

Dubbing Television Advertisements across Cultures and Languages: A Case Study of English and Arabic

Faura Al-Rousan 

faurah_85@yahoo.com

Applied Science Private University, Jordan

Ahmad S Haider 

ah_haider86@yahoo.com

Applied Science Private University, Jordan

Al-Rousan, F., & Haider, A. S. (2022). Dubbing Television Advertisements across Cultures and Languages: A Case Study of English and Arabic. *Language Value*, 15(2), 53-75.

Universitat Jaume I ePress: Castelló, Spain. <http://www.languagevalue.uji.es>.

December 2022

DOI: <https://doi.org/10.6035/languagev.6922>

ISSN 1989-7103

ABSTRACT

The differences between Arab and English cultures make the process of Translating English advertisements into Arabic challenging. This study investigates the strategies used by translators to dub English advertisements into Arabic. Six English advertisements belonging to different domains, namely, cars, chocolate and sweets, cosmetics and skincare, and detergents, and their Arabic translation, were compiled from YouTube. The contents, brand names, and catchphrases of the two versions were compared. The findings showed that the translators opted for using various translation strategies such as cultural adaptation, substitution, loan, transliteration, explication, addition, omission, and paraphrasing. The analysis also revealed that translators sometimes use direct translation to preserve the foreignness spirit and stay faithful to the original message. Future studies should focus on examining a larger number of advertisements in different domains, such as beverages, fast food, electronics, sports, medicines, and furniture. The study also recommends that further studies be conducted on how the Arab audience reacted to the dubbed advertisements.

Keywords: *audiovisual translation; advertisement; translation; dubbing; strategies; Arabic; English*

I. INTRODUCTION

Audiovisual translation (AVT) is the transference of verbal and non-verbal elements of audiovisual products into the target language (Chaume, 2013). It is a relatively new discipline with unique characteristics that distinguish it from other forms of translation (Chaume, 2018). There are various modes of AVT, namely, dubbing, subtitling, voice-over, free commentary, and audio description, to mention a few. However, subtitling and dubbing are the most commonly used types of AVT. Subtitling is defined as rendering the oral code from the source language into a written code that usually appears at the bottom of the screen (Díaz-Cintas, 2013). Dubbing, as opposed to subtitling, is defined as replacing the original soundtrack with another soundtrack in the target language. At the same time, elements such as music, images, and special effects are kept inviolable (Chaume, 2020).

This study investigates the role of culture in reformulating some English advertisements dubbed into Arabic. Translating English advertisements into Arabic is a challenging activity that is relatively different from translating or conveying other materials. The aim of translating operative text, including ads, is to convince text receivers to act in a particular way, for example, to buy a specific product. In addition, English and Arab cultures are relatively incongruent, so translators need to be aware of such differences to overcome any cultural differences that may hinder the primary purpose of the translated text (Saideen, Haider, & Al-Abbas, 2022).

Different scholars have examined the challenges that audiovisual translators face when rendering audiovisual (AV) materials, including movies, documentaries, and series (Al-Zgoul & Al-Salman, 2022; Debbas & Haider, 2020; Haider, Al-Saideen, & Hussein, in press; Haider & Hussein, 2022). To the best of the researchers' knowledge, no studies have investigated the strategies used in dubbing English advertisements belonging to different domains, such as cars, chocolate& sweets, cosmetics& skincare, and detergents into Arabic. This is a gap that this study aims to bridge. The current study also focuses on the cultural differences in the Arabic versions of the advertisements compared to their English counterparts. It addresses the following question:

1. What are the main dubbing strategies used to render English advertisements into Arabic?

II. LITERATURE REVIEW

This section reviews the theoretical background relevant to dubbing and translating advertisements in particular. The second part discusses some empirical studies related to translation problems and strategies, particularly dubbing advertisements.

II. 1. Translation and culture

Culture is a style of life that includes different values, conventions, ideologies, beliefs, and traditions that regulate societies. Like capsules and their contents, language and culture are essential elements in the communication process in general and in translation in particular. In this respect, the translator's main task as a mediator is to pay attention to both language and culture to bridge the gap between different languages and societies (Al-Khalafat & Haider, 2022; Farghal & Bazzi, 2017; Rababah & Al-Abbas, 2022). The cultural elements identify the failure and the success of the dubbing process. According to Maluf (2005), the cultural reasons are behind the success of the Mexican soap and the failure of the popular Police Academy film series to attract a broad audience in Arabic. The plots and dialogues of the former were culturally acceptable to Arab audiences, while the latter was seen as a contrived translation of plots and dialogues that had no bearing on Arab reality. Similarly, Yahiaoui and Al-Adwan (2020) maintained that the translator's role is to possess sufficient knowledge of both the source and target language and culture, have the element of creativity, and adapt the globally common elements into Arabic.

Audiovisual translation is a process shaped by a set of constraints. Dubbing is a mode of translation with a complex nature; it removes the original soundtrack and replaces it with the target one. It is a process that can be designed based on several cultural, aesthetic, and technical constraints. In dubbing, the audience listen to impersonating characters speaking dialogue in the source language that does not belong to their

culture. The unique nature of dubbing helps in creating a significant interaction between the target viewers and the impersonating voices. Dubbing in the Arab world achieved resounding success (Di Giovanni, 2017). This unleashed a tsunami of dubbing various types of audiovisual materials in different genres. Most of these materials were dubbed using vernacular dialects or Modern Standard Arabic (MSA). For example, non-Arabic products about love, hatred, and envy are usually dubbed in vernaculars, while documentaries are normally dubbed in MSA.

In translating audiovisual materials, a range of strategies can be employed. These, according to Díaz-Cintas and Remael (2014), include:

- **Loan translation (direct transfer):** involves transferring the source language (SL) element directly into the target language (TL) without any changes.
- **Calque:** is also known as a literal translation. It can be considered word-for-word translation.
- **Explicitation:** involves making the implicit meaning of the SL element more explicit in the TL.
- **Substitution:** changing the meaning of the SL elements to be more acceptable in the TL.
- **Transposition:** is also known as cultural adaptation, replacing the cultural concept of the SL element with a cultural concept in the TL that conveys the same meaning and connotation.
- **Lexical creation:** coining or creating a new lexical element in the TL to stand for SL cultural reference.
- **Compensation:** describes the SL elements using a TL element that might be longer than the original one.
- **Omission:** deleting the SL elements and leaving them without meaning.

- **Generalization:** giving the general meaning or making the original look neutral.

II.2. Empirical studies

Translating audiovisual materials has attracted the attention of several researchers. For example, Al Agha (2006) investigated the translation strategies used in rendering culture-specific concepts, phrases, logos, and terms in English fast-food advertisements into Arabic. In this study, two methods were used: questionnaires and textual analysis. The questionnaire highlighted the participants' observations on the translation strategies used to translate the ads under investigation and their perspectives on having a preferable translation that suits the Arab culture. The findings showed that loan words and transliteration were the most common strategies used to translate fast-food advertising into Arabic. In the same vein, Abu Shehab (2011) conducted a corpus-assisted study to examine the issues related to translation strategies and linguistic inaccuracies in rendering personal care advertising brochures from English into Arabic. The researcher also conducted 18 personal interviews with professionals and workers in the personal care market. The results showed that translators sometimes have to manipulate and reproduce the source text to make the product more acceptable for the target consumers by adopting various strategies. The researcher recommended future researchers to enhance and ease the task of translators in rendering advertisements.

Similarly, Haddad (2015) analyzed the translation of three print English advertisements into Arabic by focusing on linguistic and cultural differences. The study highlighted the essential role of Skopos theory as an effective guide in achieving a successful translation. The study also showed a range of micro and macro translation strategies used by the translators in the target market to convey the source text message. Likewise, Eshreth (2016) examined the translation of English brand names of cosmetics into Arabic. The data consisted of 20 audiovisual advertisements, 10 English advertisements, and their Arabic-translated counterparts. The results showed that translators rendered the English brand names into Arabic through domestication to

create a similar effect to the original advertisements on the target consumers, which would better promote the products.

Likewise, Bouziane (2016) investigated the role of Skopos theory in translating textual and visual elements of 40 English online advertisements into Arabic. The results showed that translators added, replaced, explained, and sometimes omitted the original linguistic and visual elements based on the target culture requirements to achieve functional equivalence. Similarly, Fan (2017) investigated the translation of English advertisements into Chinese by focusing on linguistic, cultural, geographical, and environmental differences. The researcher highlighted the role of the characteristics of the advertisement itself in determining the appropriate translation strategy. The researcher found that translators and copywriters should hone their skills and enrich their knowledge of culture to convey the meaning and spirit of the source advertisement in line with the culture and ideology of the target society. Likewise, Al-Haroon and Yahiaoui (2017) investigated strategies of dubbing chocolate advertisements from English into vernacular and standard Arabic and found that the micro-translation strategies are not limited to language variants but could also be used via cultural sub-themes. The researchers found that the use of cultural elements makes the process of dubbing flexible and convenient.

In the same vein, Obeidat and Abu-Melhim (2017) examined the translation strategies used in rendering 10 English baby formula labels into Arabic based on Venutie's foreignization and domestication theory. A comparative quantitative analysis was conducted to investigate the data. The study revealed that foreignization theory has superiority over domestication in translating baby formula labels. In the foreignization approach, a set of translation strategies are used, namely literal translation, transliteration, borrowing, and transference. On the other hand, in the domestication approach, the most common strategies used were transposition, omission, addition, and adaptation.

Although several studies examined the translation strategies used in translating advertisements across languages, including Arabic and English, little attention has been paid to similar studies in the context of dubbing advertisements belonging to different domains. Therefore, this study fills this gap by examining the dubbing strategies of six advertisements of cars, chocolate and sweets, cosmetics and skincare, and detergents into Arabic.

III. METHODS AND PROCEDURES LITERATURE REVIEW

The advertisements were compiled from YouTube. The researchers selected six popular advertisements that belong to different domains and are available in English and Arabic. The two versions of the advertisement (i.e., English and Arabic) should be identical and of limited duration. It is worth noting that the researchers first compiled thirty advertisements belonging to seven domains, but due to space constraints, only six advertisements were selected to be further investigated in this study, as Table 1 shows.

Table 1. *Types and number of advertisements*

	Product	Links
1	Mercedes Loch Ness	The English version: https://www.youtube.com/watch?v=yWvTXSfNrO4 The Arabic version: https://www.youtube.com/watch?v=tiQWwKCPHq4
2	Mercedes Benz (GLE 2020)	English version: https://www.youtube.com/watch?v=w8Psw1wfwbk Arabic version: https://www.youtube.com/watch?v=y0nStPgOIKc
3	OREO (biscuit)	English version: https://www.youtube.com/watch?v=F_aTvRf_7xM Arabic version: https://www.youtube.com/watch?v=cAKivSF1_Po
4	Johnson	The English link: https://www.youtube.com/watch?v=RldBTMmXNuo The Arabic link: https://www.youtube.com/watch?v=oP2FOSdV8jg
5	Comfort stitchers	The English link: https://www.youtube.com/watch?v=AvzNcK9ZJ_M The Arabic link: https://www.youtube.com/watch?v=38MitUsfEoc

6	Finish	<p>The English link: https://www.youtube.com/watch?v=m6qseTcbExc</p> <p>The Arabic link: https://www.youtube.com/watch?v=l9pmFeEcs5U</p>
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As Table 1 shows, the researchers selected six advertisements belonging to different domains, namely, cars, chocolate and sweets, cosmetics and skincare, and detergents. The researchers first watched the advertisements in English with their Arabic translation and then transcribed and wrote them down. Finally, culture-bound expressions and translation incidents were analyzed to identify how these expressions were rendered.

IV. RESULTS

In this section, the researchers examine the Arabic and English versions of the chosen advertisements. The selected advertisements were dubbed into Arabic using MSA or some Arabic vernaculars such as Khaliji and Lebanese. The strategies used by the translator are examined.

IV. 1. Mercedes Benz (GLE 2020)

The advertisement for *New GLE* in English and the Arabic version is discussed in Table 2. The duration of the English and Arabic advertisements is 30 seconds each. The source advertisement used the British English accent, while the 'khaliji' Arabic was used in dubbing the Arabic version.

Table 2. *The Mercedes Loch Ness advertisement, along with its Dubbed Arabic version*

No.	English version	Dubbed Arabic version
1	The New GLE	GLE الجديد GLE Aljadīd
2	For the 'stop fighting in the back' trips	لحكايات "وقفوا شجار انت وياه" liḥikāyāt 'waqfū shijār Ant wa yāh'
3	The 'Mummy I need to pee' trips	لحكايات 'ماما خذيني للحمام' liḥikāyāt 'māmā khudhīnī lalḥammām'
4	The 'where are babies come from' trips	لحكايات 'لازم تزور بيت جدتك' ḥikāyāt 'lāzim tzūr bīt jiditak'
5	Finally, some peace and quiet trips.	للحكايات واخيرا هدوء وسلام liḥikāyāt wa Aakhīra ^a hudū' wa salām
6	Hi Mercedes! change the light to soft blue	هاي مرسيدس! غيري لون الإضاءة الى ازرق فاتح

		hāy marsīdis! ghayrī lawn Ali'ḍā'a ilá A'zraq fātīḥ
7	The 2020 GLE	GLE 2020
8	With everything for every day.	لكل حكاية كل يوم likull ḥikāyah kull yawm
9	It is a Mercedes Benz for real families.	مرسيدس بنز حكايات تروى عن العائلة Marsīdis binz hikāyāt turwa 'an al'āi'lah

Notes: English version: <https://www.youtube.com/watch?v=w8Psw1wfwbk>

Arabic version: <https://www.youtube.com/watch?v=y0nStPgOIKc>

Through analyzing the Arabic version of the advertisement, it can be noticed that the translator used the *loan strategy* in rendering the vehicle's name *GLE*. The translator used the *strategy of substitution* to render the word 'trips' as حكايا ḥakāyā (lit. 'tales'). Tales and stories have symbolism in the Arab culture. Utterances 3, 4, and 5 describe the trips by referring to some events that usually occur while kids are on board. The *euphemism strategy* is used to render the expression 'to pee' as ماماخذيني للحمام māmā khudhīnī laḥammām (lit. 'to be taken to the bathroom'). Translating this phrase literally may have a negative impact as it lacks the required civility, which is one of the essential features of conservative Arab societies.

In utterance (4), the question of 'where are babies come from?' is asked by children spontaneously in different societies, but it is not desirable for kids to raise such questions in the Arab culture. So, the translator used the *strategy of omission* as it was deleted in the target text and *substituted* with another expression that is more related to the Arab culture, namely لحكايات لازم تزوربيت جدتك ḥikāyāt lāzim tzūr bīt jiditak (lit. 'for tales; you must visit the grandmother's house'). The utterance 'and finally quiet and peace' was translated following the *literal approach* of translation واخيرا هدوء وسلام wa Aakhīraⁿ hudū' wa salām.

In the translation of the product slogan, it can be noted that the translator used the *loan strategy* by presenting the tagline/slogan as is. The sentence 'Mercedes-Benz for the real families' might be confusing for the target viewers, and so was rendered as مرسيدس بنز حكايات تروى عن العائلة Marsīdis binz hikāyāt turwa 'an al'āi'lah (lit. 'Mercedes-Benz: Family Tales').

As the above analysis shows, the translator linked the target culture with the English advertisement to reduce the ambiguity caused by cultural differences by using different translation strategies. Since the translated advertisement is intended for the target audience, applying their values, morals, ethics, and customs is the first step to achieving the purpose of the advertisement by persuading new customers to buy it. In the catchphrase context, the translator decided to adapt it to the target culture and rewrite it to ease the viewers' comprehension. Dynamic translation has a vital role in achieving the purpose of the original slogan and, at the same time, making it more communicative and closer to the target audience (Li, 2021).

IV.2. Mercedes Loch Ness

Auto giant Mercedes-Benz advertisement, shown in Table 3, was designed to present its masterpiece of intelligence, Mercedes Loch Ness New E Class. The duration of the English advertisement and its Arabic counterpart is 30 seconds each. The source advertisement used the British English accent, while the target advertisement used MSA.

Table 3. *The New GLE advertisement in English, along with its Arabic version*

No.	English version	Dubbed Arabic version
1	Loch Ness	بانتظار وحش بحيرة لوخ نيس bintizār waḥsh buḥayrat lūkh nis
2	Well, is anything going to happen here or not?	ترى هل سيحدث شيء ما هنا أم لا turá hal sayahduth shay' mā hunā am lā
3	There is a car that will know first. It observes what surrounds it sensitively and reacts before anything happens.	هناك سيارة ستكون أول من يعرف وهي تراقب محيطها بحذر وتستجيب فوراً قبل أن يحدث شيء Hunāka sayyārah satakūn awwal man ya'rif wa hiya turāqib muḥīṭahā biḥadhar
4	An example, the dam of an accident will damage your hearing.	مثال: دوي الاصطدام ممكن أن يؤذي السمع Mithāl: dawīyy alishṭidām mumkin an yu'dhī assam'
5	The solution, just before! Impact a signal! can trigger the natural safety mechanism in the ear.	لذلك قبل الاصطدام بلحظات تنبئنا إشارة ضوئية لتفعيل اليه الدفاع الطبيعي في الأذن lidhālik qabl alishṭidām bilaḥazāt tanba'ithu ishārah ḥaw'iya litaf'īl āliyat addifā' aṭṭabī' fī al'udhn
6	But ideally, nothing is going to happen at all	-----

7	The only E class with intelligence reacts before anything happens	الفنّه الجديده مع نظام القيادة الذكي Alfi'ah aljadīah ma' niḡām alqiyādah adhdhakiyy
8	and only the Mercedes Benz, the best or nothing!	عبقريه الابداع 'abqariyyat ali'bdā'

Notes: English version: <https://www.youtube.com/watch?v=yWvTXSfNrO4>

Arabic version: <https://www.youtube.com/watch?v=tiQWwKCPhq4>

In the English version, the presence of the heritage of Scottish culture 'Loch Ness' can be noted in utterance 1. At the heart of the advertisement, a father and a son can be seen in the new E-class on the shores of Loch Ness in Scotland, waiting for the legendary Monster Nessie. To make the cultural features clear to the audience, the translator used the *explicitation strategy*, where 'Loch Ness' was translated as بانتظار وحش بحيرة لوخ نيس bintiḡār waḡsh buḡayrat lūkh nis (lit. 'waiting for the Loch Ness Monster'). Such translation makes the source text clear and free of ambiguity for the target viewers. In this case, the translator made explicit the implicit meaning.

The *literal translation approach* was observed in utterances (2), (3), (4), and (5). The point behind using direct translation in rendering the characteristics of the new car is to persuade the potential customers to buy it, especially that no cultural features need to be adopted. In utterance (6), the translator opted for the strategy of omission, where the entire utterance is deleted in the Arabic version. In utterance (7), however, the translator preferred to use the *paraphrase strategy* to highlight the feature of intelligent technology in E-class. Dynamic rather than formal equivalence is adapted to convey the meaning of this advertisement. The core notion of Nida's theory of dynamic equivalence is that the translator needs to convey the meaning and spirit of the original in an accurate way than conveying the original structure (Li, 2021).

IV.3. OREO

The English advertisement for *Oreo biscuit*, along with its Arabic translation, is discussed in Table 4. The advertisement was one of Oreo's 'wonder-filled' campaigns and expressed the vital message of Oreo, which is sharing happiness with people around. The main theme of the advertisement was about sharing Oreo with friends.

The duration of each of the two advertisements is 30 seconds. The English version was in the American English accent, while the dubbed version was in the Lebanese vernacular.

Table 4. The Oreo advertisement, along with its Lebanese version

No.	English version	Dubbed Arabic version
1	I wonder if I gave an Oreo to all the people in the high school I go to.	ياترى لو اعطيت اصحابي اوري ولو كل اولاد المدرسه اخذوا اوريو Yā turá law a'tīt aṣḥābī ūryū wa law kul awlād almadrasah akhadhū ūryū
2	If I give it to my friend, Hallway.	لو اعطيت وحده اوريو لرفيقي عبود law a'tīt waḥdah ūryū lirafīqī 'abbūd
3	Would he keep an optimistic outlook all day?	رح يفرح يتفائل ويعدل المود Raḥ yifraḥ yitfā'ī wa y'addil almūd
4	If I give an Oreo to the DJ?	لو اعطينا وحده اوريو لل DJ Law a'ṭaynā waḥdih ūryū lal (DJ)
5	Will he take my favourite record and play all the day?	قولك بسمعي غنيتي Right away qawlak biysammi'nī guniytī (Right away)
6	Because the cream is a wonderful thing when it comes to wondering filling, yeah, you know, is the king.	لانه حشوة الكريما يا حبيب تعمل حركات هيك شي سوبر رهيب La'nnuh ḥashwit alkrīmā yā ḥabīb ti'mal ḥarakāt hīk shī sūpar rahīb
7	You can twist it, lick it and dunk it in the milk.	بتفكها تنوقها غمسها بالحليب Bitfukhā tdhūqhā ghammishā bilḥalīb
8	Little sandwich cookie and a wonderful field.	اوريو صغيرة وملباني شي عجيب Ūryū ṣaghīrah wa malyānī shī 'ajīb

Notes: English version: https://www.youtube.com/watch?v=F_aTvRf_7xM

Arabic version: https://www.youtube.com/watch?v=cAKivSF1_Po

The advertisement content was translated using the same music, style, and rhyming to grab the audience's attention and convey the message. The Lebanese dialect might be appropriate for the rap style used in the original version. According to Kashoob (1995), advertisement songs have a vital role in achieving the interaction between the consumer and the product because they can be remembered easily.

Utterance (1) in the English version is translated into Arabic *literally*. Since the advertisement is directed to children and youth, 'all the people in the high school' was translated into كل اولاد المدرسه kul awlād almadrasah (lit. 'all school children'). The translator chose to apply the terms that corresponded with the theme of the

advertisement. Utterance (2), 'if I give it to my friend Hallway' was translated into لو اعطيت وحده اوريو لرفيقي عبود a'ṭīt waḥdah ūryū lirafīqī 'abbūd (lit. 'I give it to my friend Abood') following the *cultural substitution* strategy where the name *Hallway* was *substituted* with the Arabic name *Abood* in order to give the same impact as the original. Similarly, the translator successfully rendered the original version through the *adaptation strategy* by stressing the importance of sharing. The *cultural adaptation strategy* gives the advertisement credibility and recreates the effect of the source text (ST).

In utterance (3), the translator rendered 'would he keep an optimistic outlook all day' as رح يفرح يتفائل ويعدل المود Raḥ yifraḥ yitfā'l wa y'addil almūd (lit. 'he would be happy and feel optimistic'), using direct translation to make the source text (ST) clearer for the target audience, before adding the phrase, يعدل المود y'addil almūd (lit. 'boost the mood'). Also, the *strategy of loan* is evident in the use of 'mood' in the Arabic advertisement. In this part, the translator used the English word 'mood' to have a similar rhyme with the last word in utterance (2), namely "Abood." The same technique was used in the English source text, i.e., 'Hallway' in utterance (2) and "all day" in utterance (3).

The *loan strategy* for the word *DJ* was used to keep the song's rhyme. Similarly, the expression 'right away' was inserted in the Arabic version, constituting an example of code-switching to English. These terms are frequently used among the youth community. Similarly, in the following lines, *rhyme* was maintained in the English version using the words 'filling, king, and milk.' In the Arabic version, the translator used words like رهيب rahīb, حليب ḥalīb, and عجيب 'ajīb to keep the same rhyming feature in the translated text. The cultural address term يا حبيب yā ḥabīb (lit. 'Oh you my dear') was used in the Arabic advertisement in a way that attracts the target audience. In utterance (6), the English loan word 'super' was used in the Arabic ad to give a sense of foreignization since this expression is frequently used by youth in Arab countries.

The product slogan reminded the reviewers of the Oreo message, 'Twist, lick, and dunk.' This slogan which appears in Oreo's advertisement was translated literally except for the expression (*lick it*), which was translated following *the strategy of substitution* as *تذوقها* *tdhūqhā taste it* to become more acceptable in the Arab culture. Moreover, the last utterance, 'little sandwich cookie,' was translated as *اوريو الصغيرة* *Ūryū aṣṣaghīrah* (lit. 'little Oreo') to *naturalize* the product. Moreover, the English version advertisement's graphics, backgrounds, and colors were preserved in the translated advertisement. These elements were maintained in the translated Arabic version to reach the target audience of children and youth.

The *domestication theory* has a significant role in translating the advertisement with its cultural elements to achieve cross-cultural communication and reduce the burden on the target viewer to understand foreign elements (Mansour, 2014). Thus, seeking to achieve the maximum sales promotion in the target market. The translator conveyed the original advertisement to Arabic by modifying the English cultural elements to suit their counterparts in the target Arabic language, alongside the motion graphic, lyrics, and beats that get the audience's attention. It is worth noting that using these elements in commercial advertisements has a promotional and persuasive function in capturing the audience's attention. Similarly, translators need to be aware of the cultural stereotypes and clichés and their equivalent counterparts in the target culture. Baider (2013) states that using cultural stereotypes and linguistic clichés correctly has a pivotal role in triggering recognition and acceptance within the target culture.

IV.4. Johnson

Johnson & Johnson's global Brand in skincare products launched its iconic new Johnson's Vita Rich body lotion with nourishing cocoa butter (see Table 5). The duration of the English and Arabic advertisements is 30 seconds each. The source advertisement used American English, while the dubbed version was rendered in the Lebanese vernacular.

Table 5. Johnson advertisement, along with its Dubbed Arabic version

No.	English version	Dubbed Arabic version
1	Pooja uses Johnson's vita-rich	ساره بتستعمل جونسون Sārah btista'mil jūnsūn
2	Tanya doesn't	بس نورا لا Bas nūrā lā
3	So, where is forced to the harsh environment	مشان هيك بالطقس القاسي Mishān hīk biṭṭaqs alqāsī
4	Pooja skin stays rating and how they are looking	بشرة ساره بتضل مشرقه وصحيه Basharat sārah biṭṭḍal mushriqah wa ṣiḥḥiyyah
5	But Tanya doesn't	بس بشرة نورا لا Bas Basharat nūrā lā
6	New Johnson vita –rich with nourishing cocoa butter	جديد جونسون فابتاريتش مع زبد الكاكاو jadīd jūnsūn vāytāritsh ma ma' zibdat AlkAkAw
7	Gently moistures and protects	برطب ويحمي بشرتك بفعاليه Biraṭṭib wa byiḥmī bashartik bfa'āliyyah
8	While leaving skin soft and healthy-looking all-day	تاخليها ناعمه وصحيه طول اليوم
9	That the gentle power of Johnson	جونسون قوة للطافه بين ايديكي jūnsūn quwwat allaṭāfah bayn īdaykī
10	Johnson vita – rich, restore what nature takes	مجموعه جونسون –vita rich majmū'at jūnsūn – (vita rich)

Notes: English version: <https://www.youtube.com/watch?v=RldBTMmXNuo>

Arabic version: <https://www.youtube.com/watch?v=oP2FOSdV8jg>

It can be noted that the translator rendered utterance (1), 'Pooja uses Johnson's vita-rich' into ساره بتستعمل جونسون Sārah btista'mil jūnsūn (lit. 'Sarah uses Johnson'). The translator successfully rendered the original version with the use of *cultural adaptation*. Similarly, the name *Tanya* was translated into نورا Noura. In utterance (3), the conjunction 'so' was localized into the spoken form مشان هيك Mishān hīk (lit. 'for this purpose'). The word *environment* in utterance (3) was translated following the *substitution strategy* as الطقس iṭṭaqs (lit. 'weather'). The translator opted for using the *strategy of explicitation* in rendering utterance (4) 'Pooja skin stays rating and how they are looking' as بشره ساره مشرقه وصحيه Basharat sārah biṭṭḍal mushriqah wa ṣiḥḥiyyah (lit. 'Sara's skin is shiny and healthy'). This strategy helps the target audience to understand the message better. The *literal approach of translation* was used in rendering utterances (5-9). The translator opted for the use of *loan* and *omission*

strategies in rendering the catchphrase, 'Johnson vita – rich, restore what nature takes' was translated as *مجموعه جونسون –vita rich, majmū'at jūnsūn – (vita rich)* lit. 'Johnson Group- vita rich'), where the last part is omitted. Based on the analysis above, the translator attempted to promote a new product to a new target market audience by using cultural adaptation.

IV.5. Comfort Stitchers

The English advertisement for "Comfort" fabric softener and its Arabic translation are discussed in Table 6. This advertisement is one of Comfort's campaigns titled 'Clothes World.' The duration of each of the two advertisements is 30 seconds. The English version was delivered in the British English accent, while the dubbed version was in "Egyptian" vernacular.

Table 6. *Comfort stitchers advertisement along with its dubbed Arabic version*

No.	English version	Dubbed Arabic version
1	Oh, Darrin needs Comfort; it smells even fresher	الله يا علي ريحه كمفورت المنعشه حقيقي مدهشه Allāh yā 'alī 'alā rīḥat alkumfūrt almun'ishah ḥaqīqī mudhishah
2	Oh, no, it is a Stitcher	اي ياساير ما تجيش غير فيك يا دبوس Aī yā sātir mā tijīsh ghīr fik yā dabbūs
3	He is getting another stuffing out of you, Darrin	حينسلك خيط خيط يا علي ḥaynasillak khīt khīt yā 'alī
4	Look, stitcher, I' am really sorry	معلىش يا دبوس سامحنى المرة دي ma'lish yā dabbūs sāmīḥnī almarrah dī
5	Oh! stitcher was gone! all soft!	معقوله دبوس يتقلب حاله ويبقى ناعم كده ma'qūlah dabbūs yitqalib ḥāluḥ wa yibqā nā'im kidah
6	Soften things up with fresh new Comfort	كمفورت الجديد انتعاش ينعم كل خشن Kumfūrt aljadīd inti'āsh yuna'im kull khishn

Notes: English version: https://www.youtube.com/watch?v=AvzNcK9ZJ_M

Arabic version: <https://www.youtube.com/watch?v=38MitUsfEoc>

Utterance (1) 'Oh, Darrin needs comfort; it smells even fresher' was translated into الله يا علي ريحه كمفورت المنعشه حقيقي مدهشه, Allāh yā 'alī 'alā rīḥat alkumfūrt almun'ishah ḥaqīqī mudhishah (lit. 'oh Ali, comforts' smell is fresh and fantastic'). The translator opted for a *cultural adaptation strategy* by replacing the English proper name 'Darrin' with the

Arabic common name *Ali*. Another example of *cultural adaptation* was observed in translating the English cultural expression 'oh' into one of the most common Arabic expressions, الله Allāh (lit. 'Oh my God'), to express surprise. This translation enhances the credibility of the advertisement and gives the target viewers the feeling of watching an original rather than a dubbed advertisement. In utterance (2), the *cultural adaptation strategy* was used again, where 'Oh no' was translated into يا ساتر which expresses fear and surprise in the Arab culture. In utterance (3), the English idiom 'He is getting another stuffing out of you,' which means to assault someone violently, was translated into a semantically equivalent idiom in Arabic حينسلك خيط خيط يا علي ḥaynasillak khīṭ khīṭ yā ‘alī (lit. 'He will undo the threads of you one by one'). Such rendition grabs the target audience's attention and attracts them to watch the advertisement. Utterances (4) and (5) were translated literally. The product's slogan in utterance (6), 'Soften things up with fresh new comfort,' was translated into Arabic by using the paraphrase strategy into كمفورت الجديد انتعاش بنعم كل خشن Kumfūrt aljadīd inti‘āsh yuna‘im kull khishn (lit. 'New comfort, freshness that softens all rough'). This translation successfully transferred the meaning of the original text by focusing on the product's features to attract the target audience attention and persuade them to buy the product.

Based on the analysis above, it is clear that persuasion is the key player in the world of advertising, and the role of translators is to apply the persuasive elements within the advertisement to reach the target audience. For example, in this advertisement, the translator seems to achieve the purpose of the advertisement by domesticating the English cultural expression into some well-known Arabic equivalents and expressions.

IV.6. Finish

The English dishwasher detergent advertisement for *Finish* and its Arabic translation are shown in Table 7. The duration of the English and Arabic advertisements is 30 seconds each. The source advertisement used the American English accent, while the translated version used the 'Khaliji' Arabic.

Table 7. Finish advertisement along with its Dubbed Arabic version

No.	English version	Dubbed Arabic version
1	Finish, Bye Bye Germs	فاينش باي باي جرثيم (Finish) , bāy bāy jarathīm
2	And the story begins of Toto and his cutie little things	وبدأت الحكوة مع توتو وتوته واغراضهم الكيوتة Wa bada't alḥaddūtah ma' tūtū wa tūtah w aghrūḍhum alkyūtah
3	Is he hungry, or is he thirsty?	شويه همهم وشويه نمم Shwayyah hamham wa shwayyah namnam
4	Does he want ducky or Mr. Chewy?	بطبوطة ولا فتفته Baṭbūṭah wellā fatfūtah
5	You can't always know what they want	مو دايماء نعرف ايش طلبهم Mū dāyman ni'raf īsh ṭalabhum
6	But you should know that germs can be removed at high temperatures that your hands can't handle	بس لازم نعرف انه ازاله الجرثيم بيغالبها حراره ما تتحملها اليد Bas lāzim ni'raf annuh izālat aljarāthīm yibghālhā ḥarārah mā tiṭhamlhā alyad
7	But the dishwasher easily can	وتقدر عليها غساله الصحون Wa tiqdar 'alyhā ghassālat aṣṣuḥūn
8	So, dish wash your baby dishes and protect their giggles	يلا نغسل صحنهم ونحمي ضحكاتهم Yallā naghsil ṣuḥūnahum wa naḥmī ḍiḥkātahum
9	Finish for sparkling clean dishes	فاينش لاصحون نظيفه ولا معه (Finish) liṣuḥūn naṣīfah wa lāmi'ah

Notes: English version: <https://www.youtube.com/watch?v=m6qseTcbExc>

Arabic version: <https://www.youtube.com/watch?v=I9pmFeEcs5U>

It is noticed that the translator preferred to adjust the English version by *naturalizing* its features to reach the target consumers. Utterance (1) 'Finish, Bye Bye Germs' was translated using the *strategy of loan* to draw the viewers' attention where the word *finish* was written as is, i.e., in English letters in the dubbed version. Similarly, 'Bye Bye' was borrowed and *transliterated* in the Arabic version as باي باي. Utterance (2) 'and the story begins of Toto and his cute little things,' was rendered as وبدات الحكوة مع توتو وتوته واغراضهم الكيوتة (lit. 'And the story begins of Toto and Tota and their cute little things'). *Cultural adaptation* was used in rendering 'Tota' as tūtū wa tūtah توتو وتوته toto and tota as these are popular expressions in tale-telling in Arabic. *Loan strategy* was also used where the English word cute was rendered as كيوتة kyūtah (Lit. *cutie*). This is a dynamic choice to echo the original text's tone. *Cultural adaptation strategy* was also used in rendering

utterance (3) 'Is he hungry or is he thirsty' as شويه نمم شويه همهم Shwayyah namnam wa shwayyah hamham where the words *namnam* نمم and همهم *hamham* are rhymed and used to convince little kids to eat.

Utterance (4), 'Does he want ducky or Mr. Chewy,' was translated using the *Cultural adaptation strategy* into Baṭbūṭah wellā fatfūtah ولا تبني فتفوته. "The translator maintained the funny tone and rhyme of the original and innovatively adapted two Arabic toy names. Furthermore, the rhetorical question in the Arabic translation might be more explicit and suitable for the target customers. The literal approach was observed in rendering utterances (5), (6), (7), and (8). Utterance (9) 'Finish for sparkling clean dishes' was translated *literally*. Once again, the brand's name *Finish* was rendered as is in the Arabic dubbed advertisement. To sum up, the English terms in the Arabic version and the localization of the western cultural features relate to the *domestication strategy* and its vital role in bridging the cultural gap and getting the audience's attention to the product.

Translation, a vital annex to globalization, has enriched the fields of knowledge as a necessary means of achieving communication across borders. Audiovisual translation in its different modes is seen as a manifestation of translation activities worldwide. Advertising translation is an effective tool that companies adopt within their marketing strategies to reach more global levels. Thus, as cultural agents, translators need to possess qualifications, skills, knowledge, and creativity to deal with the process of translation professionally and create a connection between the source and the target languages and cultures. Therefore, they are key players in identifying the message of the source advertisement, studying the target market characteristics, and adopting the appropriate strategies to render the main functions of the original advertisements to reach the target customers in their native language. Thus, grabbing their attention effectively and helping promote the commercialized products.

Translating English advertisements into Arabic seems challenging for translators in conservative communities, where bridging the cultural gap by considering the target

culture and ideology and reaching a high percentage of the target consumers is essential. The translation process is based on rendering the form and meaning from one language into another. Therefore, translators should consider the different translation theories and strategies to create a sound and acceptable translation.

Advertisement translators in the Arab world may modify, add, omit, and sometimes recreate the advertisement's text to be more intelligible to the Arab audience. Therefore, dynamic equivalence is recommended as it seeks to fit the advertisement to the target audience's culture. In essence, dynamic equivalence is geared toward adopting the receptor-oriented approach, bearing in mind the linguistic and cultural characteristics of the target language and culture. Based on Nida's naturalness notion, the motivation of translation is to create the same effect of the source text on the target audience. To sum up, the success in achieving the original script's same effect on the target audience or readers is one of the four translation requirements that Nida (1964) highlighted. These are making sense, reflexing the spirit of the original, achieving naturalness by using natural expressions, and achieving the same effect as the original.

Due to the openness of communication across borders, the growing interest in advertising as a medium of communication enhanced the role of Skopos theory. Each action must have a purpose or an aim, and according to the Skopos theory, translation is considered an action that must have a purpose. Therefore, Skopos theory should be considered in translating advertisements, as the target text must be compatible with the aim of the main message in the source text.

Undoubtedly, globalization significantly affects the growing need for translation business. The translators' major task is to break several barriers and constraints of communication and build a communication bridge between different cultures. In this perspective, Skopos theory has a paramount role in the translation of advertisements by paving the path before business translators to develop the translation strategies to achieve equivalence, reflect the spirit of the original advert, and cater to the

requirements and needs of their customers in reaching the target audience via translation (Zhang, 2016).

V. CONCLUSIONS

This study examined the translation strategies used in dubbing English advertisements into Arabic. The selected advertisements were dubbed into Arabic using MSA or vernaculars, and the original advertisements were compared to their dubbed counterparts. This study has focused on the strategies adopted by translators in dubbing English advertisements into Arabic across various domains, namely cars, chocolate and sweets, cosmetics and skincare, and detergents.

The researchers have focused on the content of the advertisement, the brand's name, and the catchphrase. The analysis of the investigated dubbed advertisements showed that translators used various translation strategies. They sought to identify the message of the original advertisement, study the target culture characteristics, and shed light on the persuasive elements of the source advertisement and how to convey it to the Arab audience to capture their attention and urge them to buy the product. The analysis of the advertisements showed that translators, as cultural agents, attempted to convey the message correctly. Advertisement is an instrument that urges the customers not only to buy the commercialized product but also to adopt its ideas, norms, values, and ideologies. Therefore, the translator's challenging mission is to enforce the persuasive function of the original advertisement by making remarked amendments and following various translation strategies, including cultural adaptation, loan, substitution, transliteration, explicitation, addition, omission, and paraphrasing. The literal, as well as free approaches of translations, were used.

Translation is a decision-making process that depends on various factors, such as the target audience's promoted product, cultural features, and ideology. The analysis also revealed that translators sometimes use the literal translation approach to preserve

the foreignness spirit and stay faithful to the original message. Other times, they used the cultural adaptation of norms and references to achieve persuasion and attract the target audience. Transcreation merges translation and copywriting techniques by creating a new version that can transfer the intended meaning of the original text and create an inevitable connection between the original advertisement, the new one, and the target audience.

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Received: 14 October 2022

Accepted: 19 November 2022