasons for using the advertised product, as demonstrated in the following line: "كليب للرجال مع مقويات مضاعفة لفروة الرأس لحماية من القشرة لمدة تدوم 365 يوما" (Clear for men with two times nourishes hydrate your scalp, dandruff protection for 365 days). The product provides consumers with protection against dandruff, precisely, for "365 يوما" (365 days). Additionally, the 'relevance maxim' is fulfilled as a result of the reason-result

relationship utilized in the advertisement; reasons are provided for using the advertised product (suffering from dandruff) and the result is then given (protection against dandruff). Although using bold on record without any mitigation can be extremely threatening for the audience. This technique can alert them to the serious issue they suffer from (in this case, dandruff) which could provoke feelings of embarrassment or shame if they do not react to it. Therefore, the bold on record strategy awards the advertiser, according to Brown and Levinson (1987), ‘credit for honesty’ since this method reflects advertisers’ belief in their product and its effectiveness. This in turn is intended to leave the consumer with no doubt regarding the desirability of the product, and the need to both buy and use it.

#### **4.2.3.2 Positive politeness in advertising**

Sometimes advertisers fear that consumers may not tolerate being addressed as a person with problems, so they attempt to mitigate FTAs by either using positive politeness or negative politeness strategies. An example of positive politeness can clearly be observed in *Najwa Karam - L'Oreal Paris (Elvive Total Repair 5)*<sup>8</sup> advertisement (Arabic version). Its script is provided in the following table:

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<sup>8</sup><http://tinyurl.com/nkcjge4>

**Table 5: NajwaKaram - L'Oreal Paris (Elvive Total Repair 5<sup>9</sup>)**

<p>تساقط الشعر، خشونة الشعر، ترهل الشعر، بهتان الشعر، الاطراف المقصفة، خمس مشاكل انا لقيت الحل جديد الفيف توتال ريبير فايف من لوريال باريس غني بالبروكيراتين والسيراميد بيعالج العلامات الخمس للشعر التالف شعري تحول تماما صار ناعم مثل الحرير يلمع وبدون اطراف متقصفة لالي افضل عناية بالشعر جديد الفيف توتال ريبير فايف من لوريال باريس خمس مشاكل حل واحد لاننا بنستحقه.</p>	
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This advertisement presents an actress talking about 5 hair problems (weak, limp, lifeless, dull with straw-like hair) and the capacity one product has to treat all the issues listed. The use of positive politeness strategy (1) can be observed through the advertisement's consideration of the audience's desires and wants to have healthy, strong and beautiful hair. The shampoo is promoted as a solution to consumers' five hair problems “ تساقط الشعر، خشونة الشعر، ترهل الشعر، بهتان الشعر، الاطراف المقصفة ” (hair fall, rough hair, limp, lifeless, dull with straw-like hair). This is supported by an argument by Wells et al. (2011) which states that the audience cares about what serves their cause/interest. For the advertised product to be purchased, therefore, it has to tackle an issue that is of concern to them. Moreover, the advertisement employs in-group identity markers (positive politeness strategy 4) to show solidarity with the target audience. This involves using a dialect that is more flexible for advertising language and easier for the audience to understand. The concept of dialect is closely associated with

<sup>9</sup><http://tinyurl.com/nkcjge4>

the phenomenon called diglossia. Entezar (2010) states that the term diglossia refers to the change of the form related to the standard language into its more informal counterpart; this is mainly manifested in the various dialects spoken by the people of certain community. For example the varying geography and social groups which comprise the Arab world make Arabic language different from one place to another. Sometimes however, according to Jaspal (2009), people show their affiliation to a certain group though they do not speak the actual language this group speaks. Morris (1995) believes that dialects function as a “powerful identity marker” (p. 138). Since dialects are created from the Arabic standard form, they have common ground and hence these dialects can bring people closer to each other rather than create divisions. However, some dialects can be understood better than others. Lebanese and Egyptian dialects, for example, can be understood better than other dialects, such as the Tunisian or Moroccan dialects. The Egyptian dialect, according to Al-Rasheed (2005), is utilized in advertising because it can easily be understood by almost if not all of the Arab audience, yet the Lebanese dialect tends to be utilized the most simply due to the prevalence of Lebanese advertising agencies.

Moreover, not only dialects but also the choice of pronouns, especially the collective pronoun ‘we’, helps advertisers to attract the audience to purchase the products (discussed in section 2.1). The collective pronoun ‘we’ is utilized, according to Brown & Levinson (1987), to make the audience feel that they are the same as the actor/ress in the advert, rendering the advertisement less likely to threaten face. In other words,

when advertisers choose to redress FTA they attempt to show solidarity with consumers as in the use of the pronoun 'we' to prove to the audience that the speaker (actor/actress in the advertisement) has the same problem and the advertised product can help her/him as well as the audience to overcome this issue. Thus, when the advertisement shows an apparent sincere willingness to help the audience, their reaction may be appreciation rather than disappointment or shame for being criticized. Moreover, presupposition (positive politeness strategy 7) that consumers suffer from weak falling hair and other hair problems can reduce FTA. In other words, the advertisement is designed to market a product that can treat certain hair problems which the target audience suffers from and by presenting an actress talking about her/his hair problems and the need to find a solution contributes in attracting a possible audience who suffers from similar problems. By doing so, the advertisement manages to create a mutual interest: advertisers want to sell their product and consumers want to eliminate their hair problems, and consequently help in smoothing the product(s) marketing to consumers. Afterwards, the advertisement promises (positive politeness strategy 10) to eliminate all of these issues, hence reducing the threat to consumers' social needs by promising a rewarding change.

To attract a larger number of consumers, advertisers tend to support their advertisements, according to Shimp (2007), with information that would spark the interest of their target audience, and they even tend to 'employ celebrities to support the implicit advertising promise' (p. 271).

An example is the promise made by the Arab singer Najwa Karam in the advertisement shown in table 4: “شعري تحول تماما صار ناعم مثل الحرير بيلمع وبدون” (my hair is transformed completely: silky, shiny with no straw-like hair). Not only does the advertisement indirectly promise the audience to achieve an actual change (to have silky shiny hair like the actress in the advertisement), but also it utilizes the celebrity as a means to encourage her fans to use the same product she is using.

Finally, the advertisement can persuade the audience to buy the advertised product by giving reasons (positive politeness strategy 13) outlining why it is crucial for them to make the purchase, as in “بيعالج” (it treats five signs of damaged hair). Providing reasons is said to reduce the threat, according to Brown & Levinson (1987), by implying that advertisers can help the target audience without belittling or reducing the audience’s social needs to be praised. Moreover, providing reasons for consumers to buy the advertised product, as Hackley (2010) argues, ‘support(s) the marketing objective’; that is to sell as much as possible of the advertised products to the largest number of consumers (p. 69).

#### **4.2.3.3 Negative politeness in advertising**

FTA used in advertisements can also be redressed by using negative politeness; this strategy can be seen in the English version of *H&S*

*Cosmeticity*<sup>10</sup> advertisement; see its script in the following table (for contextual information see, appendix B, ad 1.2):

**Table 6: H&S Cosmeticity<sup>11</sup>**

This is Emma. Look at her beautiful hair: its softness steals the show every time. Do you have shampoo? You will be surprised to know that head and shoulders, which contains 6 times more moisturizer, makes your hair this soft and silky, and 100% dandruff free. Head and Shoulders, the world's number one.



In this example, the advertisement tackles an embarrassing issue (suffering from dandruff and lack of soft hair) in an implicit way by using negative politeness strategy 1: be indirect. This is done by presenting an actress talking about another actress's hair and her desire of having the same hair as her friend without referring directly to the audience; for example, 'This is Emma: look at her beautiful hair...'. By drawing the focus away from the audience, less pressure and attention are placed on the audience.

As for the use of 'you,' in "you will be surprised" and "makes your hair this soft, silky, and 100% dandruff free", this word refers to the actress in the advertisement when she used the advertised product and enjoyed the same results as her friend. However, the advertisement indirectly, through the actress, addresses the possible consumers who suffer from the same problem,

<sup>10</sup><http://tinyurl.com/pqevrqh>

<sup>11</sup><http://tinyurl.com/pqevrqh>

who will presumably follow the steps of the actress and use the advertised product. In this line, the advertisements seem to make a promise to consumers to have a fruitful change if they use the advertised product; thus, adding pressure on consumers and restricting their purchasing choice to only this particular product. However, since the advertisement did not directly tell the audience to buy this product in order to fulfill their wants, the advertisement can be seen as an offer and that the consumers are free to make the purchase or decide not to. In short, the threat of limiting the consumers' freedom of choice is reduced.

In conclusion, this section addressed audio-visual advertisements in relation to politeness and strategies used. It first presented brief explanation of politeness strategies supported by examples, then talked about consumers' needs (social needs and freedom of choice) and how these are considered in advertisements with reference to politeness strategies. Later it discussed the need for performing FTA to persuade the target audience to buy the advertised product. However, FTA cannot be performed without being mitigated, so this section illustrated how politeness strategies are utilized to lessen the threat(s) posed by FTA on consumers in order to attract rather than alienate them from the advertisement (s).

The next section concerns the differences between English and Arabic advertisements in relation to their approach to politeness and the strategies favored. Further, the following section aims to explore translation's role in appropriating the English advertisements for an Arab audience, examining the translation strategies used to best achieve that

purpose. A table of 44 English advertisements and their Arabic counterparts, along with a detailed presentation of the politeness strategies used in each advertisement can be found in appendix C.

### **4.3 Translation and politeness**

Generally speaking, since translation is concerned with two languages of two cultural systems which are highly unlikely to be the same linguistically and culturally, translation's role is not only to transfer the message from one language system to another, but also to consider and convey the target audience's cultural values and norms. Hence, this section is allocated to exploring the translation strategies utilized to linguistically reshape the English advertisements (source language) into Arabic advertisements (target language). This will be explored in light of the politeness strategies used to meet the cultural expectations of the Arab consumers (the target audience).

#### **4.3.1 Translation of advertisements between domestication and foreignization**

A controversial issue that preoccupies researchers' minds is how to present the translated text to the target audience; that is whether to render the translation exactly similar to the target language linguistic norms, or to involve foreign elements to show that the presented text is a translation of a text from another language and culture. These two opposite trends are, in Venuti's terms (1995), domestication and foreignization respectively.

According to Venuti, domestication means that the translated text has to match the target language at all levels without including any alien or foreign features. As such, invisibility is a term used by Venuti (1995) to reflect the role of translators, showing that when domestication is used no traces of translation can be noticed and it is as if the text was created originally in the target language setting. Domestication strategy is closely associated with “fluency” and “transparency”. These are terms that Venuti (1995) used to describe the “Anglo-Saxon” (p. 1) preference to make the imported text close to the original text in order to meet the target audience’s linguistic and cultural needs. Nevertheless, Venuti opposes domestication strategy since it violates the source language linguistic norms by making the translated text completely symmetrical to the target language linguistic norms, and hence not giving the target audience access to the original text. Still the purpose for translating the text plays an important role to which translation technique must be used, and for advertising the overall aim is to sell the advertised products. Therefore, the used language ought to be as simple and easy to understand as possible for consumers. Thus, domestication seems to be more appropriate to achieve that purpose than foreignization. I would argue that in advertising, the translated text ought not be hindered by strange elements from the source language that would intrude its smooth presentation to the target audience. For example, the English advertisement *Olay Total Effects Re-launch 2013 30sec TVC*<sup>12</sup> (which will be examined in section 4.3.2.2.3) is recreated as to

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<sup>12</sup><http://tinyurl.com/ojdxv4h>

be suitable to the Arab audience by translating the English advertisement into the Arabic language (through dubbing, voice-over and subtitling which will be discussed in the subsequent section). Moreover, domestication of this advertisement is done by replacing the foreign actress with an Arabic one to give the audience an impression that the advertisement is Arabic in its nature.

Nevertheless, if advertisements are completely domesticated, then there is a risk of losing the consumers' interest in the advertisement itself. Kemppanen et al. (2012) argues that using excessive strategy of domestication gives consumers an impression that advertisement is 'trying too hard to please' the audience (p. 26) which may cause boredom. The advertisement, this way, does not require any effort by the audience to interpret any foreign elements that may draw the audience attention. Thus, the use of foreignization seems to be important. Foreignization, as Venuti(1995) explains, is a translation strategy by which the target audience faces foreign/strange elements they may not easily understand. For example, the Arabic translated version of *NIVEA Natural Fairness*<sup>13</sup>(an advertisement that promotes anti-wrinkles cream, see appendix C, ad.13) involves an instance of foreignization such as "IQ10 هيدرا" (hydra IQ) in "الفريدة IQ بفضل المكونات الطبيعية وتقنية هيدرا" (with natural extract and hydra IQ...). It can be relatively difficult for consumers to understand what "IQ10 هيدرا" (hydra IQ) refers to, yet after watching the advertisement they would understand that this element will help them to enjoy fair and natural look. In

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<sup>13</sup><http://tinyurl.com/k4k25sb>

fact, this may also raise consumers' interest and provoke them to search for the advertised product, and hence the advertised product will possibly become more memorable for them and at a later stage may encourage them to buy it.

Furthermore, violation of the natural reading of the text is noticed when advertisements deal with brand names. A brand, as Sandhusen (2000) explains, stands for 'a name, term, sign' which distinguishes 'a single seller' from another. This brand can be 'local, national, or worldwide in scope' (ibid, p. 358). Therefore, a brand name refers to the creator of the product to be promoted among people. When it comes to the translation of brand names, Torresi (2014) argues that they are normally dealt with in the same way as proper names; that is, they are not translated. For example, the brand name *L'Oreal Paris* in all of the selected advertisements in this research is left without being translated or even transliterated into Arabic language (see appendix C, ads 4, 5, 6, 7). Therefore, it can be said that no translation has taken place or, as Wenjing QI (2014) calls it 'zero-translation' (p. 30). The source language words are transferred to the target language preserving its phonetic/acoustic and graphic/written form. This can be noticed in *Keep a Cool Head with Head & Shoulders* advertisement (for contextual information see appendix B, ad 1.4); whereby the overall advertisement was translated/ domesticated into Arabic language excluding the brand name of the product that is foreignized; for reference, please see the following figure:



Keep a Cool Head with Head & Shoulders-  
English version<sup>14</sup>

Keep a Cool Head with Head & Shoulders-  
Arabic version<sup>15</sup>

**Figure 2:** Brand name-zero translation

In the abovementioned example the brand name *Head & Shoulders* in the English version is simply added with its phonetic and graphic form in the Arabic version. There is no translation of the brand. Nevertheless, sometimes translators deal with brand names by a translation strategy called transliteration: moving from the source language/English writing system to the target language/Arabic language system. The use of transliteration, according to Dickins et al. (2002), is said to convey an ‘exotic’ atmosphere (p. 36). Exoticism in this context can be an appealing element that advertisers use to attract consumers’ attention, or in other words using foreignization contributes to add something unusual to the advertisement which may provoke consumers to pay more attention to the advert, and possibly be persuaded to buy the advertised product. For example, the Arabic version of *Dove Nourishing Oil Care Make friends with your hair* advertisement involves an instance where the brand name *Dove* is transliterated into ‘دوف’; consider the following figure:

<sup>14</sup><http://tinyurl.com/k68rd79>

<sup>15</sup><http://tinyurl.com/kfsc654>



**Figure 3:** brand name transliterated

This figure exemplifies the treatment of brand names in some Arabic translated advertisements. Although the translation 'دوف' (Dove) involves Arabic letters, the element of strangeness can still be felt here. In other words, the brand name was not completely domesticated into its Arabic counterpart 'حمامة' (dove/pidgin). This is because brand names are supposed to be known to consumers in order for products to be sold. Therefore, if the brand name is completely domesticated or translated into its Arabic equivalent, not only there is a risk that the target audience may not recognize the brand name, but also the translation will sound odd. Torresi(2014) says that sometimes brand names undergo 'phonetic/graphic adaptation' (p. 21): their phonological and writing systems are adjusted from one language system to another in order to meet the target audience expectations. This is done by using transliteration strategy; whereby, the English word is transferred from the English writing system to the Arabic writing and phonetic system; this is probably to make the advertisement more familiar and closer to the Arabic audience. Nevertheless, most of the advertisements, in this work, resort to zero

<sup>16</sup><http://tinyurl.com/oant66o>

<sup>17</sup><http://tinyurl.com/oowymg3>

translation as noticed in figure 2. In fact, out of the 22 Arabic translated advertisements only 4 advertisements transliterated brand names, these are: *Dove Nourishing Oil Care Make friends with your hair* advertisements (mentioned in figure 3) (appendix C. ad 8), *Cristiano Ronaldo Clear* advertisement where the brand name *Clear* is transliterated into 'كلير' (*Clear*) (appendix C. ad 1), *Dove Men* in which the brand name *Dove* is transliterated into 'دوف' (*Dove*) (appendix C. ad 10), and finally *That Glow Love or Dove* whereby the brand name *Dove* is transliterated into 'دوف' (*Dove*) (see appendix C, ad 11). In brief, translators seek to bring advertisements as close to consumers as possible by using domestication strategy, but regarding brand names they prefer to use partial or total foreignization. This is because complete domestication of brand names may negatively affect the marketing process: consumers might not recognize the brand of these products, and hence they may refrain from buying such products due to lack of mentioning of a reliable source.

Furthermore, using extreme foreignization, in cases other than brand names, makes translated texts too strange and hence difficult for consumers to understand. Therefore, it is crucial to tone down foreignization. For example, the English version of *NIVEA Visage Q10*<sup>18</sup> advertisement (for contextual information see appendix B, ad 3.1) uses what is called abbreviation. Olohan&Salama-Carr (2014) define abbreviation as 'combining initial letters of each word in long technical term' (p. 384). When it comes to translating English abbreviations into Arabic language,

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<sup>18</sup><http://tinyurl.com/q87tsox>

translators usually utilize explanation strategy since the Arabic language is not accustomed to the use of abbreviation. Please see the figure below:



**Figure 4:** Abbreviation in Advertisements

Although audio-visual advertisements usually employ dubbing or voice-over (these will be discussed in a latter section) for the translation process, sometimes another strategy called subtitling is used. According to Panek (2009) subtitling is a means through which parts of the language spoken in audio-visual advertisements is written on the screen. However, translators need to take into account the limited space of the screen, hence they cannot subtitle every single word of the advertisement script; thus, translators tend to pinpoint key words in a written form. This is done to attract the audience's attention to these words, also, to provide additional clarification of certain vague words to the target audience. Subtitling strategy according to Diaz-Cintas and Remael(2014) aims to provide a translated text that meets the wants of the target viewers. Subtitles (within the same language) are used in the English advertisement to highlight certain words and phrases as in "*improved UVA protection*" (figure 4).

<sup>19</sup><http://tinyurl.com/q87tsox>

<sup>20</sup><http://tinyurl.com/ogxzn45>

This subtitle is translated into the Arabic target language for the same purpose: to draw consumers' attention to certain features of the advertised product. Nevertheless, the subtitle involves the abbreviation "UVA", which stands for: 'ultraviolet radiation of relatively long wavelengths,' which is translated into the Arabic subtitle "يحمي من الأشعة فوق البنفسجية" (protection against ultraviolet radiation of relatively long wavelengths) instead of merely saying 'UVA مطورة من' (improved protection against UVA). Although using strange elements as the abbreviation 'UVA' may attract consumers' attention, in this context it may cause further confusion and probably lack of understanding by the audience. Consumers may not fully understand why this product is special, and hence question their actual need to buy it. Thus, it seems that the best solution for this issue is to clarify what is meant by 'UVA' in order to make the language more accessible to the audience. Therefore, the translator decided to add further information, using translation by addition, to make the advertisement more intelligible to consumers and at the same time to attract their attention to the effectiveness of the product by using the subtitling strategy.

In brief, using foreign elements reflects that the advertisement provides important information, yet the main reason behind using English terms in the translated Arabic advertisements has to do with foreignization and domestication strategies. That is, advertisers try to maintain a balance between these two strategies: not being too foreign in order for consumers to be able to understand it nor being too domesticated that the advertisements will bore consumers. In other words, using domestication

strategy makes the advertisement very easy to comprehend but potentially dull. Therefore, the addition of foreign element seems to be crucial in order to seize and maintain the consumers' interest in the advertised product.

#### **4.3.2. Domesticating English advertisements in light of Arabic politeness strategies**

Advertisers are aware that values, attitudes, and beliefs vary between cultures and thus attempt to adjust their advertisements in order to meet the cultural norms of their target audience. Therefore, presenting advertisements that are created for an English audience without modification to an Arab audience may not be a wise decision.

Several studies such as Hall (1966), Feghali (1997), Ayish (2003) and Scollon et. al (2012) illustrate the cultural differences between Western and Asian cultures. Western cultures are classified as valuing individualism and low-context; whereas Asian cultures are more collectivistic in nature and high-context. (See section 2.2 for more details). This categorization of cultures contributes to explaining the reason for using negative politeness more frequently in English advertisements, and positive politeness in the translated Arabic advertisements. Negative politeness fits English cultural preferences by increasing social distance between interlocutors hence freeing people from being forced to act in a certain way. For example, the *That Glow? Love or Dove?*<sup>21</sup> advertisement presents one actress wondering about her friend's secret for enjoying

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<sup>21</sup><http://tinyurl.com/lgbpcar>

beautiful glowing skin, then the actress attributes the reason for experiencing this fruitful change to using the advertised product from *Dove*. Negative politeness clearly prevails in this advertisement by, first, indirectly presenting the advertised product to consumers (negative politeness strategy 1). That is, the advertisement sets a scene of two female friends having a normal conversation that happens to be about the advertised product and its effective results. This is done without directly threatening consumers' face who may suffer from dry skin, or asking the target audience to purchase the product, and hence preserving their freedom regarding the purchase. Second, the advertisement employs negative politeness strategy 7: impersonalization. This appears in the usage of the imperative form 'try', for example, in 'try it for seven days'. This is instead of directly addressing consumers using the second person reference 'you', for example, 'you try it'. Briefly, the advertisement does not demand consumers to buy the advertised product or negatively criticize their dry skin in order to pressure them to purchase the product. On the contrary, it only presents the advertised product and its effectiveness, leaving the purchase decision to consumers (similar examples, that support English preference to use negative politeness, can be found in appendix C, ads: 2, 3, 4, 5, 6, 10, 13, 14, 15, 17, 20, and 21).

However, because positive politeness decreases the social distance between interlocutors thus bringing people together, Arabic advertisements tend to frequently employ this strategy as a characteristic of collectivistic culture. For instance, the Arabic version of *Head and Shoulders - Itchy*

*scalp care* advertisement promotes its product to the Arab audience by using positive politeness. This advertisement presents an actress who cannot carry on dance moves due to dandruff and an itchy scalp, but due to the advertised product, these issues no longer trouble her. The advertisement factors in consumers' wants (positive politeness strategy 1) to have dandruff free hair and avoid suffering from irritation. This is achieved through the provision of sympathetic advice to the audience through using the imperative form 'تخلصي' as in ' *Head and Shoulders* لما الحكة بتسيطر تخلصي ' (itch can be distracting; get rid of it with head and shoulders). It also uses positive politeness strategy 3; that is, to tell the audience a short story of an actress who was not successful in following the dancing moves of her trainer because of dandruff and itchy scalp. The advertisement employs positive politeness strategy 4: the use of in-group identity marker, which in this advertisement can be observed in the utilization of the Lebanese dialect. This is done to make the advertisement closer to everyday conversation, and to give consumers a feeling of belonging to a certain social group (dialect and identity marker discussed in section 4.2.3.2). Moreover, the advertisement presupposes (positive politeness strategy 7) that consumers suffer from dandruff and therefore this product is created to help them overcome this issue. Finally, the advertisement promises the audience to fulfill their wants, positive politeness strategy 10, as in ' *بيريح فروة راسك وبيمنحك العناية الفورية ضد الحكة* ' (instantly relieves you scalp from itch and gives you 100% dandruff free hair). In other words, because of the Arab cultural

preference to respect consumers' public image as well the preference for group solidarity, positive politeness seems the best choice. For more examples on using positive politeness in Arabic advertisements (see appendix C; ads: 2, 3, 4, 5, 8, 10, 12, 13, 16, 17, 18, 19, 21, and 22).

It is clear that differences between the English and Arabic cultures will influence the translation process. Considering the aim of translating audio-visual advert, selling products to consumers, the translated advertisements need to meet the linguistic and cultural expectations of the Arab target audience. Therefore, this section is specified to discuss the utilized translation strategies in the translated Arabic advertisements based on cultural preferences of Arab consumers, under the umbrella of politeness strategies. To clearly show how cultural difference affect translation, the focus will be on advertisements whose Arabic translated versions involve some differences from its source English advertisements. Consequently, the following sub-sections involve an explanation of politeness-translation strategies that are used to restyle the English advertisements to meet the cultural needs of the Arab target audience.

#### **4.3.2.1 From Positive/ Negative Politeness to Bold on record strategy**

Some cultural differences that exist between English and Arabic require using different translation strategies; in other words, domesticating the translated text to suit the Arabic language and audience's more orientation to positive politeness and bold on record strategies. This section will focus on Arabic translated advertisements that utilized bold on

record strategy instead of positive or negative politeness strategy. In short, this section investigates the way translation by addition, precisely the addition of imperatives, helps to meet the Arab audience cultural expectations.

#### **4.3.2.1 Imperative**

It is taken for granted that every culture has its own norms and values; what is acceptable or appropriate in one culture may not be so in another culture. Since English culture respects freedom of choice, it tends to avoid using imperative forms of verbs to impose on people a particular way to act or think. However, Arabic culture prioritizes social image and feelings of solidarity, which is usually reflected by direct address of the audience using the imperative form of the verb.

To begin with, the original English advertisement *Clear Men Shampoo with Cristiano Ronaldo 30s*<sup>22</sup> tendency to preserve its consumers' social needs can clearly be noticed through the use of positive politeness strategy (the advertisement promotes a shampoo that allows consumers to enjoy dandruff free-hair, see appendix C. ad.1). For example, the advertisement pays attention to consumers' needs and wants (positive politeness strategy 1) which is to have dandruff free hair. This can be noticed in the direct address of possible consumers as in '*your scalp*'. The use of the possessive pronoun 'your' makes, as Janoschka(2004) argues, the advertisement 'more personal' (p. 139). This aims to create a friendly

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<sup>22</sup><http://tinyurl.com/ol5xusx>

atmosphere, and so there is no need to feel ashamed or embarrassed if they suffer from dandruff for the advertised product is especially created for them to help them get rid of their problems. Moreover, to make possible consumers less embarrassed, due to their dandruff problem, and more comfortable when viewing the advert, the advertisement attempts to emphasize a familiar relationship with the audience by presupposing (positive politeness strategy 7) they have a problem (dandruff) and so offering them a solution to overcome this problem. This can be seen in the utterance *“that’s why you need non-stop dandruff protection”*. Additionally, to assure the audience the advertisement’s only objective is to help them get rid of dandruff, it promises (positive politeness strategy 10) them to have a rewarding effect when they use the advertised product, as in *“Clear men non-stop dandruff protection”* and *“non-stop dandruff protection for up to 48 hours”*. In other words, the public image of consumers may be threatened when they are told directly that they suffer from dandruff however, this is mitigated with a promise to eliminate their problem. Furthermore, the advertisement provides the audience with reasons (positive politeness strategy 13) for using the advertised product as in *“the world watches you non-stop that’s why you need non-stop dandruff protection”*: although this line talks about the football player, the advertisement is indirectly referring to the audience, implying that they are watched by other people (friends, family or peers) and must use the product in order to not be embarrassed in front of these people.

Considering the translated Arabic version of the advertisement *Cristiano Ronaldo Clear*<sup>23</sup>, the translator decided to use translation by addition; that is by using the imperative form of the verb “استخدم” (you use). The reason for this is to provide sympathetic advice to consumers by firstly alerting them to the serious issue from which they suffer, and secondly by directly addressing them through their need to get rid of their problem by the use of the advertised product. Helmbrecht (2009) thinks that the imperative form of the verb is utilized ‘to achieve something... not merely to be engaged in the activity’ (p.100). In other words, even though going on record by the use of imperatives can be threatening for audience, it seems crucial to provide the audience with a piece of advice to overcome their problem. Moreover, the addition of the imperative form is justified for it is perceived as a sign of solidarity in the Arab culture, belonging to the same group, as a man to man conversation (the commentator is a male addressing male consumers) and hence there is no need for consumers to feel annoyed or uncomfortable. This is supported by the Al-Marrani & Sazalie (2010) study, regarding politeness strategy used in male-male and male-female conversations, which mainly states that in Arab communities it is normal to be direct in conversations between males.

Another example of translation by the addition of imperatives is found in the Arabic version of *Invisible for Black & White from NIVEA*<sup>24</sup> advert; this advertisement presents an actress enjoying her time partying

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<sup>23</sup><http://tinyurl.com/nhhtk2w>

<sup>24</sup><http://tinyurl.com/p8nv56o>

with friends without being worried about sweating due to using the advertised product. However, compared to the *Cristiano Ronaldo Clear* example, mentioned above, this advertisement is directed to female consumers, and negative politeness strategy in English version is replaced with bold on record in the Arabic version to meet Arab audience cultural norms.

Since the English culture prioritizes freedom of choice, The English advertisement *Invisible for Black & White from NIVEA*<sup>25</sup> decides to use negative politeness strategy. This is apparent in the line: *'the only deodorant saving millions of clothes, now better than ever'*; where it stresses the strong need to use the advertised products since it is the only effective and efficient product for the audience without impinging on the customer's freedom of choice. In other words the advertisement does not refer to the speaker (advertisers) or the hearer (consumers) (negative politeness strategy 7) to buy the advertised product. On the contrary, the advertisement only talks about the product itself; hence, reducing the pressure on consumers. Moreover, the language used in the advertisement cannot be said to be sentimental or emotional; instead it is very much formal in character. A lack of familiarity with the target audience is observed; therefore, the distance between the advertisement and consumers will increase. That leads to giving consumers additional freedom to choose whether to accept or refuse buying the advertised

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<sup>25</sup><http://tinyurl.com/qjnpnmg>

product without being pressured due to a familiar relationship with the advertiser.

When this advertisement is translated to Arabic, the addition of the imperative verb 'اختاري' (you choose) can be observed. This is because the use of imperatives can reflect a feeling of solidarity among the group, which is favored within the Arab culture. The feeling of solidarity can be enhanced by decreasing the social distance between the advertisement and consumers, which can be achieved by directly addressing the audience using the pronoun 'you'. Machin & Leeuwen (2007) explain that addressing the audience directly, mainly by using the 'you' pronoun, has a significant function at the 'ideological' and 'practical' levels (p. 139). First the ideological function of using the pronoun 'you' in the advertisement is to give the consumer an impression that the advertised product is created only for a female consumer, in particular, to help her overcome her sweating problems. Second, the practical function means that using the pronoun 'you' helps to build a strong relationship between the audience and the advertisements and hence convince them to buy the advertised product.

The translated Arabic advertisements were not completely changed, the translator only made some modifications when it comes to the Arab cultural preference regarding the use of imperative verbs. That is, it is observed that the English and Arabic advertisements, discussed above, have some similarities. For example, both versions of *Clear Men Shampoo*

*with Cristiano Ronaldo 30s* advertisement involves the testimony of the soccer player using the advertised product ‘My name is Cristiano Ronaldo and I use clear for men’. Although this line appears at the very end of the advertisements (see appendix C, ad1), probably since this is less important than presenting the effectiveness of the advertised product, yet presenting ‘satisfied consumers testimonials’ which in this case the soccer player, as Danesi (2013) suggests, is an important means that characterizes advertising techniques to attract consumers’ attention (p. 17). Additionally, both versions tend to address consumers directly: the English version by using the direct exclusive ‘you’ and possessive ‘your’ pronouns, and hence creating a friendly atmosphere that makes the audience more comfortable as they are not merely passive listeners. Similarly the Arabic version of this advertisement tends to address the audience directly using the hidden second person pronoun in ‘استخدم’ (you use); however, the use of the imperative form of the verb can be preserved as a request; in fact, “a polite request” (p. 34), as Al-Qinai (2011) argues, directed to the audience to buy the advertised product.

When advertisements ask their consumers to buy their product they need to decide the level of directness they will use. In fact, Blum-Kulka, S., & Olshtain, E. (1984) set a scale determining the level of directness of request ranging from ‘the most direct...as in imperatives’ to ‘conventionally indirect’ as in ‘would you open the door?’ to finally ‘nonconventional indirect...as in hints’ (p.201). Based on this scale it seems that the advertisement chooses to go to the extreme by using the

most direct level of request from the audience through the employment of imperatives; the choice of direct or indirect request depends on certain factors such as power. Direct request in Arabic culture seems to be acceptable if made by an authority; this can provide an explanation for using the imperative in the Arabic version of *Cristiano Ronaldo Clear and Invisible for Black & White from NIVEA* advertisements. The imperative form is justified as the speaker is equipped with knowledge of what is best for consumers better than consumers themselves. Moreover, the commentator of this advertisement is a male offering the use of the advertised product to male consumers; so using the imperative form is justified for it is perceived as a sign of solidarity, belonging to the same group, as a man to man conversation and hence no need for consumers to feel annoyed or uncomfortable due to the use of the imperative form. This is supported by the Al-Marrani & Sazalie (2010) study, regarding politeness strategy used in male-male and male-female conversations, which mainly states that in Arab communities it is normal to be direct in conversations between males. Contrary to the Arabic version of this advert, the use of imperatives is absent in the English version. One possible interpretation for this goes back to the English cultural norms that the general population, according to Wierzbicka (2003), 'abhor interference in other people's affairs' (p. 30). Thus, using imperatives is believed to be a technique to impose on them to act in a certain way; therefore, the English version of the advertisement does not use imperatives in order to meet the cultural values

as, after all, the aim of advertisements is to attract the consumers rather than push them away.

#### **4.3.2.2 From Negative Politeness to Positive politeness strategy**

Due to different cultural preferences (Arabic culture prioritizes respect for social status and a collective group mentality compared to English culture that emphasizes freedom of choice), the translator finds himself forced to use certain translation strategies that will meet the Arab audience cultural preference. Therefore, this section will explore the way translation strategies, which are driven by positive politeness strategy, contribute in fulfilling the cultural expectation of the target audience. This section will be divided into three sub-sections: each sub-section will discuss one translation technique and provide examples to show how English advertisements are modified to meet the Arab audience's cultural and linguistic expectations.

##### **4.3.2.2.1 In-group language**

Due to the overall aim of advertising, advertisers try their best to make the advertising language as natural as possible to target consumers. Newmark (1988) argues that the translated text should 'read naturally' (p. 24). The employed language has to be used by people in their everyday lives. Moreover, television is considered to be, in Michaels (1980) words, 'the most social media' (p. 305). Thus, the utilized language in this type of media ought to contribute to achieving the overall purpose of the advert.

Language should linguistically and culturally meet the target audience expectations. Therefore, most of English advertisements (using standard form of the language) are translated into Arabic language dialect since the use of language dialect strengthens feeling of solidarity of the group. The formal language favored in English advertisements to increase the social distance between interlocutors (negative politeness) is replaced with a language dialect in translated Arabic advertisements in order to decrease the social distance between interlocutors (positive politeness). Furthermore, the use of language dialect is believed to be in-group identity marker (positive politeness strategy 4).

For example, the standard form of the original English advertisement “...with *Eucalyptus extract* which instantly relieves you scalp from itch...” from *H&S Itchy Scalp Care* is translated into the Arabic Lebanese dialect ‘ يلي بيريح فروة راسك وبيمنحك العناية *Eucalyptus* بخلاصة اوراق ‘ (for full script of the advertisement see appendix C, ad 20); (similar examples can be found in appendix C, ads:2, 3, 4, 5, 6, 7, 9, 11, 12, 18, 19, 21). Considering the means of media by which this advertisement is broadcasted, the translator selected dubbing to make the advertisement sounds more like everyday conversation. Dubbing is, as Michaels (1980) explains, to add ‘a totally new sound track’ which is usually ‘synchronized translation of the original dialogue’ (p. 297), or, as Orero (2004) defines, ‘a variation of sound’ whereby the ‘utterances of screen actors are pronounced in another language’ (p.41). In other words, in translating screen advertisements the sound/acoustic element in the source/English

language advertisement is replaced with the target/Arabic dialectic language with the original video played simultaneously. This is noticed in *L'Oreal Triple Resist TV Spot Featuring Jennifer Lopez* advertisement whereby the English advertisement sound track is replaced with the Arabic dialect sound track (see appendix C, ad 4). Additional examples on advertisements that use dubbing can be found in appendix C, ad 7, 21). Dubbing sometimes gets confused with voice-over. According to Wall et al. (2012) voice-over refers to ‘an off-screen narrator who talks directly to the audience’ (p.56): a commentator who usually states the effectiveness of the advertised product; however, the audience only hear his/her voice without seeing him/her in the advert. For example in the Arabic version of *L'Oreal Triple Resist TV Spot Featuring Jennifer Lopez* advertisement, a shift is noticed from the actress’ voice “شعري هو تاج جمالي ما “ممکن خليه يتساقط” (my hair is the essence of my beauty, I can never let it fall) to an off-screen commentator talking about the advertised product “1. بيغذي “...بصلة الشعر 2. بيقويه من الجذور (1.nourishes the root 2.reinforces the strand). This change is from English standard to the Arabic Lebanese dialect. Advertisers usually choose to use voice-over, as Alburger (2014) suggests, to ‘give life to the words in the script’ (p.87) rather than simply showing the written words on screen (it was observed that all selected advertisements includes voice over except ad 5, appendix C). There are two benefits to employing a voice over; firstly, information stated by voice-overs is taken by the audience as facts; and secondly, sharing information

with the target audience through a voice-over, rather than with other parties, makes consumers, according to Wall et al. (2012), feel appreciated.

Dubbing and voice-over translation strategies are important ways by which translator resorts to present the translated advertisement to the target audience as they make advertisements closer to everyday conversation and establish in-group relations. In fact, these two strategies are used to serve the main translation strategy that is domestication. Dubbing and voice-over strategies are used to domesticate English advertisements into Arabic advertisements by utilizing, as Danan (1991) argues, a “national language” to achieve a “national unity” (p. 612) (already discussed in section 4.2.3.2). Achieving unity or affiliation to certain group is obtained by replacing the sound track of the original English standard form with Arabic language dialect in advertisements; thus, creating an impression that the text is made in the Arabic language setting. Brown and Levinson (1987) explain that one way to highlight in-group identity marker is by using a language dialect. By using this means, actors/actress in advertisements is presented as members of the group to which the consumers belong. In other words, a language dialect decreases the distance between advertisements and consumers (positive politeness). Unlike the Arabic translated advertisements, the English original versions of these advertisements, mentioned above, employ standard form of language as a means to increase distance between the advertisement and consumers to preserve their freedom of choice (negative politeness). In brief, dubbing and voice-over are utilized to domesticate English advertisements through the use of Arabic language

dialect (Lebanese). This emphasizes some cultural differences between English and Arabic cultures in terms of the former favoring negative politeness strategy, and the latter positive politeness strategy.

In summary, using accessible language, which the target audience understands, helps advertisements to achieve their main objective; that is to market the advertised products. Indeed, advertisements usually utilize a language that is simple and used frequently; that is a language dialect. To achieve that, dubbing and voice-over strategies are used to domesticate English advertisements to meet the linguistic and cultural norms of the Arab audience. In other words, dubbing and voice-over strategies are used to mask the foreign identity of English advertisements: by replacing the standard form of English language with Arabic language dialect that enhances unity and solidarity among members of the same group.

#### **4.3.2.2.2 Assuming familiarity with the audience**

Means of attracting consumers' attention is not only restricted to merely utilizing an accessible language to consumers, but also through assuming a familiar relationship with the audience. Advertisements are designed in a way to give consumers a feeling that such advertisements are created to help them to overcome their problem(s). That is, advertisements know the target audience, their problems, and their suffering, and so they are in a position to provide consumers with solutions. Miller et al. (2011) argues that 'social distance' is the opposite of 'familiarity' (p. 391). This probably explains the reason for moving from negative politeness in most

English advertisements (appendix C, ads: 2, 3, 4, 5) to positive politeness strategy in the Arabic translated version (appendix C, ads: 2, 3, 4, 5).

One means by which advertisements employ FTA is by imposing on consumers to use certain products more than others, thus limiting their freedom of choice. Nevertheless, such threat needs to be minimized in order not to lose their target consumers and this can be achieved by using strategies that come under the umbrella of negative politeness strategy. This is observed in the English version of the advertisement *NIVEA Visage Q10* (see appendix C, ad13). That is, the use of standard form of the English language (which denotes formality), and to be less direct and less hearer-oriented (by addressing actresses instead of consumers) increase the social distance between the audience and advertisers. Thus, the target audience has a chance to easily liberate themselves from being forced, by the advertisement, to buy the advertised product. For example, the use of negative politeness strategy 1 (be indirect) can be noticed in the English advert: by the use of “my” in “*my age*” and “*my secret*” the actresses talk about their own experience rather than attributing an implied threat, suffering from wrinkles, to the consumers. Hence, the advertisement cannot be blamed for threatening the negative face of consumers by forcing them to buy the product to eliminate wrinkles.

Moreover, the use of negative politeness strategy 3 (be pessimistic) indicated by the use of “can”, in “*these women all have their own anti-wrinkle secret and now so **can** you*” expresses hesitation about whether

consumers do really want to enjoy what the advertised product offers them or not. According to Brown & Levinson (1987), negative politeness strategy 3 reflects the speaker's reluctance regarding the correctness of what she/he has said. By using this strategy the advertisement expresses doubt concerning the actual need of the audience for the advertised product and hence accepting the offer to buy it, without any impositions. Additionally, because the advertisement wants to ensure consumers' freedom of choice, it resorts to negative politeness strategy 7: impersonalize S and H as in "*fight the appearance of wrinkles*". By using impersonalization (negative politeness strategy 7) no reference to the speaker (or advertiser/advertising agency) was made, which consequently gives the advertiser an opportunity to avoid being blamed for imposing on consumers to buy the advertised product. Moreover, the advertisement does not explicitly threaten consumers' negative face (freedom of choice) by focusing on the product itself rather than highlighting the wrinkle problem of target consumers. In other words, there is no reference, in the advert, to the speaker's desire to sell its product or the audience's need for such a product. Consequently the advertisement cannot be said to impose on the audience to buy the advertised product, and hence deny them their freedom of choice; it merely illustrates that the marketed product can help consumers to enjoy wrinkle-free skin.

However, to broadcast the same advertisement through identical means to a different audience with a different cultural preference would be inappropriate. After examining the Arabic translated version of the advert, mentioned above, it seems that the translator decided to use positive

politeness to fulfill the cultural expectations of the Arab audience using a translation strategy to assume familiarity with the target audience. Evidently, the translator is aware of the cultural preference of Arab consumers for preserving consumers' public image and emphasizing solidarity with the group. The difference in the two versions of this advertisement appears precisely in this line, in the translated version, “*اي بس ما عندي تجاعيد لتصدقوا*” (yes this is my age, but I don't have wrinkles so you'll believe it) compared with the original version “*that's my age, how? That's my secret*”. Instead of translating the English line as “*اي بس ما عندي تجاعيد، كيف؟ هاد سري*” (this is my secret) from the original advertisement and then add “*اي بس ما عندي تجاعيد*” (but I don't have wrinkles so you'll believe) in the Arabic version. That is translation by omission and addition. A possible interpretation of this goes to the major difference between the English and Arabic culture: the former being an individualistic culture that prefers freedom of choice of its consumers, and the latter being a collectivistic culture that prioritizes solidarity and social needs of being praised. In other words, while the English version prefers using suspense to attract its consumers by presenting an actress talking about her own anti-wrinkle skin secret, the Arabic version merely presented a negative statement by featuring an actress who does not suffer from wrinkles. Therefore, it is clear that the translator is familiar with the Arab target audience's mentality, and hence he attempts to avoid threatening consumers' public image, saying they suffer from wrinkles. Consequently familiarity relationship with the

audience forces the translator to guarantee, in his translation, the protection of the consumers' public image over the element of creating enthusiasm about what this product is. In short, this advert, mentioned above, is domesticated to meet the linguistic and cultural expectations of the Arab audience. This is achieved firstly through the use of the translation strategies dubbing: “*أمي هاد عمري بس ما عندي تجاعيد لتصدقوا*” (yes this is my age, but I don't have wrinkles so you'll believe), and voice-over: “*الجديد بشرة رائعة ببساطة Neiva Visage Q10*” (New Neiva Visage Q10 simply great skin) to translate the standard form of English language into the Arabic Lebanese dialect instead of the standard form of Arabic language. This is chosen due to the Arabic cultural preference for feeling of solidarity among the group, which is obtained by using the language dialect. Furthermore, using language dialect denotes familiarity relationship with the audience; in fact, language dialect enhances solidarity among the group (dialect and in-group identity marker discussed in section 4.2.3.2). Additional examples of familiarity with the audience can be found in appendix C, advertisements: 2, 3, 4, 5, 12, 18, 19 and 21.

In summary, assuming familiarity with the audience is one of the politeness strategies that affect the translation process, as demonstrated in the example above. Brown and Levinson (1987) state that familiarity relationship shortens social distance, or enhances relationships among members of the group, and hence the audience becomes more comfortable toward the advertisement and the advertised product.

#### 4.3.2.2.3 Repetition

One of the most frequent strategies displayed in the advertisements selected for this research, and which is one of the main characteristics of Arabic language, is repetition. Repetition, as Mimran (2007) explains, stands for saying/writing a word more than once. He differentiates between Arabic culture and Western cultures in terms of repetition; that is, repetition is considered to be ‘an aesthetic value’ in the former whereas it is considered to be ‘redundant’ in the latter (p 42). Because of the Arabic cultural preference for feelings of solidarity among people, positive politeness seems the best choice to use in advertisements oriented to Arab consumers. Thus, repetition (positive politeness strategy 5), tends to be used frequently in the Arabic translated advertisements. For instance, repetition of the pronoun ‘I’ is noticed in Arabic version of Olay Total Effects<sup>26</sup> advert: ‘اناندين’ (I’m Nadin), ‘انا لقيت’ (I found...) and ‘انا غيرت’ (I’ve changed) compared with the original version where the pronoun ‘I’ was mentioned once ‘*so I need a...*’ (for contextual information see appendix B, ad 6). Another example of repetition is observed in the Arabic version of *New H&S Itch Free*<sup>27</sup> advertisement as in “القشرة ممكن تسببلك الانزعاج “*مرة بعد مرة بعد مرة*” (dandruff can make you itch again and again and again) (for contextual information see appendix B, ad 1.3). However, the repetition ‘again and again and again’ is not part of the English advertisement which merely states “*dandruff can make you itch, get rid of*

<sup>26</sup><http://tinyurl.com/ojdxv4h>

<sup>27</sup><http://tinyurl.com/oowymg3>

*it*". In these two examples, the translator seems to consider the Arabic language's appreciation of repetition. Thus, the translator decided to translate the English advertisements using the technique of addition: in *Olay Total Effects* by adding and repeating the pronoun 'I' referring to the actress, and in *New H&S Itch Free* advertisement by adding and repeating the word 'again'. In other words, due to the Arab audience cultural preference, the translator had to implement some modifications on the original English advert. This is done by moving from formal static language (negative politeness) as in *Olay Total Effect* into a more lively language that not only uses Lebanese language dialect (positive politeness strategy 4) (investigated in sections 4.2.3.2, 4.3.2.2.1), but also allows room for repetition (positive politeness strategy 5).

In brief, some cultural differences between English and Arabic cultures play a prominent role to which translation strategy should be used. Since Arabic culture, unlike the English culture, is a collectivistic culture, it is more oriented to positive politeness. Therefore, the Arabic translated version used repetition (positive politeness strategy 5), as in the example above. Repetition is one of the frequent techniques utilized in Arabic advertising. This is because repetition does not only serve to focus consumers' attention on certain issues rather than others, but also it is a polite technique, preferred by Arab audience, that translators need to consider when translating English advertisements where repetition is thought of as redundant.

## **4.4 Conclusion**

This section investigated whether some cultural differences influence the language of international advertising especially when English advertisements are translated to Arab audience. The finding of this work supported the results of previous studies with regards to differences between Western and Asian cultures mainly regarding English cultural preference for negative politeness (avoiding imposition on consumers and respecting their freedom of choice), and Arabic cultural emphasis on collective group mentality, with the use of positive politeness strategy prevailing. Due to this difference between the two cultures, translated advertisements were presented to the Arab audience with some adjustments to meet their cultural norms and expectations.

The following chapter will summarize the findings of this study. It will answer research questions relevant to this work, and then provide possible recommendations

## **Chapter Five**

### **5. Summary and Recommendations**

#### **5.1 Summary of the study**

##### **5.1.1 Frequency of politeness strategies in English original advertising**

##### **5.1.2 Frequency of politeness strategies in translated Arabic advertising**

##### **5.1.3 Culture and Politeness Strategies in English and Arabic**

##### **5.1.4 Politeness and advertising industry**

##### **5.1.5 Domestication strategy and the translation of politeness strategies**

##### **5.1.6 Translation strategies**

#### **5.2 Recommendations**

## **5. Summary and Recommendations**

The most significant finding of this study is that the Brown & Levinson theory (1987) is not universal; that is, the realizations and preservations of ‘face’ differ between cultures. Therefore, this study concludes that the perception of politeness, as a cultural value, of Arab audience differs from that of Westerners. Therefore, it is important for translators to have a clear knowledge regarding how politeness and strategies are used cross-culturally.

This section is dedicated to highlighting the results of this work by listing the research questions, for which this study is conducted, along with the findings to each of them

### **5.1 summary of the study**

This study utilized 44 audio-visual advertisements (22 English advertisements and their 22 Arabic versions) to examine the most frequent politeness strategies used in the original English advertisements and their translated Arabic counterparts. The study also explored how some cultural differences between English and Arabic justify the preference for certain politeness strategies in both languages. It pinpointed the overall importance of using politeness in advertising; that is, the means by which politeness contributes to communicating advertisers’ objectives and fulfilling consumers’ needs. Additionally, the present study examined to what extent the translations, in relevance to domestication strategy, were

successful in considering the cultural and linguistic differences between English and Arabic. Finally, the study investigated the translation strategies that translators employed in order to make the translated advertisements meet the target language cultural norms and politeness conventions.

The following sub-sections present the findings from analyzing the selected audio-visual advertisements according to the topics of the study's research questions:

### **5.1.1 Frequency of politeness strategies in English original advertising**

Negative politeness is the most frequent strategy used in English advertising. English advertisements employed negative politeness strategy 7 more frequently to communicate the speaker's awareness of the hearer's face wants; that is avoidance of impinging on his/her face wants. Advertisements also favor negative politeness strategy 1 and 3; that is less indirectness and less coercion in addressing the consumers for the same reasons as strategy 7.

### **5.1.2 Frequency of politeness strategies in the translated Arabic advertising**

Positive politeness strategy is the most frequent strategy utilized in Arabic translated advertising. Arabic translated advertisements utilized positive politeness strategy 1 more frequently to communicate the speaker's desire to attend to the hearer's face wants; that is respect his/her public social image. Advertisements also favor positive politeness strategy

10, 13, 7 and 4; that is enhancing feelings of solidarity with consumers to smoothly offer them a chance to be better off without belittling or embarrassing them. Additionally, positive politeness strategy 3, 2, 5, 6 and 12 are employed; that is to provide consumers with solutions for their problems without threatening their desire of being loved, and for the same purposes strategy 11 is utilized.

### **5.1.3 Culture and Politeness Strategies in English and Arabic**

It became necessary to investigate the influence of culture on the choice of politeness strategies in the selected advertisements between the two versions of the advertisements, the original English and their Arabic translation. The different orientations of English and Arabic cultures encourage the use of different politeness strategies. It was found that English culture is an individualistic culture which prioritizes freedom of choice. Therefore, negative politeness strategy seems to be a better choice to market the advertised products without imposing on the consumers or restricting their freedom of choice. Negative politeness employs more formal language which serves to increase the social distance between the advertisements and the audience, and hence it is more convenient for the consumers to decide whether to buy the advertised product(s) or not. On the contrary, the Arab audience belongs to a more collectivistic culture that emphasizes feelings of solidarity among members of the same group. Thus, positive politeness is utilized to obtain this purpose. In other words, positive politeness is used to shorten the social distance between

advertisements and the audience; resulting in creating a friendly atmosphere where they become more likely to accept more imposing messages to buy the product.

#### **5.1.4 Politeness and advertising industry**

One may wonder if politeness strategies do really contribute in obtaining a successful advertising. In fact, advertising, similar to everyday conversations, utilizes politeness strategies to maintain the natural flow of conversations between interlocutors. That is, advertising is similar to conversations where the speaker considers the hearer's feelings and interests. Advertisements, cosmetics in particular, address embarrassing issues that consumers may suffer from, such as dandruff, dry skin, or wrinkles. By using politeness strategies advertisements can deliver their message to the audience smoothly (that advertised products are created for their sake and hence there is a need to purchase it). In other words, by using politeness strategies, positive politeness in particular, advertisements can promote their advertised product without explicitly threatening consumers' public image. Additionally, using negative politeness strategy enables advertisers to market their advertised products to consumers without limiting their freedom of choice regarding their purchase decision by simply listing the product's effectiveness in solving the audience's problems without directly asking them to buy the product.

In brief, politeness strategies contribute in attaining the interest of both advertisers and consumers. That is, by using politeness strategies

advertisers manage to present the advertised products smoothly without either belittling consumers' self-esteem (to directly and negatively criticize them) or forcing them to buy their products (to explicitly tell them to buy the products). Simultaneously, utilizing politeness strategies in advertising alerts the audience to certain issues, from which they may suffer, and the need to tackle them without making consumers feel embarrassed, and hence negatively influencing their social image or even to make them feel pressured to purchase the advertised products.

### **5.1.5 Domestication strategy and the translation of politeness strategies**

Considering the overall aim of the advertising, that is selling advertised products to consumers, domestication seems to be the most appropriate translation strategy to fulfill this objective. When the Arabic translated advertisements are analyzed and compared with their English original versions, some differences are noticed between these advertisements even though they promote the same products. This difference appears in terms of the addition or omission of certain words/phrases. Some advertisements even replace foreign actresses with Arab actresses to make advertisements completely domesticated. The reason for this is mainly to show respect to the Arab audience's cultural norms and politeness orientation. That is, domestication is a target-audience oriented strategy, and hence it aims to meet their expectations.

It can be said that domestication strategy was successful in presenting the foreign advertisements to Arab audience. This is because the

advertisements were not only domesticated at the linguistic level, but also at the cultural level. This can clearly be seen in the replacement of negative politeness used in English advertisements with positive politeness in the domesticated Arabic advertisements. Domestication therefore considers Arabic cultural preference for highlighting feelings of solidarity among members of the same group. Thus, the majority of the translated advertisements employ positive politeness strategy to serve this purpose.

### **5.1.6 Translation strategies**

There are several translation techniques that translators utilized to create domesticated advertisements that meet the cultural expectations of the target audience. In this study, translators resorted to strategies such as: dubbing and voice-over that make advertisements more like everyday conversations. Subtitling, transliteration, and translation by omission and addition are also used to clarify/remove some vague words, and to attract the audience's attention to key words in the advertisements. These translation strategies are all used to domesticate English advertisements linguistically and culturally to meet the Arab audience linguistic and cultural expectations. Arabic translated advertisements used positive politeness strategies to bring people closer, shorten social distance, and enhance solidarity among them. Compared to the original English advertisements that uses formal language, to increase social distance between interlocutors (negative politeness), most Arabic translated versions utilized the Lebanese language dialect to create an impression that

advertisements are more like normal conversations between members of the group. Language dialect is one of the positive politeness strategies (strategy4) that functions as an in-group identity marker. Furthermore, translation by addition is observed in Arabic advertisements concerning imperatives. That is, unlike English original advertisements, Arabic translated versions employed imperative verbs (by using bold on record strategy) as a means of providing the target audience with sympathetic advice. This is because Arabic culture advocates using imperatives to directly address its audience. The use of imperatives in the Arabic advertisements could point to certain gender differences with regard to politeness. That is, exploiting imperatives is considered to be a sign of politeness if used in male-male or female-female conversations; it is context-specific element. In brief, the Arabic culture promotes using imperative verbs to decrease social distance among members of the same sex group in a certain context.

Finally, whether translators resort to translation by addition, omission, substitution or any other translation strategies (mentioned above), translators have to keep in mind the need to meet the target Arab audience's expectations linguistically and culturally in order to achieve the overall aim of translation advertisements.

## **5.2 Recommendations**

This study emphasizes the need to increase translators and practitioners' awareness regarding pragmatic issues, particularly those that

are culture specific, such as politeness. Although the theme of politeness is universal, the means by which politeness is expressed is culture specific. That is, while English culture prioritizes freedom of choice, Arabic culture stresses feeling of solidarity among members of the group, which will consequently be reflected in the culture's style of communication. If this cultural difference is not both respected and considered in the translation process, translation may fail to achieve its planned objective if it does not meet the target audience's cultural expectation(s). Therefore, translators must expand their pragmatic knowledge and exercise greater flexibility in order to be able to work with texts aimed towards varying audiences from differing cultures.

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## Appendices

### Appendix A

#### Info on the selected audio-visual advertisements

#	Advertisement title	Published in	Viewed in	Advertisement link
1.	L'Oreal Triple Resist TV Spot Featuring Jennifer Lopez	Aug 26, 2013	Jan 06, 2013	<a href="http://tinyurl.com/p3d7ldq">http://tinyurl.com/p3d7ldq</a>
2.	L'Oreal Triple Resist TV- (Arabic version)	May 15, 2013	Jan 06, 2013	<a href="http://tinyurl.com/ob655eb">http://tinyurl.com/ob655eb</a>
3.	Lea Michele [Glee] New Commercial - L'oreal Total Repair 5 TV	Jun 22, 2013	Apr 01, 2013	<a href="http://tinyurl.com/o3f3dld">http://tinyurl.com/o3f3dld</a>
4.	NajwaKaram - L'Oreal Paris (Elvive Total Repair 5)- (Arabic version)	Jun 22, 2012	Jan 06, 2013	<a href="http://tinyurl.com/nkcjge4">http://tinyurl.com/nkcjge4</a>
5.	Clear Men Shampoo with Cristiano Ronaldo 30s	Oct 14, 2009	Jan 08, 2014	<a href="http://tinyurl.com/ol5xusx">http://tinyurl.com/ol5xusx</a>
6.	Cristiano Ronaldo Clear - (Arabic version)	Oct 28, 2009	Jan 08, 2014	<a href="http://tinyurl.com/nhhtk2w">http://tinyurl.com/nhhtk2w</a>
7.	Olay Total Effects Re-launch 2013 30sec TVC	Feb 24, 2013	Jan 18, 2014	<a href="http://tinyurl.com/qb78ufr">http://tinyurl.com/qb78ufr</a>
8.	Olay Total Effects-(Arabic version)	Dec 20, 2010	Jan 18, 2014	<a href="http://tinyurl.com/ojdxv4h">http://tinyurl.com/ojdxv4h</a>
9.	L'Oreal TV Commercial for Revitalift Triple Power	Feb 19, 2014	Apr 01, 2014	<a href="http://tinyurl.com/qzsn9kw">http://tinyurl.com/qzsn9kw</a>
10.	L'Oreal Revitalift Triple Power-(Arabic version)	Nov 11, 2013	Jan 18, 2014	<a href="http://tinyurl.com/op6pw2a">http://tinyurl.com/op6pw2a</a>
11.	L'Oreal Paris اكسيلانس كريم من (Excellence Creme from L'Oreal Paris )	Jul 15, 2014	Sep 18, 2014	<a href="http://tinyurl.com/lj2bv42">http://tinyurl.com/lj2bv42</a>
12.	L'Oreal Excellence Creme 2010 Ad	Jul 16, 2010	Sep 18, 2014	<a href="http://tinyurl.com/p96gyr6">http://tinyurl.com/p96gyr6</a>
13.	Nicole Scherzinger on Clear Shampoo commercial	May 19, 2009	Sep 18, 2014	<a href="http://tinyurl.com/m7xe4t">http://tinyurl.com/m7xe4t</a>
14.	ماريا شارابوفا - دعاية شامبو كلير (MariyaSharabova- Clear Shampoo commercial)	Nov 5, 2010	Sep 18, 2014	<a href="http://tinyurl.com/pgs7sco">http://tinyurl.com/pgs7sco</a>
15.	NIVEA لوشن نورشينيغ الجديد من (NIVEA Nourishing Body	Sep 18, 2013	Sep 19, 2014	<a href="http://tinyurl.com/ps7vqne">http://tinyurl.com/ps7vqne</a>

	Lotion)			
16.	NIVEA Nourishing Body Lotion	Sep 18, 2013	Sep 19, 2014	<a href="http://tinyurl.com/oxsx6s4">http://tinyurl.com/oxsx6s4</a>
17.	NIVEA First In-Shower Body Lotion	Nov 12, 2013	Sep 19, 2014	<a href="http://tinyurl.com/k4dlkwc">http://tinyurl.com/k4dlkwc</a>
18.	اول لوشن خلال الاستحمام من NIVEA (NIVEA First In-Shower Body Lotion)	Dec 26, 2013	Sep 19, 2014	<a href="http://tinyurl.com/k8wkqmq">http://tinyurl.com/k8wkqmq</a>
19.	NIVEA Natural Fairness للتفتيح الطبيعي	Oct 21, 2013	Sep 19, 2014	<a href="http://tinyurl.com/k4k25sb">http://tinyurl.com/k4k25sb</a>
20.	NIVEA Natural Fairness for fairer skin	Oct 21, 2013	Sep 19, 2014	<a href="http://tinyurl.com/p8n5kmj">http://tinyurl.com/p8n5kmj</a>
21.	NIVEA Visage Q10 (English Version)	Oct 4, 2010	Sep 19, 2014	<a href="http://tinyurl.com/q87tsox">http://tinyurl.com/q87tsox</a>
22.	NIVEA Visage Q10 (Arabic Version)	Oct 4, 2010	Sep 19, 2014	<a href="http://tinyurl.com/ogxzn45">http://tinyurl.com/ogxzn45</a>
23.	إنفزيبل للملابس السوداء والبيضاء من NIVEA (Invisible for Black & White from NIVEA)	Feb 2, 2014	Sep 19, 2014	<a href="http://tinyurl.com/p8nv56o">http://tinyurl.com/p8nv56o</a>
24.	Invisible for Black & White from NIVEA	Feb 2, 2014	Sep 19, 2014	<a href="http://tinyurl.com/qjnpnmg">http://tinyurl.com/qjnpnmg</a>
25.	ما هو سرّك لتضمني جمال إبطيك؟ (What is your secret to ensure beautiful underarms?)	Jun 3, 2013	Sep 20, 2014	<a href="http://tinyurl.com/nz5ey4p">http://tinyurl.com/nz5ey4p</a>
26.	What do you do to reveal your underarms?	Jun 3, 2013	Sep 20, 2014	<a href="http://tinyurl.com/q6d3som">http://tinyurl.com/q6d3som</a>
27.	وجهك منور. هو حب ولما دوف؟ (That Glow?Love or Dove?)	Nov 12, 2013	Sep 20, 2014	<a href="http://tinyurl.com/m2z9hly">http://tinyurl.com/m2z9hly</a>
28.	That Glow?Love or Dove?	Feb 18, 2014	Sep 20, 2014	<a href="http://tinyurl.com/lgbpcar">http://tinyurl.com/lgbpcar</a>
29.	Dove Men	Oct 18, 2010	Sep 20, 2014	<a href="http://tinyurl.com/n5krv5b">http://tinyurl.com/n5krv5b</a>
30.	دوف العناية الفائقة للرجال (Dove Care for Men)	Nov 11, 2013	Sep 20, 2014	<a href="http://tinyurl.com/kvqkm3w">http://tinyurl.com/kvqkm3w</a>
31.	Dove Purely Pampering Body Lotions	Mar 11, 2014	Sep 20, 2014	<a href="http://tinyurl.com/k7jg2dd">http://tinyurl.com/k7jg2dd</a>
32.	Dove Purely Pampering Lotion لوشن الجسم الجديد (دوف)	Sep 9, 2014	Sep 20, 2014	<a href="http://tinyurl.com/khqzxf">http://tinyurl.com/khqzxf</a>
33.	إعلان (دوف)	Apr 2, 2014	Sep 20, 2014	<a href="http://tinyurl.com/">http://tinyurl.com/</a>

	TV ad (DOVE)	2012	2014	<a href="http://tinyurl.com/oant66o">om/oant66o</a>
34.	Dove Nourishing Oil Care Make friends with your hair	May 22, 2013	Sep 20, 2014	<a href="http://tinyurl.com/m35zqmq">http://tinyurl.com/m35zqmq</a>
35.	Head and Shoulders الجديد ضد الحكة New H&S Itch Free	May 29, 2013	Sep 20, 2014	<a href="http://tinyurl.com/oowymg3">http://tinyurl.com/oowymg3</a>
36.	NEW Head and Shoulders - Itchy Scalp Care Commercial	Nov 19, 2013	Sep 20, 2014	<a href="http://tinyurl.com/lfsqbab">http://tinyurl.com/lfsqbab</a>
37.	تريدين شعر ناعم و غني دائماً؟ (Do you want silky rich hair always?)	May 4, 2014	Sep 20, 2014	<a href="http://tinyurl.com/n8z5hsn">http://tinyurl.com/n8z5hsn</a>
38.	H&S Cosmeticsity	Jul 14, 2014	Sep 20, 2014	<a href="http://tinyurl.com/pqevrgh">http://tinyurl.com/pqevrgh</a>
39.	H&S Itchy Scalp Care	Sep 15, 2013	Sep 20, 2014	<a href="http://tinyurl.com/magnwc7">http://tinyurl.com/magnwc7</a>
40.	Head and Shoulders - Itchy scalp care - Commercial	Aug 26, 2013	Sep 20, 2014	<a href="http://tinyurl.com/mad68s3">http://tinyurl.com/mad68s3</a>
41.	Head and Shoulders خلي راسك بارد مع (Keep a Cool Head with H&S)	May 14, 2013	Sep 20, 2014	<a href="http://tinyurl.com/kfsc654">http://tinyurl.com/kfsc654</a>
42.	Keep a Cool Head with Head & Shoulders	May 14, 2013	Sep 21, 2014	<a href="http://tinyurl.com/k68rd79">http://tinyurl.com/k68rd79</a>
43.	إعلان هيد أند شولدرز الجديد من الشباب إلهم المستقبل (Head & Shoulders- Up to the Challenge)	May 29, 2014	Sep 21, 2014	<a href="http://tinyurl.com/pb642jn">http://tinyurl.com/pb642jn</a>
44.	Head & Shoulders- Up to the Challenge	Jan 6, 2014	Sep 21, 2014	<a href="http://tinyurl.com/m8v1v27">http://tinyurl.com/m8v1v27</a>

## Appendix B

### Contextual info on ads used in the research

#	Brand	Number of advertisements	Contextual information
1.	Head and Shoulders	5	<p>1) H&amp;S Itchy Scalp Care (Arabic<sup>28</sup>&amp; English<sup>29</sup>): English and Arabic versions of this advertisement have the same context. Both versions begin with screening an actress who is unable to keep up with her peers in performing the dance steps due to her itchy scalp. However, this is solved after using the advertised product.</p> <p>2) H&amp;S Cosmeticity (Arabic<sup>30</sup>&amp; English<sup>31</sup>): English and Arabic versions of this advertisement have the same context. Both versions present an actress admiring her friend's beautiful silky hair. Then, the reason to enjoy such pretty hair is revealed to the actress, as well as the audience, which lies in the use of the advertised shampoo. Once the actress used the advertised product she, like her friend, enjoys silky beautiful hair.</p> <p>3) NEW Head and Shoulders - Itchy Scalp Care Commercial (Arabic<sup>32</sup>&amp; English<sup>33</sup>): English and Arabic versions of this advertisement have the same context. Both versions talk about an actress who cannot perform simple everyday life practices writing, for example, because of her itchy scalp. However, after using the advertised shampoo, itch is no longer a</p>

<sup>28</sup><http://tinyurl.com/mad68s3>

<sup>29</sup><http://tinyurl.com/magnwc7>

<sup>30</sup><http://tinyurl.com/n8z5hsn>

<sup>31</sup><http://tinyurl.com/pqevrqh>

<sup>32</sup><http://tinyurl.com/oowymg3>

<sup>33</sup><http://tinyurl.com/lfsqbab>

#	Brand	Number of advertisements	Contextual information
			<p>problem for the actress.</p> <p>4) Keep a Cool Head with Head &amp; Shoulders (Arabic<sup>34</sup> &amp; English<sup>35</sup>): English and Arabic versions of this advertisement have the same context. Both versions highlight the efficiency of the advertised product, that is, it provides protection against the heat of the sun and keeps hair dandruff free. Then the advertisement shows an amazing performance of an actor, who uses the advertised product, in a bike race and finally wins over his opponent since he is not distracted by the heat of the sun, unlike his opponent who does not use the advertised product.</p> <p>5) Head &amp; Shoulders- Up to the Challenge (Arabic<sup>36</sup> and English<sup>37</sup>): English and Arabic versions of this advertisement have the same context. Both versions focus on an actor who wins a challenge in climbing the top of the mountain before his peers. Then the advertisement associates the actor's ability to win over his peers with the shampoo's ability to win against dandruff.</p>
2.	L'Oreal Paris	4	<p>1) L'Oreal Triple Resist TV (Arabic<sup>38</sup> &amp; English<sup>39</sup>): English and Arabic versions of this advertisement have the same context. Both versions present an unsatisfied actress with her weak falling hair, then the advertisement provides her with a solution for this issue which is to use</p>

<sup>34</sup><http://tinyurl.com/kfsc654>

<sup>35</sup><http://tinyurl.com/k68rd79>

<sup>36</sup><http://tinyurl.com/pb642jn>

<sup>37</sup><http://tinyurl.com/m8v1v27>

<sup>38</sup><http://tinyurl.com/ob655eb>

<sup>39</sup><http://tinyurl.com/p3d7ldq>

#	Brand	Number of advertisements	Contextual information
			<p>advertised product.</p> <p>2) L'Oreal Total Repair 5 TV (Arabic<sup>40</sup> &amp; English<sup>41</sup>): English and Arabic versions of this advertisement have the same context. Both versions screen an actress talking about 5 hair problems, she suffers from, and the way that only the advertised product can treat them all.</p> <p>3) Revitalift Triple Power (Arabic<sup>42</sup> &amp; English<sup>43</sup>): English and Arabic versions of this advertisement have the same context. Both versions show an actress enjoying wrinkles-free skin as a result of using the advertised product. Then the advertisement restates what the actress already said about the advertised product: that the advertised product reduces the effects of wrinkles and aging signs around the eyes, in particular.</p> <p>4) Excellence Creme from L'Oreal Paris (Arabic<sup>44</sup> &amp; English<sup>45</sup>): English and Arabic versions of this advertisement have the same context. Both versions offer the audience an effective solution to dye weak poor hair that lost keratin due to the aging process. This is done by screening an actress expressing her wish to get rid of grey weak hair, then the advertisement shows that the actress's wish is fulfilled once she used the advertised product.</p>
3.	Neiva	5	1) NIVEA Visage Q10

<sup>40</sup><http://tinyurl.com/nkcjge4>

<sup>41</sup><http://tinyurl.com/o3f3dld>

<sup>42</sup><http://tinyurl.com/op6pw2a>

<sup>43</sup><http://tinyurl.com/qzsn9kw>

<sup>44</sup><http://tinyurl.com/m7xe4t>

<sup>45</sup><http://tinyurl.com/p96gyr6>

#	Brand	Number of advertisements	Contextual information
			<p>(Arabic<sup>46</sup>&amp;English<sup>47</sup>): English and Arabic versions of this advertisement have the same context. Both versions present middle aged women who look very young compared to their real age. Then the advertisement reveals that the secret behind this youthful look lies in the use of the advertised product.</p> <p>2) NIVEA First In-Shower Body Lotion (Arabic<sup>48</sup>&amp;English<sup>49</sup>): English and Arabic versions of this advertisement have the same context. Both versions screen an actress who is happy to find a product that can help her enjoy soft and smooth skin quickly and easily.</p> <p>3) Invisible for Black &amp; White from NIVEA (Arabic<sup>50</sup>&amp;English<sup>51</sup>): English and Arabic versions of this advertisement have the same context. Both versions offer the audience a solution to keep white and black clothes tidy and clean. This is done by presenting an actress enjoying her time in a party worry-free since she uses the advertised deodorant.</p> <p>4) NIVEA Natural Fairness for fairer skin (Arabic<sup>52</sup>&amp;English<sup>53</sup>): English and Arabic versions of this advertisement have the same context. Both versions present an actress who is not happy with her dark skin since it</p>

<sup>46</sup><http://tinyurl.com/ogxzn45>

<sup>47</sup><http://tinyurl.com/q87tsox>

<sup>48</sup><http://tinyurl.com/k8wkqmq>

<sup>49</sup><http://tinyurl.com/k4dlkwc>

<sup>50</sup><http://tinyurl.com/p8nv56o>

<sup>51</sup><http://tinyurl.com/qjnpnmg>

<sup>52</sup><http://tinyurl.com/k4k25sb>

<sup>53</sup><http://tinyurl.com/p8n5kmj>

#	Brand	Number of advertisements	Contextual information
			<p>does not reflect her true personality. However, this is changed after using the advertised product; the actress enjoys lighter fairer skin.</p> <p>5) NIVEA Nourishing Body Lotion (Arabic<sup>54</sup> &amp; English<sup>55</sup>):</p> <p>English and Arabic versions of this advertisement have the same context. Both versions talks about an actress who is very happy and confident with her soft skin since she uses the advertised product.</p>
4.	Dove	5	<p>1) Dove Nourishing Oil Care Make friends with your hair (Arabic<sup>56</sup> &amp; English<sup>57</sup>):</p> <p>English and Arabic versions of this advertisement have the same context. Both versions talk about a group of women who suffer from dry hair, and hence are unable to enjoy happy moments in their lives due to embarrassment caused by their dry hair.</p> <p>2) Dove Purely Pampering Body Lotions (Arabic<sup>58</sup> &amp; English<sup>59</sup>):</p> <p>English and Arabic versions of this advertisement have the same context. Both versions talk about how the advertised product can moisturize skin; then the advertisement indirectly offer the audience to use this product: by presenting an actress who feels happy about her skin after using the advertised product.</p> <p>3) Dove Men (Arabic<sup>60</sup> &amp; English<sup>61</sup>):</p>

<sup>54</sup><http://tinyurl.com/ps7vqne>

<sup>55</sup><http://tinyurl.com/oxsx6s4>

<sup>56</sup><http://tinyurl.com/oant66o>

<sup>57</sup><http://tinyurl.com/m35zmqm>

<sup>58</sup><http://tinyurl.com/khqqzxf>

<sup>59</sup><http://tinyurl.com/k7jg2dd>

#	Brand	Number of advertisements	Contextual information
			<p>English and Arabic versions of this advertisement have the same context. Both versions draw a comparison between a man who uses the advertised product being comfortable with his moisturized skin and happily plays with his daughter. Whereas the other man, who doesn't use the advertised product, cannot sleep peacefully because he is uncomfortable with his dry skin.</p> <p>4) That Glow Love or Dove (Arabic<sup>62</sup>&amp;English<sup>63</sup>):</p> <p>English and Arabic versions of this advertisement have the same context. Both versions present an actress wondering about the secret behind her friend's glowing skin. The actress thought her friend is in love and that's why her skin is shiny, but her friend tells her that the secret lies in the use of the advertised product.</p> <p>5) What do you do to reveal your underarms (Arabic<sup>64</sup>&amp;English<sup>65</sup>):</p> <p>English and Arabic versions of this advertisement have the same context. Both versions talk about wrong behaviors of some women when removing underarm hair by only shaving, and hence causing skin irritation. Thus, the advertisement advises these women to use the advertised product as it is not only a deodorant, but also a product that helps to recover skin beauty and makes it smoother.</p>

<sup>60</sup><http://tinyurl.com/kvqkm3w>

<sup>61</sup><http://tinyurl.com/n5krv5b>

<sup>62</sup><http://tinyurl.com/m2z9hly>

<sup>63</sup><http://tinyurl.com/lgbpcar>

<sup>64</sup><http://tinyurl.com/nz5ey4p>

<sup>65</sup><http://tinyurl.com/q6d3som>

#	Brand	Number of advertisements	Contextual information
5.	Clear	2	<p>1) Clear Men Shampoo with Cristiano Ronaldo 30s (Arabic<sup>66</sup>&amp;English<sup>67</sup>): English and Arabic versions of this advertisement have the same context. Both versions talk about a soccer player who uses the advertised product, so he is dandruff worry-free since this product makes sure to protect the consumer against dandruff.</p> <p>2) Clear Shampoo commercial (Arabic<sup>68</sup>&amp;English<sup>69</sup>): English and Arabic versions of this advertisement present an actress enjoying beautiful and soft hair because she uses the advertised product.</p>
6.	Olay	1	<p>1) Olay Total Effects Re-launch 2013 30sec TVC (Arabic<sup>70</sup>&amp;English<sup>71</sup>): English and Arabic versions of this advertisement have the same context. Both versions present an actress who wants a quick and easy solution that can fight 7 signs of aging, which is achieved as the actress states, by using the advertised product.</p>

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<sup>66</sup><http://tinyurl.com/nhhtk2w>

<sup>67</sup><http://tinyurl.com/ol5xusx>

<sup>68</sup><http://tinyurl.com/pgs7sco>

<sup>69</sup><http://tinyurl.com/m7xe4t>

<sup>70</sup><http://tinyurl.com/ojdxv4h>

<sup>71</sup><http://tinyurl.com/qb78ufr>

## Appendix C

### English & Arabic ads with politeness strategies

#	Title of the advertisement	Advertisement script	Politeness strategy (s) used
1.	Clear Men Shampoo with Cristiano Ronaldo 30s	When you are at the top of your game the world watches you non-stop that's why you need non-stop dandruff protection Clear Men with two times nourishes hydrate your scalp. Non-stop dandruff protection for up to 48 hours. My name is Cristiano Ronaldo and I use Clear for men. Clear men non-stop dandruff protection.	Direct, less formal advertisement. Positive politeness strategy 1: notice, attend to H wants and needs: the use of the direct and exclusive pronoun 'you' and possessive pronoun 'your' as: 'when you', 'your game', 'watches you', 'why you', 'your scalp' when addressing the audience creates a friendly atmosphere and shows the audience that the product is especially created for them. The advertisement gives reasons why the audience need to use this product positive politeness strategy 13 as in '...the world watches you non-stop that's why you need non-stop dandruff protection' and promise the audience to fulfill their needs positive politeness strategy 10 as in 'Clear men non-stop dandruff protection' and 'non-stop dandruff protection for up to 48 hours'. The advertisement presupposes H's wants and needs (the need for a product to get rid of dandruff) positive politeness strategy 7; familiarity relationship between S and H is presupposed.
	Clear Men	القوة، الفعالية، الفعالية	Bold on record. Direct and

	Shampoo with Cristiano Ronaldo 30s	<p>لحماية ضد القشرة تدوم لمدة طويلة، الرجال معرضون اكثر للقشرة استخدم كثير للرجال مع مقويات مضاعفة لفروة الراس لحماية من القشرة لمدة تدوم 365 يوما. اسمي كريستانو رونالدو واستخدم كثير للرجال فروة قوية نهاية القشرة لمدة 365 يوما.</p>	<p>formal. Quantity, one word phrases, numbers. Quality: reasons are given with much brevity. Relevance: reason-result. Manner: brief. The message is laid unredressed by choosing H centered imperative form of the verb (use) in ' استخدم كثير ' للرجال (use Clear for men).</p>
2.	Nicole Scherzinger on Clear Shampoo commercial	<p>I need to perform my song my dance my hair, there is no room for dandruff. Clear makes my hair soft and beautiful I love my hair. Clear it works. My name is Nicole no dandruff just soft hair.</p>	<p>The advertisement is less direct, less formal and less H oriented. Negative politeness strategy 1: be indirect; the actress talks about her own experience. 'You' is never mentioned negative politeness strategy7:impersonalization (address terms as 'you' avoidance), instead the focus is on 'my' pronoun referring to the actress rather than the audience as in 'my hair', 'makes my hair', 'I love my hair' and 'my name'. The speaker introduces herself last to give the hearer more confidence in her choice of using this product.</p>
	Maria Sharapova on Clear Shampoo commercial	<p>ليه اختار بين الاداء الفعال ضد القشرة او الشعر الناعم والجميل بينما بقدر احصل على Clear كل شي مع Clear بجمع المكونات الفعالة ضد القشرة مع العناصر المغذية التي تعالج الشعر. شعر خال من القشرة وحتى 4</p>	<p>Less direct, less formal and less H oriented advertisement. Positive politeness strategy 1: notice, attend to H needs and wants (to have smooth dandruff free hair). the use of in-group language (Lebanese dialect), positive politeness strategy 4, as in ' ليه اختار بين</p>

		<p>مرات انعم .هلا بإمكانك تحصلي على كل شيء.شعر خال من القشرة وحتى اربع مرات انعم .</p>	<p>الاداء الفعال ضد القشرة او الشعر '...الناعم والجميل (why would I choose between the effective performance against dandruff or beautiful smooth hair...).The advertisement presupposes H's wants and needs (the need to enjoy smooth dandruff free hair) positive politeness strategy 7; familiarity relationship between S and H is presupposed. Strategy 10: promise the audience to have effective results ' شعر خال من 'القشرة وحتى 4 مرات انعم (dandruff free hair that is four times smoother). Give reasons, positive politeness strategy 13, for using the products ' كلير بجمع المكونات الفعالة ضد القشرة معالعناصر المغذية (Clear has all the effective components that combat dandruff plus nourishing elements that treat hair). Direct address of the audience by the use of the pronoun 'you' (the pronoun 'ك' (k) stands for 'انت' (you) in 'هلا بإمكانك تحصلي على كل شيء' (now you can have everything...).</p>
3.	Olay Total Effects Re-launch 2013 30sec TVC	Today my time seems shorter, decisions tougher, desires, stress, and more obvious signs of aging. So I need a powerful anti-aging solution that works".	Less direct, more formal, and less H oriented advertisement. Negative politeness strategy 1: be indirect; the actress talks about her experience as in 'my time seems shorter, decisions tougher...' and 'I need a powerful anti-aging',

		<p>Introducing new improved Olay Total Effects with up 2 times skin renewal power, fights seven signs of aging better than ever. Help your skin fight back with new improved Olay total effects. Challenge what's possible.</p>	<p>Negative politeness strategy7: impersonalizing S and H, as in 'skin renewal power, fights seven signs of aging better than ever' (no reference to S or H).</p>
	<p>Olay Total Effects-(Arabic version)</p>	<p>انا ندين لبكي كمخرجة وممثلة ضروري يكون شكلي حلو وبهل الايام مشاكل تقدم سن البشرة في الها كريمات مختلفة بس انا لقيت كريم واحد فيه يشيل كل اشئ بدي اياه Olay Total Effects بيقاوم علامات تقدم البشرة السبعة وهلا بشرتي بتبين اصغر انا غيرت وانتى؟</p>	<p>Less formal, less direct and less H oriented advertisement. Positive politeness strategy 1: attend to H's wants (to enjoy wrinkle free skin). The use of in-group language (Lebanese dialect) positive politeness strategy 4 ' ضروري يكون شكلي '...حلو وبهل الايام' (my look should be beautiful and these days...). Repetition of the pronoun 'I' as in ' انا ' (I'm Nadin), ' انا لقيت ' (I found...) and ' انا غيرت ' (I changed...) positive politeness strategy 5. Presuppose that some audience has wrinkled skin, positive politeness strategy 7. Include both S and H in the activity, positive politeness strategy 12, ' انا غيرت وانتى ' (I changed what about you). Give reasons, positive politeness strategy 14, for using this product ' بيقاوم علامات تقدم البشرة السبعة ' (it combats seven signs of</p>

			aging). The actress introduces herself first to create a more intimate situation with the consumers. In the English ads, however, that comes last. The problem is more emphasized in the English advertisement.
4.	L'Oreal Triple Resist TV Spot Featuring Jennifer Lopez	Fragile, broken, falling hair not a chance. L'Oreal biggest advancement hair care triple resist, our powerful formula with Argentine acid. L'Oreal triple enforcing system: 1)nourishes the root 2)reinforces the strand 3)strengthen hair from root to core to tip. L'Oreal triple resist, hair fall and breakage is reduced by 64%, see stronger more beautiful hair. Triple resist from L'Oreal most advanced hair care. Change the life of your hair. You worth it.	Less direct, more formal (one word phrases) advertisement. Negative politeness strategy 7: impersonalizing S and H as in 'fragile, broken, falling hair' and in '1)nourishes the root 2)reinforces the strand 3)strengthen hair from'. Negative politeness strategy 9: nominalization as in 'hair fall and breakage is reduced by 64%'. The advertisement has two voices. A voice-over, which is the whole ad except for the last line 'you worth it' said by the celebrity voice. The voice-over describes the product and its effectiveness. The voice-over is a case of negative politeness as it emphasizes the problem and the solution to it without directly referring to the audience.
	L'Oreal Triple Resist TV- (Arabic version)	شعري هو تاج جمالي ما ممكن خليه يتساقط . ابتكار مهم من L'Oreal Triple Resist	Less direct, less formal, less H oriented advertisement. The Arabic version of this advertisement, compared to

		<p>مع Argenine x3 عنصر فوري والارجنين البروتين الاساسي لنمو الشعر بفاعلية 1. بيغذي بصلة الشعر 2. يقويه من الجذور 3. يعيد بناء الالياف شعر بينمو اقوى ويقاوم ما في شي يقدر ياثر فيه. جديد L'Oreal Triple Resist Argenine x3 from L'Oreal Paris. تساقط الشعر تخلصت من هل المشكلة بنستحقه.</p>	<p>the English one, does not have two voices (voice-over and celebrity voice) but only the celebrity voice which makes the advertisement more intimate, and hence shortens the distance between the advertisement and the audience. Positive politeness strategy 1: notice, attend to H's need and interest (to have strong beautiful hair). Positive politeness strategy 4: use in-group identity markers (Lebanese dialect and 'we' pronoun as in 'بنستحقه' (we worth it)). Presuppose that some audience has hair problems (hair fall), positive politeness strategy 7.</p>
5.	<p>Lea Michele [Glee] New Commercial - L'Oreal Total Repair 5 TV</p>	<p>Do you want one good reason to change your shampoo, I'll give you five. L'Oreal Paris creates Total Repair 5 the most advanced level of hair care. It fights five of the top hair problems, Total Repair 5 CERAMIDE FORMULA treat weak, limp, lifeless, dull with straw-like hair. My hair is transformed: feel stronger with healthy shine; total repair from root to</p>	<p>More formal advertisement, use of one word phrases 'weak, limp, lifeless'. The advertisement involves two voices the celebrity as in 'do you want one good reason to change your shampoo, I'll give you five', 'it fights five of the top hair problems, Total Repair 5', 'my hair is transformed: feel stronger with healthy shine; total repair from root to core to tip, five problems one solution, change the life of your hair' and 'because you are totally worth it'. The advertisement also has voice-over which makes it more formal, increases the distance between the advertisement</p>

		core to tip, five problems one solution, change the life of your hair with new Total Repair 5 form L'Oreal Paris the most advanced level of hair care. Because you are totally worth it.	and the audience and hence reducing FTA. Negative politeness strategy 1: be indirect, the actress talks about her own experience 'my hair is transformed: feel stronger with healthy...'. Negative politeness strategy 7: impersonalizing S and H as in 'it fights five of the top hair problems'.
	NajwaKaram - L'Oreal Paris (Elvive Total Repair 5)- (Arabic version)	تساقط الشعر، خشونة الشعر، ترهال الشعر، بهتان الشعر، الاطراف المقصفة، خمس مشاكل انا لقيت الحل جديد Elvive Total Repair L'Oreal Paris 5من غني بالبروكير اتينو السيراميد بيعالج العلامات الخمس للشعر التالف شعري تحول تماما صار ناعم مثل الحرير يلمع وبدون اطراف متقصفة لالي افضل عناية بالشعر جديد Elvive Total Repair L'Oreal Paris 5من خمس مشاكل حل واحد لاننا بنستحقه.	Less direct, less formal less H oriented advertisement. The advertisement has one voice: the celebrity voice talking about her experience which makes the ad more intimate. Positive politeness strategy 1 (to have healthy hair). Use of in-group identity markers (Lebanese dialect and 'we' pronoun as in 'بنستحقه' (we worth it)), positive politeness strategy 4. Presuppose that some audience has hair problems (damaged hair), positive politeness strategy 7. Promise to fulfill the audience wants 'treat weak, limp, lifeless, dull with straw-like hair', positive politeness strategy 10. Give reasons for using this product 'خمس مشاكل حل واحد' (five problems one solution) positive politeness strategy 13.
6.	Loreal TV Commercial for Revitalift Triple Power	Fight age where see it most, your eyes. With L'Oreal Triple Power Eye	Less direct, more formal advertisement, negative politeness strategy 7: impersonalizing S and H by

		<p>treatment with PRO-XYLANE for 3 visible anti-aging actions: 1. Repairs wrinkles 2. Reduces bags 3. Lift eye area. The cooling applicator reduces puffiness Revitalift Triple Power Eye.</p>	<p>using the imperative form 'fight' where the agent 'you' is omitted to reduce the threat, and by using impersonal verbs as in 'where see it most' instead of 'where you see it most' to reduce threat, and by not referring to S or H as 'repairs wrinkles...' and 'reduces puffiness ...'.</p>
	<p>LorealRevitalift Triple Power- (Arabic version)</p>	<p>يمكن العناية تتحدى جلسة ليزر! ابتكار علمي مع Revitalift Triple Power x 3 من L'Oreal Paris بروكسيلاين بقوة 3% لمفعول ثلاثي: 1. يصحح التجاعيد 2. يكتف البشرة 3. يدعم دواير محيط الوجه. تم اختبار فعالية هاي العناية مقابل جلسة ليزر بنتائج مذهلة 86% من النساء اقتنعوا. جديد Revitalift Triple Power x 3 من L'Oreal Paris العناية الوحيدة اللي تتحدى جلسة ليزر.</p>	<p>More formal, less direct and less H oriented advertisement. Negative politeness strategy 7: impersonalizing S and H as in 'يصحح التجاعيد 2. يكتف البشرة' (1). '3. يدعم دواير محيط الوجه'. Repairs wrinkles 2. Reduces bags 3. Lift eye area. The cooling applicator reduces puffiness). Use of nominalization, negative politeness strategy 9, as in 'العناية الوحيدة اللي تتحدى جلسة ليزر' (the only treatment that challenges lazard session) instead of (treating your skin better than a laser session), and 'يمكن العناية تتحدى' (can a treatment challenge) instead of (treating your skin) hence reducing FTA. Additionally, the use of statistics and scientific language increase distance and make the advertisement less intimate as in '86% من النساء' (86% of women) and '3% لمفعول ثلاثي' (3% for triple effect), and so reducing imposition on the audience to buy the</p>

	<p>7. L'Oreal Excellence Creme 2010 Ad</p>	<p>Did you know that over time, your hair loses keratin it's an essential component. L'Oreal Excellence Crème it protects and visibly rejuvenates the hair. My hair feels stronger, silky and soft and color is sensational, and grey what grey. Trust the experts. You know you worth it.</p>	<p>advertised product. Direct, less formal advertisement. Notice, attend to H's need (to dye hair without causing any damage), positive politeness strategy 1, by directly addressing the audience using the pronoun 'you' as in 'you know you worth it' and 'your hair...'; also, provide an advice to the audience using the imperative form 'trust' as in 'trust the experts'. Positive politeness strategy 3: intensify interest to H in the product as in 'did you know that over time, your hair loses keratin it's an essential component'. Presuppose some audience dyes their hair, Positive politeness strategy 7, familiarity relationship with the audience is presupposed. Give reasons, positive politeness strategy 13, for using this product 'L'Oreal Excellence Crème it protects and visibly rejuvenates the hair'.</p>
	<p>اكسيلانس كريم من لوريال باريس (Excellence Creme from L'Oreal Paris)</p>	<p>لكون الاجمل لهيك بصبغ شعري بانتظام فانا بحاجة لافضل حماية Excellence Creme from L'Oreal Paris. انتخب منتج العام من المستهلك في الخليج والصيغة الوحيدة الي بتامنك حماية ثلاثية قبل الصبغ السيروك بيجمي خلال الصبغ المادة</p>	<p>Less direct, more formal and less H oriented advertisement. The advertisement involves two voices: the celebrity voice as in 'لكون الاجمل لهيك بصبغ شعري' (to be the most beautiful person I dye my hair regularly, that's why I need the best protection), 'لون شعري صار</p>

		<p>الملوثة بتقوي بعد الصبغ البلسم بيغذي. لون شعري صار غني لامع وبيدوم اكثر والشعر الابيض اختفى. Excellence Creme from L'Oreal Paris الصبغة بانتظام تحتاج العناية الافضل ، بنستحقه.</p>	<p>غني لامع وبيدوم اكثر والشعر (my hair color is sensational, shiny and last longer, and the white hair disappeared) and 'بنستحقه' (we worth it) and the voice over which is the remaining part of the advertisement. Negative politeness strategy 1: be indirect; the actress talks about her experience '  'بصبغ شعري' (I dye my hair) and 'فانا بحاجة لافضل حماية' (I need the best protection). Negative politeness strategy 7: impersonalization 'بنستحقه' (we worth it) by pluralization of 'I' and 'you' pronouns into 'we'.</p>
8.	<p>Dove Nourishing Oil Care Make friends with your hair</p>	<p>Dove understands the problem of dry hair. Make friends with your dry unpredictable hair. Dove new weightless nutria- oils. Instantly absorbed to nourish dry hair deep down to smooth up to 100% of its roughness &amp;control firs. New Dove Nourishing Oil. Make friends with your hair.</p>	<p>Direct, formal and more H oriented advertisement. Positive politeness strategy 1: notice, attend H's needs (get rid of dry hair) by providing sympathetic advice using the imperative form of the verb 'make' in 'make friends with your...'. Presuppose that some audience suffers from dry hair 'Dove understands the problem of dry hair', positive politeness strategy 7, familiarity relationship is presupposed. Promise the audience to fulfill their wants, positive politeness strategy10, 'smooth up to 100% of its roughness &amp; control firs'. Give reasons, positive politeness strategy 13, for using this product</p>

			'Instantly absorbed to nourish dry hair'.
	إعلان (دوف) /TV ad (DOVE)	دوف يفهم مشاكل الشعر الجاف. خليكى صديقة شعرك الجاف والمتقلب. مجموعة جديدة من الزيوت المغذية غير الدهنية من دوف بتغلل داخل الشعر الجاف فوراً وبتغذيه بعمق عشان تنعم حتى 100% من الخشونه وتتحكم بالتجعد. جديد من دوف عناية الزيوت المغذية. خليكى صديقة شعرك.	Positive politeness strategy 1: notice, attend H's needs (get rid of dry hair) by providing sympathetic advice using the imperative form of the verb 'make' in 'خليكى صديقة شعرك' (make friends with your...). Use in-group identity marker (Egyptian dialect), positive politeness strategy 4. Presuppose that some audience suffers from dry hair 'دوف يفهم مشاكل الشعر الجاف' (Dove understands the problem of dry hair), positive politeness strategy 7, familiarity relationship is presupposed. Promise the audience to fulfill their wants, positive politeness strategy 10, 'تنعم حتى 100% من الخشونه وتتحكم بالتجعد' (smooth up to 100% of its roughness & control frs). Give reasons, positive politeness strategy 13, for using this product 'بتغلل داخل الشعر الجاف فوراً وبتغذيه بعمق' (instantly absorbed to nourish dry hair).
9.	Dove Purely Pampering Body Lotion	What happens when you combine dove nourishing care with intelligent ingredients, you get the most delicious body care ever. Immerse yourself with new	Less direct, more formal advertisement. Negative politeness strategy 1: indirectness is used here. This is apparent in the presentation of the advertisement where no negative aspect (skin dryness) is mentioned nor directed to the audience to

	dove purely pampering body lotion.	reduce threat. Instead the advertisement focuses on the advertised products and its effectiveness.
لوشن الجسم الجديد Dove Purely Pampering Lotion (Dove Purely Pampering Body Lotion)	شو بصير لما بتجتمع عناية Dove المغذية مع اروع المكونات، بتحصل معنا على الذ عناية لبشرك على الاطلاق. دليلي نفسك مع لوشن الجسم Dove Purely Pampering Lotion .	Less direct, more formal advertisement. The only voice heard in the advertisement is the voice-over which makes it more formal, less intimate and increases the distance between the advertisement and the audience. Negative politeness strategy 7: impersonalizing S and H by pluralizing 'you' and 'I' pronouns into 'we' as in 'معنا' (with us).
10. Dove men	Now you are comfortable with who you are shouldn't your skin be just as comfortable. Introducing new dove men+care with macro-moisture it activates on contact leaving your skin moisturized; it fights skin dryness better other than men's body wash leaving your skin feeling comfortable. New dove men+care; be comfortable in your own skin.	Less direct, more formal advertisement. Negative politeness strategy 3: be pessimistic is used in 'shouldn't your skin be just as comfortable'. Negative politeness strategy 7: impersonalization (reference terms 'I' avoidance) instead the focus is on the product and its effectiveness 'it activates on contact leaving your skin moisturized...'; additionally impersonalization is used in 'be comfortable in your own skin' instead of 'you be comfortable...' by using the imperative 'be' and consequently deleting 'you' pronoun, also, impersonalizing S and H as in 'it fights skin dryness'.
دوف العناية الفائقة	دوف سائل الاستحمام	Formal, direct and more H

	<p>للرجال (Dove Super Care for Men)</p>	<p>قادر على تنظيف بشرتك، دوف من بلس كبير الجديد مختلف لانه مصمم خصيصا للرجال. تركيبه مايكرومويستشر تحمي بشرتك من الجفاف لذا هو افضل من سائل الاستحمام العادي دوف من بلس كبير.</p>	<p>oriented advertisement. Notice, attend to H needs and wants, positive politeness strategy 1, (to have a clean skin) by directly addressing the audience as in 'بشرتك' (your skin). Presuppose that some audience have dry skin problems, positive politeness strategy 7, familiarity relationship with the audience is presumed. Promise the audience to fulfill their needs, positive politeness strategy 10, in 'دوف سائل الاستحمام قادر على 'تنظيف بشرتك' (Dove men plus care can clean your skin). Give reasons, positive politeness strategy 13, for using this product 'micro-moisture تركيبه مايكرومويستشر 'بشرتكمن الجفاف' (with micro- moisture formula that protects your skin from dryness) and in 'مصمم خصيصا 'للرجال' (precisely made for men).</p>
11.	<p>That Glow?Love or Dove?</p>	<p>Something new came to her life, could her friend guess her secret. Is it love? It's not love It's dove made with moisturizing cream. Try it for seven days for smoother more glowing skin all over your body. For smother, more</p>	<p>Less direct, less H oriented advertisement. Negative politeness strategy 1: indirect presentation of the advertisement. Instead of directly addressing the audience, the advertisement presents two actresses and shows how the advertised product helped to improve one of these actresses' skin. Negative politeness strategy 7: impersonalize S and H by the use of the imperative</p>

	glowing skin, it must be Dove.	form 'try' in 'try it for seven days' instead on 'you try it...'
وجهكمنور. هوحب ولدوف؟ ( That Glow? Love or Dove?)	نعرفك عمداً يارا في شي جديد صار عجاتها هل بتقدر صديقتها تعرف سرها؟ ظنت ان مدام يارا مغرومة لكن ما كانت عارفة مش بس الحب هو دوف. قالب دوف للجمال بيحتوي على ربع كريم مرطب جريبه لسبع ايام لبشرة انعم ومنورة اكثر. لبشرة انعم منورة اكثر اكيد دوف.	Less direct, more formal and less H oriented advertisement, negative politeness strategy 5: give deference is utilized by using the address form ' مدام ' (madam) in ' نعرفك عمداً يارا ' (let's introduce you to Madam Yara) and ' ظنت ان ' (she thought that Madam Yara...) instead of calling her name 'Yara' denoting more formality of the utterance, and hence increasing social distance between the advertisement and the audience.
12. What do you do to reveal your underarms	What do you do to reveal your underarms? Just shave! Every time you remove your hair it can cause irritation dove one's moisturizing crème in vitamin E and F are proven to help skin recover, so to reveal smoother fairer underarms just remember dove deodorizing ever day deodorant. Dove deodorizing effective protection beautiful underarms.	Direct, less formal advertisement. Notice, attend to H's needs (smooth with no irritation skin), positive politeness strategy 1. Presuppose that some audience shaves to get rid of extra hair and hence suffers from irritation, positive politeness strategy 7. Give hedging opinion 'it can cause irritation', positive politeness strategy 6: avoid disagreement. Promise the audience to fulfill their needs 'smoother fairer underarms', positive politeness strategy 10. Give reasons for using the product 'moisturizing crème in vitamin E and F are proven to help skin recover', positive politeness strategy

	<p>ما هو سرّك لتضمني جما لإبطيك؟ (What is your secret to ensure beautiful underarms?)</p>	<p>شو هو سرّك لتظهري جمال ابطيك؟ بتستخدمي فقط الشفرة. كل مرة بتستخدمي الشفرة ممكن يؤدي للاحمرار. Dove مع ربع كريم مرطب يحتوي على فيتامينات E و F مثبت انه يساعد على اصلاح البشرة. لتحصلي على ابطين انعم واجمل ما تنسي تستخدمي Dove . مزيل عرق Dove حماية فعالة نتيجة اجمل.</p>	<p>13. Direct, less formal advertisement. Notice, attend to H's needs (smooth with no irritation skin), positive politeness strategy 1. Use in-group identity markers (Lebanese dialect), positive politeness strategy 4. Presuppose that some audience shaves to get rid of extra hair and hence suffers from skin irritation, positive politeness strategy 7. Give hedging opinion 'ممكن يؤدي' (it can cause irritation), positive politeness strategy 6: avoid disagreement. Promise the audience to fulfill their needs 'ابطين انعم واجمل' (smoother fairer underarms), positive politeness strategy 10. Give reasons for using the product 'و E مثبت انه يساعد على 'يحتوي على' F (it has vitamin E and F that are proven to help skin recover), positive politeness strategy 13.</p>
13.	NIVEA Visage Q10 (English Version)	<p>Yes that's my age, how? That's my secret. Yes that's my age, how? That's my secret. These women all have their own anti-wrinkle secret and now so can you. Neiva Q10 fight the appearance of</p>	<p>Less direct, more formal and less H oriented advertisement, negative politeness strategy 1: be indirect by the use of 'my' in 'my age' and 'my secret' the actresses talk about their own experience. Be pessimistic by the use of 'can', negative politeness strategy 3, as in 'these women all have their own anti-wrinkle secret and</p>

		winkles. New extra UVA wrinkle prevention simply beautiful skin.	now so can you' to express doubt concerning accepting the offer by the audience. Negative politeness strategy 7: impersonalize S and H as in 'fight the appearance of wrinkles'.
	NIVEA Visage Q10 (Arabic Version)	اي هاد عمري بس ما عندي تجاعيد لتصدقوا. اي هاد عمري بس ما عندي تجاعيد لتصدقوا. يستخدم NIVEA Visage Q10 plus بشرتك طبيعي لتخفيف التجاعيد ونظام الحماية الجديد UVA الاضافي يمنع التجاعيد الجديدة . NIVEA Visage Q10 الجديد بشرة رائعة ببساطة .	Less direct, less formal and less H oriented advertisement. Positive politeness strategy 1: notice, attend to H's needs (wrinkle free skin). Positive politeness strategy 4: in-group identity marker (Lebanese dialect). Strategy 5: seek agreement (repetition) as in: 'اي هاد عمري بس ما عندي تجاعيد ... اي هاد عمري بس ما عندي تجاعيد' (yes this is my age but I don't have wrinkles for you to believe it, yes this is my age but I don't have wrinkles ). Promise the audience to fulfill their needs 'لتخفيف التجاعيد' (to reduce wrinkles), positive politeness strategy 10. Be optimistic, positive politeness strategy 11, as in 'بشرة رائعة ببساطة' (simply beautiful skin). Give reasons for using the product, positive politeness strategy 13, as in 'ونظام الحماية الجديد يمنع التجاعيد الجديدة' (New protection system prevent wrinkles).
14.	NIVEA First In-Shower Body Lotion	I've discovered a new easy way to moisturize. New Neiva In-Shower	Less direct, more formal and less H oriented advertisement. Negative politeness strategy 3: do not

	Body Lotion I simply wash with the shower gel then apply it to my wet skin, it works like a conditioner then I rinse off. My skin feels amazingly smooth and I can get dressed immediately. New In-Shower Body Lotion.	coerce the hearer is used by the use of 'I' and 'my' pronouns as in 'I've', 'I simply', 'my skin'. Also, negative politeness; strategy 5: give deference is used by the frequent usage of 'I' pronoun instead of direct address of consumers as in: 'I can' and 'I rinse', 'you' is never mentioned. The actress talks about her own experience as an indirect way to invite the audience to use the advertised product.
اول لوشن خلال الاستحمام الجديد من NIVEA. (NIVEA First In-Shower Body Lotion)	اكتشفت طريقة سهلة لترطيب البشرة لوشن خلال الاستحمام الجديد من NIVEA. اغسل جسمي بجل الاستحمام اولا ثم اضعه على بشرتي المبللة ليقوم بعمله البلسم بعدها اقوم بشطفه بشرتي تشع بنعومة رائعة وانا ارتدي ملابسى حالا. لوشن خلال الاستحمام الجديد من NIVEA	Less direct, more formal and less H oriented advertisement, negative politeness strategy 1: be indirect by the use of 'I' and 'my' pronouns as in 'اكتشفت' (I have discovered), 'اغسل' (I wash), 'انا ارتدي' (I get dressed), 'you' is never mentioned. The actress talks about her own experience as an indirect way to invite the audience to use the advertised product.
15. Invisible for Black & White from NIVEA	The only deodorant saving millions of clothes now better than ever. Neiva invisible for black and white. Black stays black, white stays white for longer with 48 hours protection.	Less direct, more formal and less H oriented advertisement, negative politeness strategy 7: impersonalizing S and H, no reference to S or H is observed, the advertisement talks about the product and its effectiveness.
انفيزيبيل للملابس السوداء والبيضاء	مزيل العرق الوحيد يلي يحافظ على ملايين	Bold on record. Direct and formal.

	<p>NIVEA من (Invisible for Black &amp; White from NIVEA)</p>	<p>الملابس اليوم بتركيبة ما الها مثل انفيزيل للملابس السوداء والبيضاء من NIVEA الاسود بيبقى اسود، الابيض بيبقى ابيض لمدة اطول مع حماية ل 48 ساعة اختاري انفيزيل NIVEA للملابس السوداء والبيضاء من</p>	<p>Quantity, numbers ' 48 ساعة'(48 hours). Quality: reasons are given with much brevity. Relevance: reason-result. Manner: brief. The message is laid unredressed by choosing H centred imperative form of the verb 'اختاري' (choose) in 'اختاري انفيزيل للملابس السوداء والبيضاء من نيفيا' (choose Neiva invisible for black and white).</p>
16.	<p>NIVEA Natural Fairness for fairer skin</p>	<p>Is your skin hiding your inner glow? Introducing new Neiva natural fairness makes dry uneven skin 10 times fairer in just ten days with natural extract and hydra IQ for deep moisturizing care. Reveal your glow with new natural fairness.</p>	<p>Direct, formal advertisement. Positive politeness strategy 1: notice, attend to H wants, interests by directly address the audience using the pronoun 'you' in 'your skin' and 'your glow'; also provide sympathetic advice to the audience using the imperative form of the verb 'reveal' in 'reveal your glow'. Presuppose some audience suffers from dry uneven skin, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'makes dry uneven skin 10 times fairer in just ten days'. Give reasons for using this product, positive politeness strategy 13, as in 'natural extract and hydra IQ for deep moisturizing care'.</p>
	<p>NIVEA Natural Fairness للتفتيح الطبيعي</p>	<p>هل بشرتك تخفي نضارتك اليكي NIVEA Natural</p>	<p>Direct, formal and more H oriented advertisement. Positive politeness strategy</p>

		<p>Fairness للتفتيح الطبيعي يجعل البشرة الجافة والغير متناسقة اللون عشر مرات افتح في عشر ايام فقط بفضل المكونات الطبيعية وتقنية هيدرا اي كيو الفريدة من NIVEA للترطيب العميق اظهري نضارتك مع عناية Natural Fairness الجديد من NIVEA.</p>	<p>1: notice, attend to H wants, interests by directly addressing the audience using the pronoun 'you' in 'نضارتك' (your glow); also providing sympathetic advice to the audience using the imperative form of the verb 'اظهري' (reveal) in 'نضارتك' (reveal your glow). Presuppose some audience suffers from dry uneven skin, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'يجعل البشرة الجافة والغير متناسقة اللون عشر مرات افتح في عشر ايام فقط' 'makes dry uneven skin 10 times fairer in just ten days'. Give reasons for using this product, positive politeness strategy 13, as in 'المكونات الطبيعية وتقنية هيدرا اي كيو الفريدة منالترطيب NIVEA كيو العميق' 'natural extract and hydra IQ for deep moisturizing care'.</p>
17.	NIVEA Nourishing Body Lotion	New NEIVA nourishing lotion; its effective formula of almond oil& hydra IQ gives the best nourishing care for your skin and stays moisturize all day. Feel like you never felt before and show your best nourishing skin with confidence	Less direct, more formal advertisement. Negative politeness strategy 1: indirectness is used here. This is apparent is the presentation of the advertisement where no negative aspect (skin dryness) is mentioned nor directed to the audience to reduce threat. Instead the advertisement focuses on the advertised products and its effectiveness.

		with new nourishing lotion from NEIVA.	
	لوشن الجسم نورشنج الجديد من NIVEA (NIVEA Nourishing Body Lotion)	لوشن الجسم نورشنج NIVEA الجديد من تركيبته الفعالة بزيت NIVEA اللوز وتقنية الفريدة الهيدرا اي كيو تمنح بشرتك افضل عناية وتغذية وتبقيها رطبة طوال اليوم انعمي بشعور لم تجربيه يوما واظهري روعة بشرتك بثقة مطلقة لوشن الجسم نورشنج الجديد من NIVEA.	More formal, direct advertisement. Positive politeness strategy 1: notice, attend to H wants, interests by directly address the audience using the hidden second person reference 'you' in imperative form "انعمي" and "اظهري" (you feel...and you show...). Strategy 2: exaggerate the audience interest 'لم تجربيه يوما' (you've never tried before) and 'بثقة مطلقة' (absolute confidence). Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'تمنح بشرتك افضل عناية وتغذية وتبقيها رطبة طوال اليوم' (gives the best nourishing care for your skin and stays moisturize all day'. Give reasons for using this product, positive politeness strategy 13, as in 'NIVEA بزيت الفريدة الهيدرا اي اللوز وتقنية كيو تمنح بشرتك افضل عناية' 'its effective formula of almond oil& hydra IQ gives the best nourishing care'.
18.	Head & Shoulders- Up to the Challenge	They say today's youth cannot shoulder the future but the future is ours and our shoulders are up to challenge especially when	Less direct, more formal advertisement. Positive politeness strategy 1: notice, attend to H's wants (dandruff free hair). Presuppose that some audience suffers from dandruff as in, positive politeness strategy 7.

		<p>they are free of dandruff that's why we choose only head and shoulders because no other shampoo beats it in removing dandruff 100%. For dandruff free shoulders that are up to the challenge. Head &amp; shoulders the world's number one shampoo.</p>	<p>Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'removing dandruff 100%'. Positive politeness strategy 12: include both S and H in the activity 'our' as in 'future is ours', 'our shoulders' and 'we choose'. Give reasons for using this product, positive politeness strategy 13, 'no other shampoo beats it in removing dandruff 100%' and 'Head and shoulders the world's number one shampoo'.</p>
	<p>إعلان MBC Head &amp; Shoulders- الشباب الهم مستقبل (Head &amp; Shoulders- Up to the Challenge)</p>	<p>بيقولوا شباب اليوم مش قد حمل المستقبل بس المستقبل لانا وكتافنا قد الحمل بالاخص لما تكون خالية من القشرة لهيك ما بنختار الا Head &amp;Shoulders لانه ما بيعلى عليه بازالة القشرة 100% لكتاف خالية من القشرة Head &amp; Shoulders. الرقم 1 في العالم.</p>	<p>Less direct, less formal advertisement. Positive politeness strategy 1: notice, attend to H's wants (dandruff free hair). Positive politeness strategy 4: use in-group identity marker (Lebanese dialect). Presuppose that some audience suffers from dandruff as in, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'بازالة القشرة 100%' (removing dandruff 100%). Positive politeness strategy 12: include both S and H in the activity 'our' as in 'لانا وكتافنا' (is ours and our shoulders...) and in 'بنختار' (we choose). Give reasons for using this product, positive politeness strategy 13, 'ما بيعلى عليه بازالة القشرة'.</p>

			%100' (no other shampoo beats it in removing dandruff 100%) and 'الرقم 1 في العالم' (world's number one shampoo).
19. Keep a Cool Head with Head & Shoulders	When you keep a cool head you can change the cause of any heated situation to your advantage even under the heat of the sun. Head and shoulders mint cools your head and keeps it 100% dandruff free. Keep a cool head with head and shoulders mint keeps your head 100% dandruff free.	More direct, formal and H oriented advertisement. Positive politeness strategy 1: notice, attend to H's wants (dandruff free hair and cool head) by directly addressing the audience using the pronoun 'you' and possessive 'your' in 'you keep', 'you can', 'your head'; also provide sympathetic advice using the imperative form 'keep' as in 'keep a cool head'. Positive politeness strategy 3: intensify interest to the audience with a short story. Positive politeness strategy 6: use hedging opinion by the use of 'can' as in 'when you keep a cool head you can change the cause...'. Presuppose that some audience has dandruff problem, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'cools your head and keeps it 100% dandruff free'.	
خلي راسك بارد مع Head& Shoulders (Keep a Cool Head with H&S)	لما يكون راسك بارد بتغير مسار اي موقف حامي لصالحك حتى تحت حرارة الشمس. Head & Shoulders بالنعناع يبرد راسك	Direct, less formal and more H oriented advertisement. Positive politeness strategy 1: notice, attend to H's wants (dandruff free hair and cool head) by directly addressing	

		<p>وبيخليه 100% بدون قشرة، خلي راسك بارد مع Head &amp; Shoulders بالنعناع ، 100% بدون قشرة .</p>	<p>the audience using the possessive pronoun 'your' in 'راسك' (your head), 'لصالحك' (your advantage); also provide sympathetic advice using the imperative form 'خلي راسك' (keep) as in 'خلي راسك بارد' (Keep a cool head). Positive politeness strategy 3: intensify interest to the audience with a short story. Positive politeness strategy 4: use in-group identity marker (Lebanese dialect). Presuppose that some audience has dandruff problem, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'بيرد راسك' (cools your head and keeps it 100% dandruff free).</p>
20.	H&S Itchy Scalp Care	<p>3 4 5 6 and hold. Itch can be distracting; get rid of it with head and shoulders itchy scalp care with Eucalyptus extract which instantly relieves you scalp from itch and gives you 100% dandruff free hair. Head and shoulder itchy scalp hair.</p>	<p>Less direct, more formal advertisement. Negative politeness strategy 7: impersonalizing S and H by using the imperative form 'get rid' where the agent 'you' is omitted to reduce the threat, and by using impersonal verbs as in 'itch can be distracting; get rid of it with...' instead of 'you get rid of it...' to reduce threat.</p>
	Head and Shoulders - Itchy scalp care - Commercial	<p>1 2 3 4 5...لما الحكة بتسيطر تخلصي منها مع Head &amp; Shoulders ضد الحكة بخلصة</p>	<p>Less formal, more direct advertisement. Positive politeness strategy 1: notice, attend to H's wants (dandruff</p>

		<p>اوراق Eucalyptus يلي بيريح فروة راسك وبيمنحك العناية الفورية ضد الحكة وشعر 100% من دون قشرة . Head &amp; Shoulders ضد الحكة.</p>	<p>free hair) by providing sympathetic advice to the audience using the imperative form 'تخلصي' as in 'لما الحكة بتسيطر' (Itch can be distracting; get rid of it with head and shoulders). Positive politeness strategy 3: intensify interest to the audience with a short story. Positive politeness strategy 4: use in-group identity markers (Lebanese dialect). Presuppose that some audience has dandruff and itch problems, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'بيريح فروة راسك وبيمنحك العناية الفورية ضد الحكة وشعر 100% من دون قشرة' (instantly relieves you scalp from itch and gives you 100% dandruff free hair).</p>
21.	H&S Cosmeticity	<p>This is Emma look at her beautiful hair its softness steals the show every time. Do you have shampoo? You will be surprised to know that head and shoulders which contains 6 times moisturizes makes your hair this soft, silky and 100% dandruff free. Head and shoulder the</p>	<p>More formal, less direct and less H oriented advertisement. The advertisement involves two voices: the actress as in 'this is Emma look at her beautiful hair its softness steals the show every time, Emma do you have shampoo?' and the voice-over which makes the advertisement more formal and increases the distance between the advertisement and the audience. Negative politeness strategy 1: be</p>

		world's number one.	indirect as can be noticed by the use of the pronoun 'her' when one actress describes the hair of another one as in 'look at her beautiful hair the actress talk about another actresses' hair rather than addressing the audience.
	<p>أريد الشعر ناعم وغني دائماً؟ (Do you want a silky rich hair always?)</p>	<p>هادي رفيقتي مها حافظتها عن غيب بتسرق شعرها نعومتها بتسرق الانظار كل مرة. مها معك شامبو؟ رح تتفاجئي لما تعرفي ان Head &amp; Shoulders يلي فيه اكثر 6 عناصر مرطبة بيخلي شعرك ناعم حريري و100% بدون قشرة. Head &amp; Shoulders رقم 1 بالعالم.</p>	<p>Less formal, less direct and less H oriented advertisement. Positive politeness strategy 1: notice, attend H's interest (to have smooth dandruff free hair). Exaggerate the H's interest, positive politeness strategy 2, as in 'بتسرق الانظار كل مرة' (steals the show every time). Positive politeness strategy 3: intensify the H's interest by telling a short story. Positive politeness strategy 4: use in-group dialect (Lebanese dialect). Presuppose that some audience have dandruff problem, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'ناعم حريري' (silky smooth 100% dandruff free). Give reasons for using this product, positive politeness strategy 13, as in 'فيه اكثر 6 عناصر مرطبة بيخلي شعرك' (which contains 6 times moisturizes makes your hair...).</p>
22.	NEW Head and Shoulders - Itchy	Dandruff can make you itch, get rid of	Direct and more H oriented advertisement. Positive

<p>Scalp Care Commercial</p>	<p>it with new head and shoulder itchy scalp care with Eucalyptus leave extract, it suits your scalp and gives it instant itch relief, get rid of the itch and stay 100% dandruff free. New head and shoulders with Eucalyptus extract.</p>	<p>politeness strategy 1: notice, attend to H's wants (to get rid of itch and have dandruff free hair) by providing sympathetic advice to the audience using the imperative form 'get rid' and 'stay' as in 'get rid of the itch and stay 100% dandruff free'. Positive politeness strategy 6: use hedging opinion by the use of 'can' as in 'dandruff can make you itch'. Presuppose that some audience has dandruff problem, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'instant itch relief'. Give reasons for using this product, positive politeness strategy 13, as in 'with Eucalyptus leaf extract, it suits your scalp'.</p>
<p>H&amp;S الجديد ضد الحكة (New H&amp;S Itch Free)</p>	<p>الفتشرة ممكن تسبيلك الانزعاج مرة بعد مرة بعد مرة تخلصي منها مع Head &amp; Shoulders الجديد بخلاصة Eucalyptus تركيبته بتريح فروة راسك وبتمنحك عناية فورية اتخلصي من الانزعاج وخلي شعرك 100% من دون قشرة Head &amp; Shoulders الجديد بخلاصة Eucalyptus .</p>	<p>Less formal, more direct and more H oriented advertisement. Positive politeness strategy 1: notice, attend to H's wants (to get rid of itch and have dandruff free hair) by providing sympathetic advice to the audience using the imperative form 'تخلصي' (get rid of) and (stay) as in 'اتخلصي من الانزعاج وخلي' (get rid of the itch and stay 100% dandruff free). Positive politeness strategy 6: use hedging opinion by the use</p>

		<p>of القشرة ' (can) as in 'ممکن' (dandruff can make you itch). Presuppose that some audience has dandruff problem, positive politeness strategy 7. Promise the audience to fulfill their wants, positive politeness strategy 10, as in 'بترييح فروة 'راسك وبتمنحك عناية فورية' (instant itch relief). Give reasons for using this product, positive politeness strategy 13, as in 'Head&amp; Shoulders الجديد بخلاصة الاكالبتوس تركيبته بترييح فروة 'راسك' (with Eucalyptus leaf extract, it suits your scalp).</p>
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تسليط ضوء براغماتيكي على الاعلانات المتلفزة:  
ترجمة من الانجليزية الى العربية

إعداد  
ضحى عادل أحمد إستيته

إشراف  
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قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة، كلية الدراسات العليا، جامعة النجاح الوطنية، نابلس - فلسطين.

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ب

تسليط ضوء براغماتيكي على الإعلانات المتلفزة:

ترجمة من الانجليزي الى العربية

إعداد

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د. سفيان أبو عرة

الملخص

تبحث هذه الرسالة في مفهوم التآدب (الكياسة) وكيفية تناول صورة الفرد الإجتماعية في الإعلانات التلفزيونية الإنجليزية والعربية وذلك من خلال القيام بدراسة مقارنة براغماتيكية (مقامية) لإستراتيجيات التآدب المستخدمة في اللغتين، كما وتناقش هذه الأطروحة تأثير ترجمة الإعلانات التلفزيونية لإستراتيجيات التآدب من اللغة الإنجليزية إلى العربية، حيث أن سمة الكياسة حاضرة في كل جانب من جوانب العلاقات الإنسانية ولا يستثنى من ذلك الإعلانات التلفزيونية. ولذلك تم توظيف أربعة وأربعين إعلاناً تلفزيونياً-22 إعلاناً باللغة الإنجليزية وما يقابلها من إعلانات مترجمة إلى العربية- لجمع المعلومات. إعتمدت الباحثة على المنهج التحليلي والوصفي والعملي في جمع وتصنيف الإعلانات بناء على إستراتيجيات الكياسة والتي تم حساب تكرارها وتحليلها وفقاً لأبعاد الثقافة واللغة والترجمة.

خلصت نتائج هذه الدراسة إلى تفضيل الإعلانات الإنجليزية لإستراتيجية التآدب السلبية (Negative politeness strategy) وذلك لكون الثقافة الإنجليزية تعزز قيم الفردية إضافة إلى انتمائها إلى فئة الثقافة ذات السياق المنخفض (Low-context culture) على عكس الإعلانات العربية المترجمة؛ فقد أظهرت النتائج توجه الإعلانات العربية إلى إستراتيجية التآدب الإيجابية (Positive politeness strategy) بكثرة كون الثقافة العربية تعزز قيم الجماعة كما أنها تنتمي إلى فئة الثقافة ذات السياق العالي (High-context culture). وتظهر فائدة ما توصلت إليه هذه الدراسة من تفضيل إستراتيجية معينة من إستراتيجيات التآدب في كل من اللغتين في تفسير سبب توظيف إستراتيجية التدجين (domestication) من الإنجليزية إلى العربية-من قبل مترجمي الإعلانات التلفزيونية المستخدمة في هذه الأطروحة-والتي تهدف إلى

خلق تأثير على الجمهور المستهدف في عملية الترجمة مشابه لذلك التأثير الذي أحدثته الإعلانات على الجمهور الذي أعدت من أجله أساساً وذلك بغية تحقيق تسويق أكثر كفاءة للمنتجات المروج لها وبالتالي الحصول على أفضل النتائج. فمن خلال تحليل الإعلانات العربية المترجمة ظهر استخدام المترجمون لإستراتيجية التدجين عن طريق تغيير التوجه في إستراتيجية التأدب المستخدمة في الإعلانات الإنجليزية إلى تلك المفضل إستخدامها في اللغة العربية - كإستراتيجية من إستراتيجيات الترجمة- وذلك عن طريق توظيف عدد من الإستراتيجيات مثل الدبلجة، ونقل الصوت دون صورة ( voice-over)، والترجمة القائمة على إستبدال عنصر بلخر أو إضافة عنصر آخر وأحياناً حذف عنصر معين من نصوص الإعلانات العربية.