Chapter Two

Review of Literature
2. Literature Review

2.1 Introductions

This literature review introduces previous studies into the translation of advertising material, beginning with a brief history of the topic, then positioning the more contemporary works within the broader field of translation studies, discussing and evaluating translation strategies in detail. The works reviewed offer a wide range of language pairs and translation issues, thus highlighting the significance and value of further study in this area. The chapter ends by showing that this thesis fills a gap in the current literature by offering a study which focuses on Persian, yet drawing on the experiences of other scholars and improving on perceived failures in these works.

2.2 Advertising

Advertising is one of the most important elements in company’s marketing communication, and it is therefore considered as big business today. It is ubiquitous, there by affecting everyone. We cannot read magazines, newspapers, watch television, or listen to the radio without encountering it. We even see advertising on busses and billboards when we walk down the street. That is, we live in an over-communicated society.

2.2.1 Definition and Objective of Advertising

Advertising can be defined in many different ways. According to Kotler, advertising is any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor. That it is paid means that the advertiser has control over the input, and a form of non-personal presentation means that there is no face-to-face contact between the sender and the receiver. Advertising is also impersonal mass communication meaning that it reaches a large number of people simultaneously and therefore lacks the two-way communication process as it is normally one-way-communication.

The objective of advertising can be threefold as the aim can be to inform, persuade or remind. They are different types of advertisements:
- Informative advertising: is when the company tells consumers about a new product, how a product works, or informs them of a price change, etc.

- Persuasive advertising: is when the company wants consumers to buy its products, encourage them to switch to its brands, or wants to build brand preference, etc. Lastly,

- Reminder advertising: is when the company is reminding consumers of its products, or where to buy them, etc.

Throughout the vast majority of the works conducted by various researchers, including Usunier, (2009, p. 406); Christensen, (2001, p. 18); Mansfeldt, (2000, p. 81); Kotler et al., (2004, p. 495), it has been emphasized that advertising is to transmit information that persuade consumers to take a particular course of action, namely to purchase the product or service advertised.

2.2.2 Effective Advertising

“…much of the world’s most original and effective advertising was quite incomprehensible except to those to whom it was addressed...do not believe the old saying that good advertising speaks for itself. Good advertising speaks for itself only to those for whom it is intended. Much good advertising speaks quite deliberately in code, or uses a secret language, and excludes the rest of us. That’s one of the reasons why it’s good.” From this perspective, companies cannot create an ad that is able to reach all people effectively as there must be a match between the values of the advertising message and the values of the receiver in order to make advertising effective. According to Franzen, each advertising execution has to meet a number of criteria to be effective. Therefore, he lists six rules of thumb. Advertising must:

- Create meaningful associations with the receiver,
- Be relevant and meaningful ,
- Be linked with the receiver’s values ,
- Reflect the role the product or brand plays in the receiver’s life,
- Reflect the receiver’s feelings and emotions ,
- Be instantaneously recognized by the receiver.
All these elements are influenced by the culture of both the sender and the receiver. To obtain effective communication and to illustrate the influence of culture on communication, it is necessary to look at communication in general and the two prevailing communication paradigms which each have their own view of the communication process. Monye, (2000, P. 69); Bullmore, in De Mooij (1998, P. 33); Franzen in De Mooij 2010, PP. 38-9).

2.2.3 Advertising as Kind of Communication

According to Widdowson (2000) human language serves as a means of cognition and communication: it enables us to think for ourselves and to cooperate with other people in our community. It follows that advertising is a kind of communication between the creator of advertisement (in fact, the copywriter who substitutes the producer/seller and transfers his ideas into advertisements), and the consumer.

2.2.4 Communication in General and the Communication Process

Communication is the basis of all human contact. Therefore, it affects everyone. It is an activity that can take various shapes as it is talking to one another, spreading information, giving orders, and behaving in a certain way, etc. We all participate in the same activity when we communicate, whether we live in a city in Britain, a village in Iran, or the jungles of India. Basically, all communication consists in a transmission process between two or more persons, and this applies whether it is about mass communication of which advertising is part, business communication or interpersonal communication. As Vestergaard and Schroder (1985) postulated, in general, communication is the process between at least two sides – the addresser (transmitter – speaker or writer) and the addressee (receiver – listener or reader). Between these two participants, the coded meaning (information) is transmitted through the communication channel. Each communication is proceeding in given context or situation. Thus, one can clearly see that, in case of advertising, the addresser is the copywriter, and the addressee is the reader, the meaning transmitted is about the product (more specifically, an attempt to make the reader buy the product), the code (in the case of press advertising) is language and some sort of visual code, the channel consists of printed publications, and the context will include such features as the reader’s total situation (does he have the product already? can he afford it? etc.), the
publication in which the advertisement appears, and last but not least the knowledge that the text is and advert. Therefore, we conclude that advertising is a kind of communication with its own principles. The addresser is a producer – a company that tries to persuade the addressee – a consumer - to buy a product. The code of the language has to be known by all participants of the communication.

The information communicated by the advertisement is not discussing everything about the product. It is incomplete because there is no space enough to describe the product into details. The information only contains what the producer thinks the consumer needs to know. It always contains the name of the product and usually the information how it can benefit the customer.

Goddard (1998) emphasizes the idea of narrator and narrates. She says that the writer is the person who constructs the text in reality (in advertising texts, the real writers are the copywriters and artists who work in an advertising agency’s creative department), while the narrator is the storyteller within the text. Copywriters can construct all sorts of different narrators to convey to us the message, for example, a female writer can construct a male narrator, or an adult writer can construct a child narrator:

“She’s got more than me, mum.”

Narratees are, on the other hand, people who appear to being addressed. In fact, in advertising communication a narratee is not a certain person, but at least a target group, or a whole public. The widest address forms to be given to a narratee in an advertisement are:

a) No address form at all (0)

Or

b) ‘You’ (or the possessive form, ‘your’).

In both these cases, any person reading the advert can feel addressed by it and not excluded from the communication. The widely used pronoun ‘your’ symbolizes the closeness of the product to the consumer. A narrator might be:

✓ The first person singular narrator ‘I’ – a character in the story itself; this kind of text sounds more personally; the narrator talks to us: “I’m a big looser.” “I am unique. Moissanite is me.”
✓ **The first person plural narrator** ‘We’ – This may evoke the effect the whole company or association talks to the narratee. It makes a corporate impression:

“We bring Olympic energy to your home.”

✓ **The third person omniscient narrator** ‘He’, ‘She’, ‘It’, ‘They’ or ‘0’– it is ‘an observer’ of events, telling us about actions or product: “In their eyes, they can tug forever.”

“Stop seeing broken hair everywhere.” “One, just right for you.”

In short, it can be concluded that the process of communication is the same, but the results and the methods might be very different. Hence, communication is a complex topic as, no matter how simple a message or transaction is, communication always comprises a number of elements such as signals, codes and meanings. Thus, two prevailing communication paradigms were present which are important in the study of communication.

### 2.2.4.1 The Transmission Paradigm

Within the first paradigm or the so-called process school, communication researchers see communication as the transmission of messages from a sender to a receiver. Here communication is seen as a simple linear and sequential process which is concerned with how senders and receivers encode and decode a message. The transmission paradigm is also concerned with how one can obtain the most effective and precise transmission of a message. However, if the message is not received as intended by the sender, there is a communication failure.

Two classical representatives of this paradigm are Lasswell’s and Shannon & Weaver’s communication models in which it is clearly shown that communication is seen as a process that goes through several stages. Both models are one-way communication models which means that the focus is solely on the sender of the message, and it is therefore his/her responsibility whether the final result is a success or a failure as the receiver is considered passive in this process. Samovar et al (2001, P. 22); Fiske (1990, P.1); Johansen (1999: 18); Samovar et al (2001, p. 22); Frandsen et al (1997, P. 34); Fiske (1990, P. 2); Frandsen et al., (1997, PP. 34-35).
2.2.4.2 The Interaction Paradigm

Within the second paradigm, or the so-called semiotic school, communication researchers see communication as the production and exchange of meanings. Here communication is seen as a dynamic interaction process in which both the sender and the receiver participate actively as they encode and decode messages according to certain codes belonging to their cultural context. The receiver is no longer seen as a passive person as (s) he brings aspects of his/her social or cultural experiences to interpret the codes and signs making up the text when (s) he interacts with the text to produce meanings. As the message is a construction of signs and codes, receivers with different social experiences or from different cultures may interpret the same text or message differently from the meaning intended by the sender. Hence, factors such as context, culture and code influence the communication process in this paradigm. In other words, this paradigm is concerned with how messages or texts interact with the sender and the receiver involved in the communication process in order to produce meanings. This process can be illustrated by the following triangle in which the arrows represent constant interaction:

![Interaction Paradigm Diagram](Figure 2-1: The Interaction Paradigm based on Fiske (1990, p. 2); Frandsen et al., (1997, p. 36); Fiske (1990, pp. 2-4).)

2.2.4.3 The Two Paradigms in Relation to Advertising

Two different views of communication have been presented above. The classical models presented in the transmission paradigm are not ideal in relation to advertising as these models mainly are concerned with transmitting a message from the sender to the receiver effectively and accurately. Another reason is that the classical models do not include factors such as context, culture and codes which can have an impact on the encoding and decoding of a message. This may be due to the fact that these models equate perception with reception as they assume that every human is identical.
and interprets things in the same way, but the meaning of a message is at least as much in the culture as in the message (Fiske 1990, p. 7).

The model within the interaction paradigm, on the other hand, is ideal in relation to advertising even though it is a two-way-communication model. Therefore, contradicts the general notion that advertising is normally one-way communication. However, it is not a two-way-communication in the literal sense of the word as there is no direct communication between sender and receiver. The two-way-communication model presented within the interaction paradigm simply implies that an interaction takes place, but for such interaction to occur both the sender and the receiver have to participate actively in the communication process. Or as mentioned earlier, all communication consists in a transmission process between two or more persons.

As stated above, much good advertising speaks in code, or uses a secret language. Thus, the interaction paradigm is also ideal in relation to advertising as it includes semiotics, which involves signs and codes, and it looks at how one by means of these elements can create meaningful associations with the receiver to make advertising effective. The interaction paradigm additionally incorporates culture and context in which communication takes place. These factors also make this paradigm ideal in relation to advertising as it is also on the basis of these factors the receiver interprets the message. That is, cultural knowledge provides the basis for the interaction. The model is not only applicable when advertising crosses cultures, it is also appropriate for advertising in mono cultures. As a result, it is clear that culture and communication are inseparable when it comes to communicating effectively across cultures.

2.2.5 Advertising and Intercultural Communication

It is the aim of this part to define and introduce the main issues relating to these concepts. This serves the purpose of establishing the background information that is necessary to comprehend the interplay between culture and advertising

2.2.5.1 Intercultural Communication

According to Jensen et al., (1995, p. 13) the concept of intercultural communication can be defined as communication between people from different
cultures. The role of marketing communication in international markets has never been greater than in the emerging global and fiercely competitive environment. Intercultural communication has therefore become a central and important concept. However it is often connected with communication problems and when such problems arise, it is almost always due to the unfamiliar culture of the other party. Hence, the expansion of communication between countries heightens companies’ awareness of the need for understanding other cultures (Gudykunst et al., 1997, p. 3). Due to companies increased awareness of culture and communication it seems strongly pivotal for advertisements copy writers and other committed parties in the field of advertising to have a keen command of cultural issues and considerations to better influence their consumers. Thus, in the next part a brief survey of cultural studies is given.

2.2.6 Defining culture

Culture is derived from Latin word “cultura” meaning “cultivation” and was first used by Romans; however Germans practiced anthropological meanings of culture two hundred years ago under the name of “kulturges-chichte” (Burke, 2008). Sir Edward Burnett Taylor, an English anthropologist in 1871 gave one of the earliest definitions of culture, which is used today as well. He defined cultures as; “Complex whole which includes knowledge, beliefs, art, morals, law, Customs and any other capabilities and habits acquired by man as member of society (Taylor & Samovar, 2009, p 9).

The definition by Taylor is accepted and applicable now a day as well and it is quite broad as it includes any other capabilities and habits. Cultures differ from each other on the basis of beliefs and values. Different cultures have different values each of which are important in one culture (group of people) but may not be to other cultures. So cultures affect the marketing behavior and urge the business organizations to promote their products and services according the certain/specific culture for promotion of products and services (Jain, 1993). Allwood (1985) postulated that culture refers to all the characteristics common particular group of people that are learned and not given by the people. He holds that culture has four dimensions:

- Patterns of thoughts,
• Behaviors,
• Artifacts, and
• Nature.

Another definition of culture postulated by Hofstede (2005, p. 4) as the collective programming of the mind which distinguishes the members of one group or category of people from others. It is social environment through which culture is learned and derived rather than inheritance and genes. Each culture has different coding of mind depending upon group of people which belong to that specific culture and the coding levels differentiate according to different cultures. For example each culture has different gender roles, social class, dressing/dressing by profession, habits of eating. A culture can be identified as corporate culture, national culture or age culture. However this research is based on national level of culture (Hofstede, 2005; De Mooij, 1998).

2.2.6.1 Consumer behaviors and Cultures.

The process involved in consumer behavior is defined by De Mooij, (2004, P. 93). He argues that the study of process involved when people select, purchase, use, dispose of products, services, ideas or experiences to satisfy needs and desires which each of components are shown in diagram below:

![Cross Cultural Consumer Behavior Model](https://via.placeholder.com/150)

Figure 2-2: Cross Cultural Consumer Behavior Model based on De Mooij & Hofstede, 2011, p 86)
Everyone in a society holds the concept of “self”, which is image about our current personality and the personality we want to be. The idea of self, identity and image is linked to the concept of self. Cultural values play very important role in conception of consumer self. Individualistic cultures perceive the concept of self as “autonomous entity” and each person holds distinctive set of qualities, attributes or processes and behaviors are developed on basis of configuration of these attributes. For example youngsters in individualistic societies developed their identity to function independently in society apart from their family whereas in collectivist cultures the identity is developed by encouraging dependency and the complex relationships in the society exist which are very complex.

In collectivist culture the concept of self is considered as “interdependent entity” developed and encompassed by social relations, so in collectivist cultures there are more “familial self”, “we” self. In masculine culture the concept of self is enhanced as “self esteem” whereas in feminine culture the concept of self is modesty (De Mooij, p. 2010).

De Mooij (2004, p. 97) defines personality as a sum of qualities and characteristics of being a person. On the other hand, personality of each person is unique in its own way having traits like autonomy and sociability; different people behave differently in different situations. In individualistic cultures persons have individualistic autonomous and independent characteristics combined with internal attributes (motives, abilities, traits and values) let them to behave in certain way.

Whereas in collectivist cultures these factors are varied by impact of social roles, which in turn let them to behave in certain way? People belonging to different cultures have different personality traits. The recent model for studying variation in traits in different cultures is Four factor Model called ‘Big Four’ which these variations relate personality traits to Hofstede Cultural Model. According to Hofstede et al., (2005), The Four personality traits are:

- Extraversion,
- Openness to experience,
- Agreeableness,
- Conscientiousness and neuroticism.
Discussing about social process steering consumer behaviors contains emotions and motivations and is bounded by cultures and variation in motives helps for development of advertisement appeals across cultures. Psychologists argue that Emotions (anger, fear, sadness, joy) are universal. However, the use of these emotions, meanings and intensity of the emotions vary according to specific cultures. According to De Mooij & Hofstede (2011), East Asian cultures tend to display positive emotions only e.g. joy and happiness. According to Hofstede & De Mooij (2011), mental process has also great impact on branding and communication, how people think, learn or communicate are mental/cognitive processes and they urged that three processes involved in cross cultural studies as follows:

- Abstract versus concrete thinking: The collectivist culture members are inclined towards concrete features of product because they are not much used to conceptual thinking; however members of individualistic cultures are more inclined towards abstract brand features.

- Categorization: categorization of people and objects by people on basis of individualism and collectivism. Individualistic cultures categorize on basis of rules and regulations whereas collectivist cultures categorize on basis of relationships among objects.

- Information processing: that varies along with individualism/collectivism and power distance.

In high power distant and collectivist cultures people tend to gain information through implicit communication and prefer to buy product on the basis of trust in company and feelings whereas people in low power distant and individualistic culture tend to gain information via friends and media for purchasing. Information flow automatically and frequently caused by social interaction and knowledge is acquired unconsciously “well informed” is co related with low context, individualism and low power distant culture.

2.2.6.2 Marketing communication across cultures-Communication Theory

Czinkota & Ronkainen (2007, p. 387) provided effective marketing communication model (fig.2-3) consists of sender, receiver and message which are
connected to each other by the channel and the message may be distorted with
distracting stimuli (noise). Perceptions are shared through marketing communication
and it is successful only when the senders and receiver’s perceptual fields are
congruent to each other.

Figure 2-3: Marketing communication process based on Czinkota & Ronkainen
(2007, p. 387)

As shown in the model the sender receiver and the message are connected by the
message channel. The process of communication should start prior enquiry by
marketer regarding potential customer/ receiver. The sender should study about
characteristics of receiver for communicating message. Converting the message into
symbolic form for understandability of receiver is encoding. Message channel is the
way through which the message is send to the receiver and decoding is the process of
transformation of symbols of message in the mind. In successful communication
process sender and receiver’s reflection of needs overlap and it shows that
communication process has worked. Noise is the distracting stimuli which interferes
the accurate message reception. It is very important for international marketer to be
aware of cultural noise (Czinkota & Ronkainen, 2007). Perceptual encoding and
decoding gaps originated from cultural differences between sender and receiver
distort the communication between people belonging to different cultures. The more
and better information regarding target audience, consumer behaviors, purchasing
power, cultural values and demographic behaviors of the buyers can lead to development of better promotional strategy in international advertisement (Root, 1994).

2.2.6.3 Verbal Communication Styles across Cultures.

Cultures vary in terms of communication styles which are reflected in advertisements. Cultures differ in terms of direct and indirect communication styles for example individualistic cultures use more metaphors in communicating whereas collectivist cultures prefer indirect communication style. For example Korean LG commercial shows that an old man is sitting with a baby on top of the mountain will be thought as continuity and long term orientation whereas in U.S it will be considered in its original meanings. The impressive advertisement across cultures uses interpersonal style of communication. Ting Toomey and Gudkunst explains the way, variation in verbal communication style are described by cultural dimensions. There are two main styles concerning importance of context:

- Verbal personal style: related to individualistic centered language, enhances “I” identity and is mainly linked to low power distant cultures where status is equal.

- Verbal contextual style: centered and focus on role identity related to context, and is linked with collectivist and high power distance societies.

Based on De Mooij (2004), rich and expressive language is used in elaborate verbal style whereas in exacting or precise style no more or less than required information is provided. There are long pauses more use of understandings, silences in succinct or understand style, and silence is meant to be having some meanings. Elaborate verbal style is mostly used mostly in high context cultures with use of metaphors, flowery expressions whereas exacting style is used in low context cultures with low uncertainty avoidance. Advertisements of individualistic cultures opt direct communication style by use of personal pronouns i.e. I, we whereas advertisements of collectivist cultures focus more on drawings, symbolism or metaphors.

De Mooij (2004) continues that advertisement styles are mapped out by applying basis of interpersonal communication. Advertisement style of low power distant individualistic cultures is direct, explicit and personal commonly personalized lecture
in advertisement with identified presenter for promoting the product and advertisements are carefully focusing on the endorser’s personality. Advertisements are more structured and serious in high uncertainty avoidance countries. There are detailed visuals along with the demonstration regarding use of product and such type of style is called *Germanic style*. Low uncertainty avoiding cultures depict more humor in advertisements, masculine cultures use celebrity endorsers.

2.2.6.4 Advertisement across Cultures

De Mooij (2004) asserted that understanding cultures is increasingly important for global advertising and Hofstede model of national is applicable to global advertising and marketing. The model explains various concepts of self, identity, personality which further helps in devising branding strategies.

Dow (2005) argues that standardized advertisement across global market is not as much effective as adaptive strategies for local markets; therefore it has become increasingly important to understand the cultures. So, cultural values depicted in advertising are integrated part of consumer self rather than environmental factor. De Mooij (1998) urged that consumer self identity (culture, image, values) along with social and mental processes (previously described in consumer buying behavior) affect the advertising appeal and style. Advertising reflects the pattern of our thinking, the way we do things in our daily life i.e. eating, relaxing, talking, working, having fun, things which moves us.

A number of researches are done for analyzing cross culture advertising mostly through content analysis and surveys to know which advertisement practice can work better in which country. The values incorporated in advertisement matching with values of the customer leads towards more successful advertising. Below is the conceptual analysis of Hofstede’s Model on basis of varying consumer behaviors.

2.2.6.5 Hofstede’s Understanding of Culture

The first cultural theorist with whom this thesis deals is Hofstede. Of relevance is culture as mental programming, the manifestations of culture, and the dimensions of national culture which are presented below.
2.2.6.6 Culture as Mental Programming

As mentioned earlier, Hofstede (2001) defines culture as “the collective programming of the mind that distinguishes the members of one group or category of people from others. He obviously regards culture as mental programming and believes that the mental programming is the most essential factor in the concept of culture. He states that culture programs the mind just as one can program a computer. The mental programming which is the software of the mind indicates what reactions are understandable and likely given a person’s past.

Everyone carries within him/herself patterns of thinking, feeling and acting, and these patterns are the mental programs that control one’s mind. He further states that culture is always a collective phenomenon as it is partly shared with people who live within the same social environment. Therefore, culture is learned, not inherited, meaning that the sources of one’s mental programs lie within the social environments in which one grew up and collected one’s life experiences. This mental programming can be pictured as a pyramid: (Dow, 2005, p. 42; De Mooij 2010, p. 43; Ferraro, 1998, p. 17 and Hofstede et al., 2005, pp.2-4).

![Figure 2-4: Mental Programming Personality based on Hofstede et al., (2005, p.4)](image-url)
Hofstede distinguishes between three levels of mental programming. Human nature is what all people have in common. Therefore, it represents the universal level. The mental programs at this bottom level are entirely inherited. The personality of an individual is his/her unique personal set of mental programs s/he does not have to share with anyone. This represents the individual level. The mental programs at this top level are both inherited and learned. Culture should be distinguished from human nature and the individual’s personality. Thus, culture is found between the universal and individual levels. This middle level represents the collective level at which the mental programs are shared with some people but not all. It is common to people belonging to a certain group, but different from people belonging to other groups. Culture is what the individual members of a group have in common, and it is at this level that most or all of our mental programs are learned. The collective level is especially interesting for this thesis as it is at this level a group’s common cultural features are manifested, and all manifestations of culture reflected in advertising (Hofstede et al., 2005, p. 2-5; Hofstede 2001, pp. 2-3; De Mooij 1998, pp. 43-44). to analyze advertising as a manifestation of culture, it must be understood that cultural differences are expressed in several ways. Hence, the thesis now presents the manifestations of culture.

2.2.6.7 The Manifestations of Culture

To describe the manifestations of culture, Hofstede proposes four components which together cover the concept rather precisely:

- Symbols,
- Heroes,
- Rituals, and
- Values.

These four terms are depicted like layers of an onion which one has to unpeeled layer by layer to understand culture. This onion belongs to the collective level in the mental programming mentioned above.
The outer and most superficial layer of the onion is symbols which are words, gestures, pictures, or objects carrying a special meaning that is only recognized by those who share the culture. The next layer is heroes which are persons, alive or dead, real or imaginary. These persons possess characteristics that are highly valued and respected in a society, and thus serve as role models for behavior for the members of the society. The third layer is rituals which are collective activities such as ways of greeting and paying respect to others. These collective activities are considered socially essential within a culture. Symbols, heroes and rituals have been included under the term practices. They are visible components of the culture and can therefore be seen by an outsider, but their cultural meanings are invisible and lie in the way these practices are interpreted by the members of the culture. The inner layer or the core of the culture is values, or as Hofstede writes: broad tendencies to prefer certain states of affairs over others. These values are the most hidden layer of culture. Thus, people are not consciously aware of the values they hold, and it is difficult for an outsider to observe them. Values vary across cultures; and it is them that make it possible to separate one culture from another. The purpose of including the manifestations of culture is to illustrate that certain elements of culture are more or less visible than others. Hence, companies need to be aware that practices can cross borders, but values are difficult if not impossible to pass on to another culture as the core values of one culture may not be the core values of another.

2.2.6.8 Hofstede’s Dimensions of National culture and Advertising

As mentioned earlier, Hofstede et al., (2005, p. 4) explains culture as the collective programming of mind that distinguish the members of one group or
category of people from others. In social anthropology culture is not only patterns of thinking acting and feeling but also include all the menial and ordinary things in life i.e. eating, showing, greeting, certain physical distance, loving etc.

- Hofstede’s cultural dimensions are of great importance because before that no cultural model was developed to study consumer behavior. Hofstede model of national culture distinguish the cultures according to four dimensions:
  - Power distance (PD),
  - Individualism/collectivism (IDV),
  - Uncertainty avoidance (UA), masculinity/femininity (mas)

Below is the application of De Mooij’s theory on Hofstede’s cultural dimension although it would be discussed on the bases of four cultural dimensions as no score is available for long term Orientation (LTO) for Iran, therefore this dimension would not be studied for cultural differences.

2.2.6.8.1 Power Distance (PDI) and Advertising

Hofstede et al., (2005, P, 75) defines power distance as the extent to which less powerful members of the society accept and expect that power is distributed unequally.

Higher power distance indicates the way human inequalities in wealth, prestige, source of power are addressed and accepted in societies. People who have more power are more privileged and considered as right and good and therefore people try to develop and maintain power distance (Hofstede, 2001).

In large power distant cultures, every ones social status is clear and everyone is holding rightful place along hierarchy and it provides a great deal in understanding role of global branding in advertising. Luxury and fashion items appeal more for fulfilling social status needs (De Mooij, 2004). It is trend that elders (mother, aunt, grandmother etc) advice younger and elders have more respect in society because of their age. In large power distant cultures whereas younger advice elders in small
power distant culture and youth is more independent and individualistic, authority is seen as negative character in low power distant culture with more focus on equality. Societies with their respective trends and culture depict these elements in their advertisements. De Mooij also illustrates that aspect of humor is more seen in less power distant cultures whereas the focus on status symbols are more used in higher power distant cultures (De Mooij, 2010). High power distant advertisements with celebrity endorsements have more impact on audience and ability for persuasion of audience (De Mooij, 2004).

2.2.6.8.2 Individualism vs. Collectivism (IDV) and Advertising

Individualism is the degree or extent to which the society encourages the individual decision making in the society along with actions. It is basically the reflection of way of living of people in particular society. Individualistic behaviors may be thought as selfishness in collectivism societies (Hofstede, 2001). Ties among people in individualistic societies are loose and everyone is expected to take care of his/her immediate family only. In collectivist society people are integrated into groups, cohesive subgroups which in exchange of unquestionable loyalty provide protection to the members of group (Hofstede, 2001).

De Mooij defines the difference between individualism/collectivism as people looking after themselves and their immediate families only, versus people belonging to in-groups that look after them in exchange for loyalty (Hofstede & De Mooij 2010, p. 89). Collectivist cultures are polychromic while individualistic cultures are monochromic. In advertising individualistic cultures clock symbol as symbol of efficiency is more understandable as compared to its understandability in collectivist culture (De Mooij, 2004). In individualist cultures, mostly there is direct and personalized way of addressing people i.e. 'you', 'I' (low context communication), and where as in collectivist culture 'we' is mostly used for addressing (High context communication). Low context communication is mostly textual, whereas high context communication is mostly visual (De Mooij, 2004). Moreover, unexpected guests are most of the time welcomed in collectivist cultures and food is served to them, they have different perception of hospitality than individualistic cultures (De Mooij, 2004).
The response of members of individualistic and collectivist societies is different to advertisement emphasizing individualistic or collectivist appeals (De Mooij 2004). In advertising privacy is more cherished in individualistic cultures where as people as shown together with family, community along with depiction of in-group benefits, harmony etc. The advertisement emphasizing the individualistic values will not be workable in collectivist society because they are not desired and practiced in the society (De Mooij, 2004). Another prominent difference in advertising is that, during sales promotion in individualistic culture people will like to get the point as fast as possible where as in collectivist culture the building of trust and relationship between parties is necessary for persuasion. So in advertising both are depicted in different ways i.e. persuasion versus creating trust (De Mooij, 2004).

2.2.6.8.3 Masculinity vs. Femininity (MAS)

Masculinity refers to the societies where masculine values are dominant in culture, for example clear distinction between gender roles in society. Words like toughness, assertive, focused, successful are for men whereas women are more considered to me modest, focused on quality of life, tender etc. whereas in feminine societies the roles of gender overlap, both men and women are supposed to be concerned about quality of life, tender and modest and caring for others (Hofstede et al., 2005). In traditional masculine culture all the values which are which are considered to be as male values (ambition, materialism, success, performance, assertiveness, achievements) are considered to be important to the society and opposite of this is feminine culture (Hofstede, 2001). In masculine culture most of the household is done by women, where as it is shared by both in feminine culture moreover men tend to do more shopping in feminine cultures (De Mooij, 2010)

The countries which score higher on masculine index are more inclined towards winning mentality and more orientation towards results whereas feminine cultures are service oriented, more focus on quality of life over winning and respect for looser. People of feminine culture are not much concerned about status and showing the success (De Mooij, 1998)

In advertisements of masculine culture achievements are more depicted. Therefore, jewelry and status brands are used for showing one’s success (De Mooij
and Hofstede, 2010). Sometimes the combination of masculinity and individualism is shown in advertisement of masculine culture for showing success and need to win. Aggressive typologies, competitiveness, dreams and expectations are expressions in masculine culture advertisements. Status plays important role for showing success, whereas in feminine cultures safety, protection, care are more depicted in advertisements (De Mooij, 2004). Moreover, Fictional advertisement is preferred in feminine cultures where as non fictional advertisements are more preferred and effective in masculine cultures (De Mooij, 1998).

2.2.6.8.4 Uncertainty Avoidance (UAI) and Advertising

Uncertainty avoidance can be defined as the extent to which people feel threatened by uncertainty and ambiguity and try to avoid the situation (De Mooij, 2004, p. 67). It is the degree to which society is unwilling to accept and cope with uncertainty. Law, technology, religion are used for addressing uncertainty. Many element are related to this dimension i.e. need for security, application of information, dependence on experts etc (Hofstede, 2001).

Communication in cultures with higher uncertainty avoidance is more formal where as competitions and conflicts are threatening. Which result are higher level or tension and anxiety among people which is released in various ways like use of hands while talking, driving fast and aggressively, showing emotions. Yet, members of low uncertainty avoidance cultures don't often show their emotions, and are tolerant drivers as well (De Mooij, 2004). People of low uncertainty avoidance are more open to change and innovation as compared to people of low uncertainty avoidance (De Mooij, 2010).

High uncertainty avoiding cultures are threatened of competition and conflicts whereas countries with low uncertainty avoidance believe on few rules, more believe on common sense, competition and conflict is not threatening to them. (De Mooij, 2010).

Advertisement style is detailed and more serious with additional demonstrations in high uncertainty avoidance cultures whereas in low uncertainty avoiding cultures there is more aspect of humor. (De Mooij, 2010).
In advertisements of cultures with higher uncertainty avoidance, there are more details regarding use of products and all related technical information are presented whereas in advertisements of low uncertainty avoiding cultures the most important this depicted is results of using specific product (De Mooij at al., 2010). Tests and test results fear appeals are more focused in high uncertainty avoiding cultures advertisements along with very detailed technical information. Moreover, characters depicted in advertisements of cultures with higher uncertainty avoidance are more groomed and well dressed with matching accessories as compared to low uncertainty avoidance cultures (De Mooij et al., 2011).

2.3 Discussion of the Applicability of Hall

Hall et al., (1976, p. 9) developed a theory that deals with communication patterns, he does not seem to make reservations for the many cultural differences that exist between Europeans as he seems to consider Europe as one cultural unit. Hall’s nationality can also be problematic as various points of view seem to be characterized by stereotypically American attitudes. In addition, it would have been preferable if he had depicted the different countries in a table as he only gives few examples of countries belonging to the different dimensions. In spite of the above criticism, Hall’s theory on high-context and low-context cultures seems ideal to use in the identification of cultural elements as it explains the communication pattern since advertising is an element of communication and that it is culture bound.

Advertising communicates more than just the particular product and brand image that is being advertised, it also delivers more general messages about culture and values. Advertising reflects certain aspects of culture. The cultures in which individuals live affect their values and opinions of an advertising message. Hence, culture and advertising are closely related. Advertising campaigns will often falter when advertising appeals are not in sync with the local culture. According to Monye (2000, p. 73), advertising works when people feel that they are being spoken to and not a stranger speaking to them through an interpreter. Consumers respond more positively to advertising campaigns that are congruent with their culture. Knowledge of the local culture is therefore necessary if advertising is to work effectively.
### 2.4 The Significant Role of Translation in Advertising

Intensive reading of past researches reveals that advertising has influenced various aspects of our life. Therefore, it is required by different types of receptors to have adequate information about the product or the service advertised. For an advertisement to reach vast audiences who speak different languages and for advertisers to become able to market and distribute their products in countries other than the country of origin, there is a crucial need for multilingual communication that can be achieved through translation and translator. This idea is made clear by Fairclough (2009, p. 1) as "translation has been the recourse of many advertisers to overcome the barriers imposed by the language and the culture".

Advertisement translation was not paid much attention in translation studies before Hurbin's (1972) adds that studies into the translation of the advertising message are still relatively rare or sketchy. At his time linguistic study of translation was primarily concerned with the notion of equivalence, which is submitted to lexical, grammatical, and stylistic analysis which was established on the basis of text type and social function. In the 1960s and 1970s there were major publications focusing on equivalence from Nida (1964), Nida and Taber (1974) and Catford (1965) both believed that there are two kinds of equivalence: formal (later formal correspondence) and dynamic. Formal equivalence is the closest equivalent of the source language; it results in the distortion of the target language's grammatical and stylistic patterns. The message is often misunderstood or difficult to decipher by the reader. Dynamic equivalence occurs when translators produce a target text so that it has the same impact on the target readership as the original had on the source, the form of the original may change, but the message is maintained. Catford (1965,p. 27) distinguishes between textual equivalence and formal correspondence. Formal correspondence is when a target language category occupies, as nearly as possible, the same place in the target language as the source language did in the source, while textual equivalence is where the target language form us seen as equivalent of the source language form. When these concepts diverge, a translation shift occurs. Hurbin (1972, p. 30) seems to have Nida's `dynamic equivalence' (1964, p. 166) in mind when he writes that translation is a stylistic exercise and the task of the translator consists essentially of replacing, in accordance with the often capricious
laws of scholarly combinatorial rules, the essential elements of the initial message into a mosaic, no doubt laid out differently, but of which the whole must have the same elegance and the same evocative power. There are a number of fitting translations for any original text; it is the translator's task to choose the most appropriate of these possibilities. This is made easier if multilingual glossaries of advertising language are compiled so that when translating, the most apt equivalents are found. Creating glossaries based on specific product categories (for example heath care product, fast food or drinks) will benefit the translator engaged in the translation of advertising material. Although there are merits to this method, for patterns do exist in advertising for certain products, the use of standard glossaries does not take into account the creativity central to advertising, and is at odds with those authors, such as Cook (2001,p.17) who highlighted the poetic creativity in adverts and thus their relationship with literature. Hurbin, however, suggests that much of advertising's originality comes from the use of rhetorical figures and that the creative process will be simplified and enriched if translators are made aware of the systems they use intuitively. He investigated advertising translation practices in general, and the way advertising material is expressed in different languages. During the intervening years there had been a shift in the focus of translation studies. Equivalence was no longer the major concern of Nida. He, however, emphasizes that the target text is a translation and should clearly reflect the meaning and intent of the source text. Translation scholars, as functionalism had taken centre stage. In 1971, for example, Reiss developed a theory of translation criticism, which although based on equivalence, placed more emphasis on the functional relationship between source and target texts (Nord, 1997, p. 9). Later Reiss integrated her idea of correlating text-type and translation method into Vermeer's general theory of translation. This general theory is based on the notion that the target text is written to meet a specific purpose, or skopos, in the target market. The aim is not to achieve formal equivalence between the source and target texts, but to ensure that the text functions in the way laid down in the translation brief. Another scholar working with a similar viewpoint was Holz-Mänttäri who suggested that translation is a complex action designed to achieve a particular purpose' (Holz-Mänttäri and Vermeer quoted in Nord 1997, p. 13).As it is understood from the background of functionalism, with the focal point on the target text. Tatilon's (1990) leans heavily on Nida's notion of functional equivalence. He
identifies four essential functions of advertising texts: two refer to the content: `identifying function' (relating to the name and slogan) and the `laudatory function' (describing the qualities of the product); and two more focuses on the means of expression: `ludic function' (the word games in the advert) and `mnemonic function' (the readability and significance of the advert). Tatilon suggests that to maintain these functions after translation, the following strategy should be used: `translate not by the letter but by the spirit, and not by words but by functions' Tatilon suggests the `the functional model' should value the target text whilst ensuring its `faithfulness' to the source text (245). Here he differs from Vermeer, Reiss and Holz-Mänttäri, who dismiss the need to be faithful to the source text. Tatilon's work is, however, reminiscent of the work Nord (1991) was doing at a similar time; its core rests on the analysis of the source text, which will ensure `comprehension and correct interpretation of the text' (1991, p. 1) and here we mean the `German School' of functionalist translation theory, based primarily on the work of Reiss, Vermeer and Holz-Mänttäri (Nord, 1997, pp. 4-14). The notion of skopos theory will, in turn, led to translators being better informed to make translation decisions. It also complies with Nord's loyalty principle, which requires translators to remain loyal to the source-text sender, the target-text addressees and the translation initiator (Nord 1997, p. 126). Although Tatilon's work was based on translation theories, he omits to give evidence of the research carried out leading to his conclusions. From 1995 the number of studies carried out into the translation of advertising material increased, concurrent with the emergence of global markets. According to De Mooij (1994,P. 20) the integration of the world economy has increased from less than 10 per cent at the beginning of the twentieth century to over 50 per cent in the 1990s'. There were many driving forces behind this integration, for example the end of the world war, faster transport and communication systems (for example, cheaper air travel, the Internet, mobile phones), trends towards standardization and convergence of consumer needs and preferences, and saturated home markets. A more integrated world market encourages companies to carry out their business activities overseas. They then address their worldwide customer base through mass-media advertising, much of which is translated into the languages of the target markets. This increase in translated advertising material prompted an ever growing number of translation scholars to focus their research on the translation of advertising material.
Concerning translating advertisements, Smith and Klein (1997, p. 175) argue that translating advertisements is not an easy task. Therefore, very few thesis and papers have been written on this topic as Munday (2001, p. 210) states that advertising translation has long been ignored in translation theory. Despite stating so, Munday points out those things have come to change recently. This change is emphasized by Usunier (1996, p. 406); Christensen (2001, p. 18); Kotler et al., (2004, p. 49); Mansfeldt (2000, p. 81); Kotler et al., (2004, p. 495) and Al Agha (2006, p. 3) as he points out that the past few decades have witnessed an increased demand for the translation of advertisements from English into Arabic. Motaqed and salehi (2016) studied the effect of translation on popularity of hygienic products in Iran and concluded that translation is a strong persuasive factor in introducing goods and services. In this section of this study, the researcher is going to review the work done on this topic. The studies tackle three main issues including the procedures that are appropriate for dealing with the language of marketing materials in general and advertisements concerning personal care products in particular, the strategies involved in the process of translating advertising materials, and the linguistic inaccuracies that have been observed by translation researchers.

A broad sense regarding the translation of advertisements is made clear by several scholars. For example, Leonardi (2005) emphasizes that the translation of advertising texts cannot be considered as a "mechanic activity" but as a "negotiation process" which involves decision making that is usually affected by certain factors including the author, translator, target audience, the translation commission, the purpose of translation as well as the ST versus target text (TT) culture and context. Further, as cited by Ho (2008, pp. 189-213), Wong, a professional translator in the field of advertising, says that the translation of advertisements as well as brand names, is an "intentional act of betrayal" (Ho, 2008, p. 190). Wong means that translating advertisements requires "creative interpretation". In other words, translators of advertisements must not be extremely faithful or loyal to the original because Wong points out that the successful translator of advertisements must use appealing language that is persuasive enough to make customers consider purchasing the product. Ho (2008, p. 192) agrees with Wong as he says that if the translation of advertisements is persuasive enough, it will "win the consumers' hearts", so the effect of the advertisements will "reach the consumers' pocket ignoring everything else".
Similarly, Chau (1984 as cited by Ho, 2008, p. 192) points out those translators of advertisements should adopt the strategy of "the beauty of disloyalty". Chau (1984) postulated that translators have to manipulate the social and cultural values in order to meet the target audience expectations. Additionally, Ho (ibid, p. 193) has cited that Ganse states that "if advertisement translation does not hit home, the consumer will not buy". This idea emphasizes the need for the translator's creativity which can be made possible through adopting the strategy of adaptation. Precisely, Ho (pp. 193-196) summed up the whole process of translating advertisements by saying that it is a process of "covert translation" in which the translator uses "cultural filter" that makes the translator "less visible" or ‘totally absent’. In a word, Ho states that "advertising translation is interpretation rather than translation in its strict sense”.

The translatability of advertising material is doubted by people who often wonder whether marketing material "can actually be translated or it needs to be created from scratch". As a step of responding to these wonderings, Dorey (2009) wrote a report entitled "Can you really translate marketing material?" In fact, she agrees that "it is possible to translate marketing material that has to be 100 % - faithful--to--the marketing material”. She states that being faithful and keeping the same effect of the source text is possible, but this requires adapting the message where appropriate. Because of this, she gives certain tips needed for translating marketing material. She recommends translators to know both the source and the target cultures well in order not to lose the impact of the message in translation. Thus, the marketing material will work well in different languages. Moreover, in her report, she focuses on the advice given by the translator Berner who has a sufficient experience in adapting marketing materials to Middle Eastern markets. She reports that Berner recommends that translators need to understand the culture and the subculture of the audience at which the translation is aimed. Then do a "free translation that keeps the same effect that the original text does for its native market." Ultimately, Dorey (2009) points out that one of her clients is right as he calls translation of marketing material as "transcreation". She states that "this term sums up the whole process nicely".

The “trans” creativity is valued by scholars who comment on the translation of advertisements concerning personal care products. For example, Sunflower Agency which was originally established in the Czech Republic, and which has twenty years
of experience in translations in the fields of beauty and health care has quoted Voltaire's comment on the process of translating the language used in the field of personal care by saying "Woe to the makers of literal translations, who by rendering every 20 word weaken the meaning! It is indeed by doing so that we can say the letter kills and gives the spirit of life" (http://www.sunflower-agency.com). Obviously, Voltaire means to reveal that the art of translation is not a formal process that involves one-to-one translation. But, translators in this field are effective communicators. In other words, translators must have the ability to deal with cultural concepts, terminology, and jargon words. Translators can modify, omit, and insert what is necessary for them to create an accessible translation which is appropriate to the world of cosmetics.

At this point, it can be said that creativity in translating advertising texts can be utilized for several reasons. For instance, Al-Tahtamouni (2006) believes that creativity gives the translator the chance to simplify jargon words, or to manipulate or modify the source text to gain the same effect on the target audience, as that intended by the author of the original text. Besides, Snell-Hornby (1999) believes that translators' creativity helps them to widen their cultural and linguistic knowledge which will help translators to play the roles of cultural mediators and to master the appropriate uses of words. Consequently, translators will render sufficient and effective target texts that can let the readership feel the effect of the advertisements.

Generally speaking, translating advertising texts is a challenging process through which translators may adopt problematic strategies that may lead to mistranslations which are considered a sign of inaccuracy. The issue of translation inaccuracy has not been ignored by researchers. For example, Al-Tahtamouni (2006) focuses on analyzing the linguistic errors in the translation of cosmetic language from English into Arabic. He believes that cosmetic jargon terms can be well comprehended only by specialists in the field of cosmetic care, and so the translators who have insufficient exposure to the cosmetic jargon terms are likely to produce inaccurate translations. Further, Al-Tahtamouni believes that mistranslation often occurs in translating brand names because translators usually avoid making big changes in translating commercial names of products for the sake of having one international brand name used everywhere. Subsequently, translators transliterate brand names.
However, he emphasizes that brand names and certain jargon terms that can have comprehensible equivalents have to be meaningfully translated to consumers. Therefore, he considers transliteration of such brand names, or jargon terms, as a translation problem since this leads to message distortion and unnatural sentences. Al-Tahtamouni (2006, p. 68) points out that such a problem "can be attributed to the translator's assumption that what is linguistically unfamiliar to consumers attracts them more than what is familiar to them". Moreover, Asqalan (1997) studies the translation errors that appeared in translated documents related to the field of health care. The Ministry of Health in Jordan published those documents between 1973 and 1997. He found out that most errors result from the difficulty of establishing translational equivalents for technical terms used in the field of health care. To solve the problem that translators have to refer to the context in which the term is used in order to come up with an equivalent that has similar relevance of the source language term. Further, Rusu (2000) investigates a variety of aspects related to the language of advertisements through examining a sample of English magazine advertisements. He points out that English advertisements usually contain culture-bound concepts that require special attention from the translators. So, the translation of all types of advertisements constitutes an interesting and challenging process which requires skilful abilities from the part of the translator.

Finally, it can be said that the linguistic problems such as misspelling and mistranslation that the translated material has usually cause loss in the informative function. Zequan (2000) tackles the issue of loss and gain that may occur in the textual meaning in the translation of advertisements. He suggests solving the problem of the loss of meaning in translation by the choice of an appropriate translation strategy. Hence, he proposed some translation strategies that translators can adopt in order to compensate for the loss that may occur in translation. He calls such strategies "redrafting strategies" which are addition and explication (www.http://accurapid.com).

Smith (2002) studied a parallel corpus of 45 English and Russian advertising headlines. He also used a monolingual Russian corpus as a control sample. He analyzed parallel corpus to examine transculturation, the used rate of rhetorical figures and evolution of the translation strategies over time. He concluded that the choice of strategies depends on the power balance between the agents of translation,
including not only translators, but also advertisers, designers, governments, text receivers and on the cultural, historical and economic situation in which the translation takes place. He suggested advertisement translation to be considered in terms of power, culture and history. A postcolonial framework is used to set out changes in translation strategies, emphasize the role of power differentials and make predictions for practice. An eclectic taxonomy of rhetorical figures employed to highlight rhetorical trends and instances where translators have been hindered by advertisers. The visibility of the linguistic “other” is examined with reference to loanwords, loan meanings, calques and word formation. Finally, the power relations between companies, customers and intermediaries are discussed in light of their portrayal in the translated adverts. The results showed that the post-colonial contact zone is a mixture of colonizer and colonized; and demonstrate the necessity of giving translators the power their expert status deserves if translated adverts are to persuade the target audience.

Dixit (2005) explored the advertising world of India, focusing on the analysis of the award winning Indian print and television advertisements, and the incidence of certain creative executive variables in them. The methodology chosen was content analysis. The unit of analysis used is the individual print advertising or television commercial. These variables look into the visual devices, auditory devices, commercial format, commercial setting, music, dancing, tone, etc., as presented in the advertisements. The results showed that advertisements range from excessive use of music and humor in television advertisements, to the use of visual memory devices and visual taglines in print advertisements.

Lapsanská (2006) analyzed 45 English advertising slogans using Leech (1972) classification of linguistic means and figures of speech. The work brings knowledge about the use of linguistic devices in print advertising. By analytical method, author found out the use rate of individual linguistic means used in advertising slogans, even in relation to product specialization.

McFarlane (2006) explored some of the ways in which a dialogue between development and postcolonial scholarship might contribute to the theorizing of transnational networks in contemporary development. It does so through consideration of three inter-related themes: epistemologies, spatialities and ethico-
politics. Consideration of these themes highlights not just overlaps and disjunctures between development and postcolonial approaches, but also opportunities for further dialogue and future research on transnational development networks.

Walker (2007) studied the nature of American advertising discourse and nature of popular culture, of which advertising is a subgroup. Then, they explored the view of its critics who saw it as dystopic. These critics primarily fall into three camps: those who stridently denounce it without applying any sort of analysis or explanation of why it is bad, the best example being Kramer. Another in this camp, McDonald, tries to analyze popular culture albeit from a biased perspective, as his terminology and language quickly demonstrate. Others who more successfully explored the negative aspects of popular culture are the famous culture critics, Bloom and Lasch, who advocate keeping popular literature out of the classroom because it takes away precious time from the classics. Proponents of popular culture are less concerned whether or not the items being studied are "good" or bad" but rather if they are worth being studied. These scholars, often politically motivated, use the theory of cultural materialism through which to examine cultural artifacts. Moreover, the study examines rhetorical devices of advertising discourse. Using glossy magazine advertisements, four tropes that are frequently used in advertisements are explored imagery, rhythm, symbolism, and hyperbole, demonstrating how the visual images of women, as well as images that project power and wealth, are utilized in the discourse of American advertising, both positively and negatively. Finally, the study brings poetry and advertising together for comparative purposes by examining elements of syntax and graphics, and the ideology of love as seen in the two. The overall significance of this study was to shed light on the relationship between discourses of two genres of cultural production that many people frequently assume not to be related.

Abu Shehab (2011) studied translated advertising brochures in terms of translation strategies and linguistic inaccuracies by examining a corpus of 35 English-Arabic brochures on promoting personal care products. Specifically, the study identifies the translation strategies adopted in translating advertising headlines, body copies, and images. It also highlighted and categorized a few remarks of linguistic inaccuracies whose possible causes are clarified to help translators produce more adequate
translations. In analyzing the corpus he adopted a descriptive and analytic approach in which examples were collected, categorized and explained. The analysis demonstrates that translating advertising brochures does not always involve giving the direct equivalent meaning in the target language (TL), but translators sometimes have to manipulate the source texts (STs) to produce readable and acceptable target texts. The findings showed that the strategies ranged from complete transference of the source language to complete substitution or adaptation.

Aso (2012) examined critically the approaches to globalization, translation and advertising to analyze current translation practices using multimodal advertising texts. The purpose of the study was both to show evidence of the need to approach advertising translation from an interdisciplinary and intersemiotic perspective, and to remark on the need to incorporate such an approach into translation training and practice. The study focused on the translation of advertisements as an intentional communication act that involves a team process into which translation may be integrated. The research suggested multimodal method of analysis consisting of different phases integrating visual analysis as a part of the translation process. The proposed methodology is illustrated by a corpus of Spanish-English pairs of standardized print advertisements from the beauty and cosmetics sector. The conclusion is that it is vital to consider the extra linguistic aspects surrounding a multimodal text from both a descriptive and critical perspective in order to read connotative information from words, images and the text-image unit.

Christelle (2012) conducted a comparative analysis of 30 Coca-Cola advertisements in English and their translations into French from 1905 to 2011. By analyzing and comparing the English advertisements of Coca-Cola and their translations, this study showed how semiotics and symbolism may be used to analyze the techniques that are used in the advertisements to achieve persuasion in the different French settings. The analysis is further based on Relevance theory, Equivalence theory and skopos theory within the framework of DTS. Observations include translators’ understanding and good management of the visual and textual elements and good understanding of how to render an advertisement truly global by focusing on global, universal and neutral values.
Jafari (2012) investigated whether there is any relationship between language and culture. To achieve the aims of this study, some of the main theories which can be related to the goal of the study were introduced and explained. Then, it is followed by a precise discussion. The results indicate that there is a very close relationship between language and culture. That is, culture has a direct effect on language. Language and culture are closely correlated.

Khanna (2012) discussed various theories in the fields of communication, culture, advertising and semiotics in order to establish how they are interacted. The relevant theories discussed are then applied to study the selected print advertisements of Nike Inc. from the United States and Japan. A comparative analysis between Nike’s print advertisements from these two markets helps reveal the cultural differences and similarities between both the cultures. Furthermore, it reflected the advertising strategies employed by Nike to effectively communicate its product in these two markets. This approach can thus help deduce how the "cultural element" can be used as a guideline when designing advertisements for local and international markets and thereby indulging in intercultural communication.

Yalcin and Cimendag (2012) conducted this study to reach an understanding about how cultural differences in global marketing advertising can be handled by global companies in the Middle East to gather the necessary data to support the theoretical findings. The collection of empirical data was done through semi-structured interviews from various global companies and advertising agencies in the Middle East, and case studies based on previously conducted cases. The answer to the question of how global companies can better address cultural differences in marketing advertising in the Middle East is: first, understanding and respecting the culture and religion of the region, following the regulations and guidelines for advertising in every specific country, cooperating with local agencies and adapting the marketing advertising strategy with a glocal ‘think global, act local’ approach.

Adeela (2013) investigated the differences and similarities between Swedish and Pakistani Television advertisements from cultural perspective. The study elucidates the reflection of cultural values in Television advertisements of Telenor Sweden and Pakistan by following deductive case study approach. The study analyzes the visual contents of five television advertisements for each country along with verbal styles of
communications to highlight the attributes and characters relating to predefined theories of culture; advertising and communication. The study reflects differences and similarities between Sweden and Pakistani advertisements on the basis of cultural values and also divergence in values presented in advertisements from their national cultures. The study reveals that many values which are strongly related to Swedish Culture are also highlighted in Pakistani advertisements and vice versa. Pakistani advertisements can be more assumed to be using cultural values for communicating advertising message.

Noor et al., (2014) conducted a qualitative-descriptive study to highlight the semantic property of the slogans of TV commercials. The study focused on the analysis of linguistic tools used by the copywriters of TV commercials to influence the target audience. Leech’s (1983) associative meaning with its sub-types provides a theoretical basis to the study. The research displays multiple strategies used by the copywriters. It underscores the associations attached to the keywords of the selected slogans according to the mentioned theory of meaning. The research helps the TV viewers to understand the guile used by the copywriters to entrap them as well as the researchers of the field of semantics.

Asghar (2014) examines the concept of critical discourse analysis, its various dimensions and tools which can be used for discourse analysis for a critical insight into texts by focusing on an example of commercial discourse. The discussion provides theoretical and practical layers of the approach by illustrating the concepts through sample analyses of the texts. The study aims to serve as a quick reference note for readers with little or no previous knowledge of CDA, providing rudimentary understanding of the topic.

Maggie (2014) investigated the current female identities textually and visually constructed in beauty culture magazine advertisements in Hong Kong from an issue of the popular local female magazine. It also explored how local consumers are approached with the female portrayals visually. It differs from the existing studies on local female portrayals in the media in terms of its approach and focus. As opposed to adopting content analysis, survey or focus group discussion, the research is based on a systematic linguistic analysis of beauty culture advertisements. It adopted a Dialectical-Relational Approach to Critical Discourse Analysis (Fairclough, 2009)
and utilized Systemic Functional Linguistics (Halliday & Matthiessen, 2004), Visual Social Semiotics (Kress & van Leeuwen, 2006) as well as Goffman’s gender display categories (1987). The findings showed that discourses of objectification and self-objectification were concurrently represented in the female identities constructed textually and visually. The study implies that, in general, beauty culture magazine advertisements perpetuate the ideologies of beauty myth, emphasized femininity and patriarchy to enforce the social dominance of male and maximize profit simultaneously.

Motaqed & Salehi (2014) investigated visual metaphors in translation of advertisements from English into Persian. He depicted 120 advertisement from magazines translated from English to Persian. The base of the study was the Saussurean `sign' which can be a sound, word, image or object which has a particular meaning for a person or a group of people. The aim of translation is to ensure that the target text has the same sign-referent relationship. He generalized taxonomy of strategies for advertisements translation in Persian and he suggested further research on other language pairs to discover the validity of the strategies for other languages.

Yazdani (2014) compared translation strategies used to translate English fast-food advertisement texts into Persian and Arabic. In this study, the textual analysis of the corpus revealed that while the main translation strategies used to translate English fast-food advertisement texts into Arabic was borrowing and transliteration, in Persian language the most frequent strategies was borrowing, functional equivalence and formal equivalence. The overall finding was inadequate translation of culture-specific concepts in both target languages, which are bound to the source text. Proper translation was suggested for culture-specific concepts through Hervey (1992) major techniques for translating culture-bound terms. The results were in line with Nazarabadi study in that the advised approach to translate advertisements was transference and literal translation.

Dohae & Ketabi (2015) investigated the problems Persian EFL learners encounter in reading advertisements. Additionally, this study explored the hidden strategies behind each advertisement. In this regard, 30 Persian EFL university students majoring in English were selected. The model of this study was based on mixed models of Halliday’s Systemic Functional Linguistics (1994), Fairclough (2009),
Huhmann adopted McQuarrie et al., (1996) and Kress and Van Leeuven (2006) adopted Halliday’s Semiotic Approach (1994). The findings of the study indicated that Persian EFL learners had problems not only with semantic, syntactic and phonological aspects of language of advertisements, but also with non-linguistic elements such as colors in advertisements. As a result, Gully (2015) illustrated the discourse of commercial consumer advertising in the written and visual media of Egypt. It focuses mainly on the relationship between language and cultural representation within the discourse of advertising. The research places special emphasis on the role of intertextuality within the advertising framework. It also assesses the effectiveness of using different language levels in a given advertisement or commercial, and looks at the deployment of rhetorical devices to reinforce the advertising message.

Salehi (2016) studied a corpus of 30 English and their parallel Persian advertisements from Coca Cola Company in Iran diachronically to see the changes and evolution happened to strategies used by translators and copy writers before and after the Islamic revolution (1979). She used Jettmarovä (1997b, 1998) classification to compare English and Persian slogans and proposed a continuum that has two extremes; one is complete transfer and the other pole is complete submission. Before the revolution analysis showed the tendency to be towards complete transfer of verbal elements whereas after the revolution tendency is towards complete submission. Regarding non verbal images again it is observed that before the revolution copy writers tried to copy the image with minor changes but after the revolution they omitted the image or modified and manipulated that completely to be absolutely compatible with Islamic- Iranian cultural and social principles and rules.

To sum up, it can be said that the translation of advertisements is considered a decision making process in which the translator has to judge every single word translated and to think of the best way to translate it. In this process, translators sometimes recreate the source text through employing a set of modifications that are sometimes necessary to make the product effective, accessible and desirable. Through modification of the original texts, translators could adopt various translating strategies, and translators may also make some inaccuracies due to cultural or linguistic differences between the source context and the target one. Specifically, this
study is intended to analyze Persian and English magazines advertising slogan from cultural linguistic perspective and explore the translation strategies and the linguistic inaccuracies that appear in translating advertising. The study also traces the used rates of linguistic means and part of speech in advertisements. Moreover, this study focused on the consumers’ preference for the choice of words and language of advertisements.

2.5 Classification of Translation Studies

Holmes (1972) defines the field of translation studies, making a clear division between pure (research-orientated areas) and applied (for example, translator training). Pure approaches to translation studies are classified as being theoretical or descriptive. These categories are further refined, and expressed diagrammatically as follows:

![Classification of Translation Studies](image)

Figure 2-6: Classifications of Translation Studies based on Holmes (1972)

Previous studies into the translation of advertisements are, for the most part, pure primarily following a descriptive product-orientated approach, with one exception, an example of a process-orientated approach. Many of the studies, however, cross these boundaries and carry content from more than one of these categories.
Holmes (1972, P. 176) classifies the product-orientated approach to translation studies as being that area of research which describes existing translations. The starting point for this study is the description of individual translations, or text-focused translation descriptions. This approach differs from other descriptive methods: the process-orientated approach focuses on the act of translation itself, aiming to decipher what happens in translators' minds at the moment of translation; the function-orientated approach describes the function of the text in the target culture, emphasizing the context of the translation rather than the text itself. Some of the work reviewed falls into the other main branch of pure, theoretical translation studies. According to Holmes (1972, P. 178) this branch is not interested in describing existing translations, observed translation functions, or experimentally determined translation processes, but in using the results of descriptive translation studies, in combination with the information available from related fields and disciplines to evolve principles, theories, and models which will serve to explain and predict what translating and translations are and will be. Some authors, having gained information about translation through their research, extend this work by incorporating findings from other disciplines to create models which could be employed by translators of advertising. Au (1999), for example, draws on research into communication models.

2.5.1 Product-Orientated Approaches to Descriptive Translation Studies

The first product-orientated study is a general piece discussing whether adverts can be translated successfully. Odber de Baubeta (1996, P. 157) suggests that since adverts and translation are both multifaceted activities, it is necessary to investigate their interface using a number of different analytical approaches (semiotics, text analysis, sociolinguistics). He concentrates on the analysis of an English advert for a Waterman pen and its translation into Portuguese and French. It discusses the use of the image, cultural references, binary oppositions, sentence structure and the product name and concluded that adverts can be translated with some degree of success if the content of the source text is not too culture-bound. There are five product-orientated studies which take key concepts in advertising and investigate how these are rendered in another language and culture. The studies use corpora and describe patterns that emerge from their investigation.
Mohammad-Qayam (2014) takes the broad subject of culture as his starting point. He concentrated on problems and issues concerning the transfer of culture-specific items found in advertising texts with particular reference to register visuals, semantic interplay and gender. There are two articles which focus on the use of stereotypes within different cultures, and more specifically their portrayal in advertising texts. Both authors use a contrastive approach to show the problems faced when translating texts and images which carry stereotypical information. Nomura (2000) compares corpora of German and Brazilian Portuguese texts, whereas Fuentes Luque and Kelly (2000) use a corpus containing non-Spanish adverts used to advertise Spain or Spanish products outside Spain. Quillard (1998) tackles the problems connected with translating humorous adverts in Canada, whilst Sidiropoulou (1998) describes the different strategies and techniques within British and Greek advertising genres. The authors discuss their results and make conclusions in the light of previous research in the field or languages concerned. These studies highlight patterns within these languages and form the bases of recommendations to translators of advertising texts. Valdes’s (2000) approach is less specific. She concentrates on the reception of translated advertisements. She shows, through a series of examples, how adverts are often adapted to fulfill the specific skopos 'purpose' of a particular translation commission and to ensure that the advert is acceptable within that target culture (in terms of connotations attached to signs taken from another culture). She shows how changes are made to reflect, for example, a different target audience, a new product in the target market, different target cultural habits, phonetic factors and stereotyped visuals. She concludes that, although globalization is seen as an attempt at worldwide cultural standardization, close analysis shows that translators are continuing to adapt their messages for local target audiences. Jettmarova has published three articles about the translation of advertising material in the Czech Republic (1997a, 1997b and 1998); one of these, in collaboration with Piotrowska and Zauberga (Jettmarová, Piotrowska and Zauberga 1997a), focuses on the translation of advertising texts in Poland and Latvia. These articles are principally descriptive, although they are significantly wider in scope than the studies mentioned above. The joint article (1997a) offers a comparative description of three countries painting a picture of the state of advertising translation in Eastern Europe. The study has a diachronic element as it covers advertising produced between 1990 and 1996. According to Holmes, one
of the goals of product orientated DTS might possibly be a general history of translation (1972, p. 177). It could be argued that this has been achieved for advertising texts, albeit on a small scale, for the Czech Republic, Poland and Latvia by Jettmarová, Piotrowska and Zauberga. Although the approach is descriptive, the authors have very strong opinions about the most effective means of translating advertising and are not afraid to voice them. Jettmarová (1997b) includes features which could be classed as function- and process-orientated approaches to descriptive translation as she uses both customer response questionnaires and interviews with translators of advertisements. This is an important feature, as Toury (1995, p.11) warns, ‘to regard the three fields [Product, Process and Function Orientated] as autonomous [...] is a sure recipe for reducing individual studies to superficial description’. Toury believes that there is no point in carrying out a product-orientated approach that does not at some stage take into account both the process and function behind the translated text. Jettmarová (1998) contains a fair amount of translation criticism, a branch of applied translation studies. She questions some of the choices made by translators, and tries to explain why they occurred, for example due to double translation, and clients’ insistence on literal translation.

2.5.2 Partial Approaches to Pure Translation Studies

Adab (1997 and 2000) placed a heavy reliance on a product-orientated approach, and offer a detailed description of a wide range of variables applied to a small corpus. She uses her results to extend her study to incorporate a list of ‘dos and don'ts’, acting as recommendations for those involved in advertisement translation. This is a movement towards a prescriptive theoretical approach to advertising translation, as her descriptive work is being used to suggest what should happen when advertising is translated. In compiling her corpus, Adab restricted the following variables: medium (print advertising), area (French and English), time (contemporary adverts) and text type (as only adverts are considered). What he was attempting to bring the results of descriptive-explanatory studies executed within DTS to bear on the theoretical branch(Toury 1995, p. 10):
Figure 2-7: Classifications of translation studies taken from Toury 1995, p. 10)

The pattern is cyclical as a descriptive study will be based on some underlying theory and the results of the study may well bear on those same underlying theories leading to verification, refutation or modification of certain hypotheses. This pattern, of a descriptive approach serving as the basis for subsequent prescription to give strategies and principles for the translator, is present in the final five works under.

Abu-Shehab (2011) begins his study in the translation of advertisements by exploring the current conventions and techniques of advertising in the Arab world. He analyzed a corpus of 45 English adverts and their translated Arabic pairs before offering a list of broad translation strategies. The strategies are based on translating into Arabic, and do not claim to be universal. They include, for example, the need in Arabic adverts to cover the naked body, to transliterate brand names and to modify headlines.

Au (1999) extends his work on English language advertising translated into Chinese for the Hong Kong market as the basis for his suggestions for the most suitable means of translating advertising. He bases his theory not only on his research into translated advertisements, but also on research into the communication process and the belief that an advertisement is a carrier of `cultural reality' (Au 1999, p. 98). He offers examples to demonstrate how the process of translation is not only a linguistic transfer, but a cultural one. He advocates that adverts be adapted to cater for a cultural difference, a principle, he believes, is relevant for all languages.

De Pedro (1995) carries out her research into television advertising, with particular emphasis on advertisements in Spanish and English. She says little or
nothing about the actual investigation carried out into the translation of these adverts and suggests that strategies for words and images can be combined to cover all methods used in translating advertisements and that these can be applied to any language pairs and, therefore, are not area restricted. He restricts herself to the following variables: text type (adverts), time (contemporary) and medium (television).

Smith and Klein-Braley (1997) use their findings from research into printed German and English advertising to create a framework which they believe can be applied to other languages and media. The framework comprises five broad categories of translation strategy. There is little evidence, however, to support their assumption that the taxonomy is globally applicable to any media text in any languages.

Guidere (2000b) bases his work on a contrastive comparison of adverts in many languages (with French and Arabic receiving most comment). In his work it is the publisignes which are important. According to Guidere, a publisigne is a translation unit formed from a linguistic sign and an iconic sign reflecting the same reality (2000b, p. 304). It is these publisignes which carry the instructions urging the receiver to act in a certain way and contain both linguistic and visual elements for: ‘The word can only be interpreted in light of the image and conversely, the image can only be read correctly with knowledge of the text’ (Guidere, 2000a, p. 28). The publishing houses the persuasiveness of the advert, its ideology, poetics, rhetoric and argumentation. In order to find equivalence in the target language, according to Guidere, it is necessary to use an approach which incorporates language and picture and he carries out research based on various levels of descriptive analysis.

2.5.3 Process-Orientated Approaches to Descriptive Translation Studies

There is one example of a process-orientated approach to DTS which stands out from the other research done into the translation of advertising material: Motaqed & Salehi (2014) conducted a study with seventy two Iranian master students majoring in English. They were asked to translate ten English adverts into Persian. The study addressed other areas of translation studies when it attempts to answer the following questions: what surface features need to be present in a translated version of an advert. It employed a function-orientated approach. Results show translator trainers to best evaluate trainees' translations of register-specific texts. Shakir (1995) used
advertisements as a means of investigating what cognitive strategies student translators use in the process of handling culturally opaque advertisements. This experiment was carried out on twenty schoolteachers and six master students who were asked to translate five English adverts into Arabic. The study addresses other areas of translation studies when it attempts to answer the following questions: what surface features need to be present in a translated version of an advert for it to appeal and impact on the target audience (a function-orientated approach) and what criteria can be adopted to check the appropriateness of a translated advert (translation criticism). The study offers a methodology for translator trainers which may help when evaluating trainees' translations of register-specific texts, thus an example of applied translator training.

2.5.4 Summary

Having reviewed the body of work, it can be concluded that the studies using a product orientated approach to DTS are the most successful. These focus on specific problems and treat them comprehensively. A product-orientated study with a rigorously selected corpus can be repeated with different variables, for example by enlarging the corpus, investigating different language pairs, changing the time periods, or comparing and contrasting with other text genres. Such extensions will help to paint a fuller picture of the translation of advertising texts. With a solid foundation of research, it will be possible to pursue a more theoretical approach with the aim of providing principles, models and theories for advertisement translation, as Toury (1995, p. 16) urged that the cumulative results of descriptive studies should make it possible to formulate a series of coherent laws which would state the inherent relationships between all the variables found to be relevant to translation. It is advocated that the need for more product-orientated studies to form a basis for a theory of advertisement translation which would have a practical application for those involved in the translation of advertising material.

2.6 Strategies for Translating Advertisements

Despite the significance of devising an international advertising campaign, very little attention is paid to the crucial role of translation in advertising literature; there seem to be few guidelines for translators of advertising. This is probably an indication
of the industry's failure to appreciate the difficulties of translating advertising material effectively. When translation is mentioned, it tends to be in general terms; take this example from Arens and Bovee (1994, pp. 271-72), who offer four basic rules to follow when employing translators:

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

✅ The translator must understand the product, its features, and the very target market.

✅ Translators should translate into their own native tongue and live in the country where the advert is to spread.

✅ The advertiser should give the translator easily translatable English language, without double meanings or idiomatic expressions.

Although there is justification for these rules, they are aimed at translation commissioners but not translation professionals, and seem not to be always adhered to. Lack of expertise among translators may be the main reasons of scholars to carry out descriptive work into the translation of advertising material, culminating in their own lists of recommendations for the translation of adverts, or their own strategies that is apparently evident in the whole body of literature reviewed (Nomura, 2000; Fuentas Luque and Kelly, 2000) has been the case, with the exception of the two; Lewi (1995) notes that business practitioners are not as aware of cultural differences as they need to be for their businesses to function successfully internationally. Steyaert and Janssens (2007, p.132) admit this lack of attention is remarkable insofar as the understanding the differences among cultures and languages is precisely what international marketing is about. But as Hall (1976) observes many cultural differences are deeply rooted and imperceptible until we meet someone who responds differently in a similar situation. These differences were not so important in the past, as contact with people from other cultures was limited, but in the current environment, it is imperative that we understand them. Rather than discussing these texts here, I will return to them later when looking in more detail at stereotypes and advertisements. Here the studies have been classified as being synchronic, describing adverts at one specific time; or diachronic, describing the historical development of
advert translation. Most of the studies are synchronic, so I have further subdivided this section according to the strategies or recommendations proposed by the authors. The categories include universal, pseudo-universal, prescriptive and language specific strategies. The synchronic studies are dealt with first, followed by the diachronic studies and finally a multi-strategy approach to the translation of advertising texts.

2.6.1 Universal Strategies

This section concentrates on the formulation of universal strategies based on the analysis of a number of language pairs. Guidere (2001) believes that translators should be aiming at an ‘effective' text which sells the advertised product in the target culture. He adds that there should still be some kind of equivalence between the source and target text. According to Guidere, the equivalence occurs not at word level, but at that of the syntagm (The way in which signs create meaning by their relationships to the signs before or after them by their order (Cook, 2001, p. 65). Guilder understands of equivalence does not necessarily mean fidelity to the source text, since the emphasis is not on staying close to the text, but on the advertisement's ability to communicate meaning and create the necessary effect on the target audience. One way to assess this effectiveness is to do analysis at three levels (Guidere 2000a, p. 32):

- Semantic: The objective of the advert can be analysed through its lexis.
- Communicative: The orientation of the message is on the basis of structure and the use of presupposition.
- Rhetorical: The goal of the producer analyzed through argumentation and rhetoric.

Guidere carries out his analysis on a large corpus of over two hundred adverts, in a number of languages. This analysis shows that equivalence is achieved at all three levels leading to the identification of lexico-syntactical and icono-figurative translational norms. The lexico-syntactical norms relate to how semantic and syntactic representation is achieved in another language, whereas icon-figurative norms describe the correspondence of images within the source and target cultures. The results of this descriptive analysis lead to the compilation of a five-stage model which Guidere (2000b, p. 216) believes to result in a successful advert:
Choose the publisignes for translation.

Carry out a functional translation according to the strategic content of the message.

Undertake quality control through a literalness test or possibly through back-translation

Edit the publisignes so that there is coherence between the text and image in the target version.

Test the effectiveness of the advert on monolingual, disinterested receivers.

Here, it should be noted that back-translation is not an effective quality control method and researcher thinks it is more fruitful to employ a trained native proof-reader with access to the visual materials accompanying the text. The ideal proof-reader lives in the target culture and, as well as highlighting any misunderstandings or ambiguities of meaning, will be in a position to give an indication of the text's cultural suitability. Guidere believes his approach to advertisement translation will result in:

- Change of perspective,
- Allowing more freedom in the translation of advertising texts and
- Leading to the production of `dynamic' translations.

In general, his approach offers a new way of assessing the unit of translation, through the publisigne. In advertising, this unit is important as it contains the elements which encourage the reader to act. The fact that this model has been based on research into different languages means that it is one of the most broadly applicable of the theoretical approaches reviewed. The strategies are broad enough to take into account a number of languages and different kinds of advertising, while constructive enough to give professional translators a guide to follow.
2.6.2 Pseudo-Universal Strategies

Pseudo-universal strategies are those which claim to be universal, but have been devised after the analysis of only one language pair. Both de Pedro and Smith and Klein-Braley offer their own strategies for translation; De Pedro's are based on research into English-Spanish television advertising, whereas Smith and Klein-Braley focus on English-German printed adverts. De Pedro (1995, p. 30) summarizes the strategies open for translators in the following way:

**Table 2-1: summary of the strategies open for translators based on De Pedro (1995, p. 30)**

<table>
<thead>
<tr>
<th>The words can be:</th>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Literally translated:</td>
<td>In which `the literal meaning of the words is taken as if from the dictionary (that is, out of context), but TL grammar is respected' (Hervey and Higgins 1992, p. 20).</td>
</tr>
<tr>
<td>B. Idiomatically translated:</td>
<td>Where contents of the text are preserved, but its form is configured by the usual devices and patterns of the TL.</td>
</tr>
<tr>
<td>C. Freely translated:</td>
<td>`Where there is only a global correspondence between the textual units of the ST and those of the TT'.</td>
</tr>
</tbody>
</table>

The images can:

Stay the same.

Vary in each case, But conform to the ones in proto-advert I. e. the advert as it was first conceived. For, different actors and actresses may appear, who nevertheless, act and gesture similarly in every version of the commercial.

Change altogether.

Translators choose one strategy for the image and another for the words, although, as de Pedro notes, some combinations are unlikely to occur (for example literally translated words and completely changed images). Smith and Klein-Braley (1997, pp. 182-83) used their research to create a framework comprising five broad strategies of translation strategy which they believe could be applied to languages and media other than English-German advertisement translation:
Table 2-2: strategies for translation based on Smith and Klein-Braley (1997, pp. 182-83)

<table>
<thead>
<tr>
<th>Approach</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't change advertisement.</td>
<td>This strategy is employed when the brand name is so strong that the product needs little verbal support. This strategy is used for perfume, alcohol and cigarette advertising and the target market is primarily that of businessmen and young people.</td>
</tr>
<tr>
<td>Export advertisements:</td>
<td>In these adverts the cultural origins of the product are seen as an asset and are stressed in the advert. An additional appeal is also addressed to the target market in the target language.</td>
</tr>
<tr>
<td>Straight translation</td>
<td>Smith and Klein-Braley argue that this is an obvious strategy for international advertisers, but in reality is used infrequently, as it forestalls adjustment to the cultural demands of the target market and leads to translation errors that can attract ridicule.</td>
</tr>
<tr>
<td>Adaptation: keeps visuals,</td>
<td>This strategy makes adjustments to the advert so that it is in visuals, change text accordance with the needs, expectations, cultural norms and the frames of reference of the target culture. According to advertising writers Belch and Belch this strategy is predominantly used by international advertisers and as Smith and Klein-Braley point out is the most interesting to examine in the context of translator training.</td>
</tr>
<tr>
<td>change text slightly or</td>
<td></td>
</tr>
<tr>
<td>significantly.</td>
<td></td>
</tr>
<tr>
<td>Revision: keeps visuals write</td>
<td>The authors note this is a difficult strategy, in that advertising campaigns are designed with a specific communication theory in mind and that the message cannot be substantially different from the original. But they concede that it is easier to build on an existing concept than to start an advertising campaign from scratch. Products can have different values in different societies: the authors quote De Mooij (2004, P. 218), who notes that French women drink mineral water to stay slim, whereas German women drink it because it is healthy; Smith and Klein-Braley add that for British women it is a matter of following fashion. With these differences in mind it may be necessary to stress different aspects of a product linguistically in an advert, where as the visual elements can remain unchanged.</td>
</tr>
<tr>
<td>new text.</td>
<td></td>
</tr>
</tbody>
</table>
Smith and Klein-Braley added that for British women it is a matter of following fashion. With these differences in mind it may be necessary to stress different aspects of a product linguistically in an advert, whereas the visual elements can remain unchanged. Smith and Klein-Braley suggest a sixth strategy where local advertising campaigns produce different adverts with unique visuals and language for each separate country, although the authors claim this is not relevant to the investigation of the strategies used in translating advertisements. It seems believable that to reproduce the precise contextual meaning.

Smith and Klein-Braley (1997, p. 183) definition of translation is too narrow, and, where advertising texts are concerned, a much broader definition is needed. There is little evidence to support the assumption that the taxonomy is globally applicable to any media text. The article itself appears to be quite Anglo-German and does not encapsulate the experiences of Eastern Europe, let alone more diverse cultures, such as Indian or Persian.

It is difficult to make believe in the possibility of formation of a valid global approach on the basis of just one language pair. When Smith and Klein-Braley's taxonomy is compared with de Pedro's, the most noticeable difference is the lack of adaptation carried out on the image. It is possible to use combinations of the strategies in de Pedro's taxonomy to correspond to all those in Smith and Klein-Braley's. According to Smith and Klein-Braley, the transfer stops being a translation and becomes an adaptation as soon as the image is altered. This, however, seems to be a naive view of the advertising market. In contrast to Smith and Klein-Braley, `adaptation' for de Pedro is a combination of words which have been translated freely and an image which remains the same. As the two examples below show, these labels, as well as being contradictory are also too simplistic. Translators sometimes have to alter advertising images to suit the target audience, for example for religious reasons. Motaqed & Salehi (2014, p. 180) demonstrates certain changes made to adverts translated for persona Islamic culture, including covering the naked body, removing tattoos, omitting Christian symbols (such as the cross of the Swiss flag) and making models appear more modest.

These image changes may well be combined with literally, idiomatically or freely translated text. of course, it also it happens that advert texts have to be changed to
match the image, as Guidere (2000a, p. 32) demonstrates with the following example. In the Arabic and French versions of Lancome’s advert for its perfume Poeme, the text curves around the bottom right corner of the page. In the French version the text curves from bottom to top and reads. Lancome uses the circumflex in its product name Poeme, even though in French ‘poem’ does not have a circumflex, but a grave accent poem. Lancome have altered the spelling as the circumflex accent is an instantly recognizable sign of its brand, due to its presence in the company name.

‘You are the great sun which rises to the head Arabic is read from right to left, therefore, the slogan has to be changed to reflect that the text is no longer going up the page, but down: ‘You are the light of the sun which flows in my blood like lava’ This is a functional translation of the French original; it expresses an action of descending which matches the movement of the eyes when reading Arabic. It is unwise to have a strategy which fails to take into account changes either in or due to the visual imagery. The examples above show that advertising images cannot be ignored when discussing the translation of advertising texts and question what can be classed adaptation and what, translation.

There seems to be a certain degree of overlap between these individual strategies. They use different terminologies, although a uniform message is being communicated. The strategies range from non-translation through to an advert which has been conceived for the target market. The stages within this range are where differences are noted, with authors putting emphasis on text, for example, over image. Smith and Klein-Braley and de Pedro suggested that the strategies are all equally applicable at a given moment. Smith and Klein-Braley (1997, p. 182) write ‘it is possible, however, to group the approaches to the problem of translating advertisements into five broad categories’. What both sets of authors offer is a list of ways in which adverts can be translated. They do not give little indication as to which is the best strategy to apply in a given situation or when a particular strategy is likely to be used. The lists do not offer the same practical, found in Guidere’s strategies. Therefore, their usefulness is debatable.

2.6.3 Prescriptive Strategies

Vinay and Darbelnet (1995) carried out a comparative analysis of French-English translation which was the theoretical basis for such translation methods as
equivalence, transposition and modulation. Neubert and Shreve (1992) draw on text linguistics and pragmatics and see translation as a way of conveying the communicative intention of the text in the target language. The communicative intention is based on textual analysis.

Delisle (1998) advocates an interpretive analysis of translation which will ensure the comprehension of the author's intended message and its re-expression into the target language. He suggests four levels of language manipulation needed to achieve this:

- Observing conventions of form,
- Performing interpretive analysis (transfer of monosemous terms, retrieval of standard equivalents, re-creation of context),
- Interpreting style preserving textual organicity.

Reiss and Vermeer (1991) focus on the target text. The most important aspect of the translation, in their opinion, is the intended purpose, or skopos, of the target text. This skopos may be explicitly stated in the translation brief issued by the translation commissioner. The ways translators translate depend on the skopos of the target text.

Nord (1991) based her work on the analysis of the source text and the way through which a thorough analysis makes sure that translators have fully understood the source text before attempting to translate. Through this analysis, it is possible to determine the function of the source text. Nord (1997) also argues for function plus loyalty, where the function refers to the factors that make the target text work as intended in the target culture, and loyalty is the interpersonal relationship between the translator, the source-text sender, the target-text addressees and the initiator.

In devising taxonomy of strategies, Adab (2000) draws on the work of Neubert, Vinay and Darbelnet, Delisle, Reiss and Vermeer and Nord. Using this analysis, Adab categorizes the adverts in her corpus as being translated in a broadly linguistic or broadly functional way. Adab's hypothesis is that untrained translators and commissioners lacking language awareness are more likely to demand a linguistic translation, which will be less effective than a more functional one. She claims to have confirmed this hypothesis through detailed analysis of the following variables:
<table>
<thead>
<tr>
<th>Variable</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translators and their profiles</td>
<td>Agency</td>
</tr>
<tr>
<td></td>
<td>In-house</td>
</tr>
<tr>
<td></td>
<td>Non-linguist but marketing specialist</td>
</tr>
<tr>
<td></td>
<td>Agency, freelance.</td>
</tr>
<tr>
<td>Individual Brief</td>
<td>Fidelity to ST &quot;</td>
</tr>
<tr>
<td></td>
<td>Fidelity to ST but flexible in form ensuring TL acceptability</td>
</tr>
<tr>
<td></td>
<td>Fidelity to ST function within norms of TL</td>
</tr>
<tr>
<td></td>
<td>Adaptation of ST for TL</td>
</tr>
<tr>
<td></td>
<td>Working to global mission</td>
</tr>
<tr>
<td>Polities</td>
<td>Market research</td>
</tr>
<tr>
<td></td>
<td>Training translators to use product</td>
</tr>
<tr>
<td></td>
<td>Standardization</td>
</tr>
<tr>
<td>Overall approach</td>
<td>Functional</td>
</tr>
<tr>
<td></td>
<td>Linguistic</td>
</tr>
<tr>
<td></td>
<td>Combination of both</td>
</tr>
</tbody>
</table>

Following this analysis, Adab uses the profiles of each advert to ascertain how the text is likely to be received. This appears highly subjective, since there is no data pertaining to the actual success of these adverts in the target market and it is unclear on what objective criteria her judgments are based. She concluded that those adverts produced using a linguistic approach led to less effective adverts. Disappointingly the analysis leads to assumptions rather than facts. The article would have been more convincing if she had tried to obtain marketing data relating to the success of these adverts. Given her close collaboration with the agencies that produced the translations, this should have been feasible and would have shown whether the methods of analysis were valid. She came up with a prescriptive list of recommendations in the form of `dos and don'ts' which include such suggestions as `do use suitably trained and qualified translators', and `don't underestimate the TT's potential impact' (Adab, 2000, pp. 233-34).
2.6.4 Language-Specific Strategies

This section discusses those studies offering either recommendations or strategies for the translation of adverts between specific language pairs, usually focusing on specific problems. Diot (1989, p. 84) points out that humor are considered to be very difficult to translate, apart from allusions, references to various cultural idiosyncrasies, the content and the form of the jokes and of the comedy are radically different. Redfern (1982, p. 269) goes further; it may well be that the supposed untranslatability of many puns deters advertisers, who often want to standardize their campaigns over various countries. This implies that humorous adverts are almost impossible to translate, which is exactly what Quillard (1998) based her study on an existing model for translating humor. The adverts are classified as displaying one of the following, rather loose; categories of humorous effect (Quillard, 1998, p. 29) are as follows:

- Visual / Verbal Humor
- Visual / Implicit Humor
- Verbal Humor
- No Word Play In Source Text / Word Play In Target Text
- Unsuccessful translation (where the humor is not translated into the target language).

Each of these categories is demonstrated through the use of examples showing how translators cope with the problems of translating humor between French and English. Using this method, Quillard (1998, p. 29) draws interesting conclusions, noting, for example, that the humorous effects used in the source and target texts are often the same when the picture is catalyst, and that they are often similar when verbal humor is being used. She postulated that some devices, such as antithesis, can be translated literally from English to French; but the use of alliteration and assonance is not as deeply rooted in French culture as it is in English, so another device might be required for the advert to remain humorous. Thus, he concluded that humorous adverts can indeed be translated, and that the translation is often at least as complex as in the source text. The research indicates that, in both English and French adverts,
humor arises from visual, semantic and phonetic components of language. She also allows a degree of possibility for larger corpus, to ascertain the stylistic preferences of the languages' adverts to indicate the role of humor in the two societies. This kind of knowledge would be invaluable for translators, who could use it to find the best possible translation for humorous adverts.

Sidiropoulou (2011, p. 78) focuses her analysis on the specific problems associated with the translation of persuasive techniques and strategies between English and Greek. She observes as cultural groups we are differently vulnerable to particular persuasion strategies and techniques, the content and linguistic choices vary cross-culturally. She analyses advertisements in terms of Rotzoll's (1985, p. 100) distinction between the three terms as follows:

- **Strategy**: involves making decisions about what is to be said and focuses on the content and its organization;
- **Technique**: relates to how the advertising strategy is implemented concentrating on the linguistic devices employed.

Sidiropoulou (1998) investigated the modifications made at these levels. Any changes are further described as being:

- **Expected changes**: include, for example, raising the degree of certainty; enriching cohesion and highlighting contrasts; enhancing the evaluative texture, through the use of words such as 'indeed' and 'already' in the target text.

Or

- **Unexpected changes**: contravene the norms of media translation.

Having classified the unexpected changes, like avoiding imperatives and silencing the first and second person pronoun in Greek, Sidiropoulou attempts to explain why these changes have been made. 'Unexpected' changes have been observed over all products advertised, regardless of whether they are strategic or technical. Advertisements for cosmetic products are most tolerant of modifications made by translators; and this product category demonstrates more examples of 'unexpected' modifications. Therefore, she concluded that Greeks seem to be more...
sensitive to information in advertising, resulting in fewer humorous and more definite statements in the adverts translated into Greek. Another important feature is the use of distancing devices in Greek advertising. These devices make advertisers sound more certain about what they are advertising. If advertisers use this approach, then consumers have more mental space (Sidiropoulou, 2011, p. 113) to process information and the advertising remains within the sphere of one-way public discourse. She suggests that lack of consistency in the use of translation strategies across product categories (for example, maintaining the humor in adverts for airlines, but removing it from adverts for cosmetics) may be linked to notions of ‘soft sell’ and ‘hard sell’:

- Hard-sell approach assumes that the consumer needs more information (in order to purchase products such as office equipment), whereas

- Soft-sell approaches are used where the impression is more important than the information (in adverts for perfume, for example).

This shows that there are not only cultural differences in the ways advertising messages are constructed, but differences according to the products being advertised.

Abdul-Ghani (2000) carries out contrastive analysis of a corpus containing British English, Malaysian English and Malaysian adverts. Postulating that translation can be seen as a form of cross-cultural communication, she uses her corpus to show how adverts contain information which differs culturally. As far as the genre of advertising is concerned, alongside similarities between the Malaysian and British genres, there are also differences; for example, Malaysian adverts tend to be more ‘serious’ (i.e., non-humorous) than those found in the British press. As regards register, British adverts are likely to show a wider range of relationships between the advertiser and the reader than the Malaysian adverts. These relationships carry information about the kind of person the potential consumer is expected to be, which is often not present in the Malaysian adverts. Both the Malaysian English and the British English adverts tend to show visual meanings. These visual meanings carry information necessary to understand the advert and cannot be seen as a mere reiteration of the text. Malaysian English adverts emulate the British use of semantic interplay and are seen as more creative than Malaysian adverts which use less
figurative language. Finally, regarding gender, Malaysian introduces gender values into English which differ from the current British or American English norms which, under the pressure of feminist discourse, are trying to remove gender bias. Through this study, he showed that language carries cultural messages and that translators (of all text types, not only advertising) need to be aware of the conventions that exist in both their native language and also the language with which they are less familiar. The thesis gives indications of some of these different conventions, and advocated the need for courses to train potential translators and the need to have good and reliable sources of reference material.

Al-Shehari (2001) concentrated on semiotic analysis of the texts in translation of advertisements from English into Arabic as main languages of Islamic states with Islamic culture. He believes that the source text is a sign which in turn includes a variety of other signs. The aim of translation is to ensure that the target text has the same sign-referent relationship. He focused in particular on the Saussurean `sign' which can be a sound, word, image or object which has a particular meaning for a person or a group of people. The sign is then divided into the signifier (the form that signifies) and the signified (the idea signified its meaning); the Peirce and triad where there are three types of relationship between the sign and its object:

- **Iconic:** Where the sign resembles the object,
- **Symbolic:** An arbitrary, yet universally recognized relationship between sign and object, and
- **Indexical:** a sign which points to something else by virtue of causal relationships; and Kristeva's intersexuality, where signs from one system are transposed into another sign system.

He formulated taxonomy of strategies for advertisements translation in Arabic does not claim any universality for his strategies, merely advocates that they will be useful for translators of advertising material for the Middle East Islamic countries with very close cultural ties. The strategies are combined with the constraints that they entail. The strategies can be summarized in the following way:
Table 2-4: Taxonomy of strategies for advertisements translation in Arabic (Al-Shehari, 2001)

<table>
<thead>
<tr>
<th>Element</th>
<th>Strategy</th>
<th>Potential Constraint</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>Women must be clothed</td>
<td>Many of the semiotic signs are lost when the model is covered</td>
</tr>
<tr>
<td></td>
<td>Make model more Arab looking</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Same Western model shown</td>
<td>The significance of the model is lost</td>
</tr>
<tr>
<td></td>
<td>More homely</td>
<td></td>
</tr>
<tr>
<td>Marketing</td>
<td>Simpler</td>
<td>Less sophisticated</td>
</tr>
<tr>
<td>Newness and</td>
<td>Addition of the words `new',</td>
<td></td>
</tr>
<tr>
<td>Originality</td>
<td><code>for the first time', and </code>made</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in Britain'</td>
<td></td>
</tr>
<tr>
<td>Brand names</td>
<td>Transliterated</td>
<td>Lose meanings</td>
</tr>
<tr>
<td>Slogans and</td>
<td>Left unchanged</td>
<td>Relevance lost, but derives new meaning</td>
</tr>
<tr>
<td>Headlines</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

These strategies are useful for translators as they give concrete suggestions about how to translate certain features of English-language advertising material for the Islamic world. The strategies are based on the analysis of a corpus including the potential constraints means that translators are made aware of potential problems, and may decide to find another more suitable strategy. These strategies are language-specific, although author believes that researchers of other languages will find them a useful starting point.

Motaqed & Salehi (2014) investigated visual metaphors in translation of advertisement from English into Persian. He depicted 120 advertisement from magazines translated from English to Persian. The base of the study was the Saussurean sign which can be a sound, word, image or object which has a particular meaning for a person or a group of people. The aim of translation is to ensure that the target text has the same sign-referent relationship. He generalized taxonomy of strategies for advertisements translation in Persian and he suggested further research on other language pairs to discover the validity of the strategies for other languages. The strategies can be summarized in the following way:
Table 2-5: Taxonomy of strategies for advertisements translation in Persian
(Motaqed & Salehi, 2014)

<table>
<thead>
<tr>
<th>Element</th>
<th>Strategy</th>
<th>Potential Constraint</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>Usually replaced by a man or a little girl</td>
<td>Much of the visual signs change as the module replaced</td>
</tr>
<tr>
<td></td>
<td>Make model more modest with Iranian-Islamic appearance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Very minor roles given to female models</td>
<td>The significance of the model is lost</td>
</tr>
<tr>
<td></td>
<td>More homely</td>
<td></td>
</tr>
<tr>
<td>Marketing</td>
<td>Simpler</td>
<td>Less sophisticated</td>
</tr>
<tr>
<td>Newness and uniqueness</td>
<td>Addition of the words <code>new</code> <code>the only/the best' for the first time', and </code>made better than foreign ones/ of best materials'</td>
<td></td>
</tr>
<tr>
<td>Brand names</td>
<td>Usually without translation</td>
<td></td>
</tr>
<tr>
<td>Slogans and Headlines</td>
<td>Translated literally</td>
<td>Relevance lost, or create a vogue meaning</td>
</tr>
<tr>
<td></td>
<td>Can be modified or replaced</td>
<td></td>
</tr>
</tbody>
</table>

The studies in this section are language-specific, looking in detail at particular language pairs. This means that the strategies and recommendations are immediately applicable to the languages discussed, yet offer a starting point for research into other language pairs. Unlike other studies reviewed here, they do not ambitiously attempt to answer all the problems inherent in all the languages into which advertising texts are translated, and are therefore significantly more useful.

2.6.5 Diachronic Strategies

The studies carried out by Jettmarová (1997a, 1997b, 1998) are classified as diachronic as they investigate the translation of advertising texts in the Czech Republica cross time. Of all the studies reviewed, those by Jettmarová are closest to my own research; like Iran, the Czech Republic faced massive social, political and economic upheaval with the victory of Islamic revolution in 1979. The advertising which entered the Czech market was very different to that which had existed previously and Jettmarova charts how its translation has evolved. Jettmarová based
her work on Toury's theory of the initial norm. Toury (1995, p. 56) argues that translation is a kind of activity which inevitably involves at least two cultural traditions, i.e., at least two sets of norm systems on each level'. Norms are regularities of translation within a specific socio-cultural situation (Baker 1998, p. 163). Toury holds that it has been proven useful and enlightening to regard the basic choice which can be made between requirements of the two different sources as constituting an initial norm. Thus, a translator may subject him/herself either to the original text, with the norms it has realized, or to the norms active in the target culture, or in that section of it that would host the end product. (1995, p. 56) This is what is termed the initial norm where translators decide to stay close to the source text, resulting in an 'adequate' translation or to the target text norms leading to an 'acceptable' translation (Toury 1995, p. 57). Toury makes further distinctions between preliminary norms and operational norms, shown below:

Initial Norm

- Adequate → Subject to source norms.
- Acceptable → Subject to target norms.

Preliminary Norms

- Translation policy → The factors determining the selection of texts for translation in a specific language, culture, time.
- Directness of translation → Whether the translation occurs through an intermediate language and the target text's tolerance of this practice.

Operational Norms

- Matriarchal nouns → Completeness of target text, including omission, relocation of passages, textual segmentation and the addition of passages and footnotes.
- Textual-Linguistic nouns → The selection of target text material, Lexical items, phrases and stylistic features.

Figure 2-8: Definitions of nouns based on Munday (2001, pp. 114-15)
The description of these norms makes no assumption about the target text, but marks a movement from the relationship between source and target texts to one which locates target texts within the target culture. Jettmarovä demonstrates how the initial norm in advertisement translation can change with time. Thus, showing how the translators' strategies have changed diachronically. In the first article, written in collaboration with Jettmarova et al., (1997a, p. 187), the following three major strategies for advertising translation are identified:

**Table 2-6: Major strategies for advertising translation based on** Jettmarova et al., (1997a, p. 187)

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total transfer = literalness (image and semantic contents preserved, exotic features of the original highlighted).</td>
</tr>
<tr>
<td>2</td>
<td>Translation with minimum changes = advertising compromise = partial adaptation (various degrees of departure from the original, partly adapted discourses).</td>
</tr>
<tr>
<td>3</td>
<td>Adapted translation = cultural transplantation = total adaptation (images and text transformed to appear more alluring to the target audience, exchange of picture and sound or text for a domestic milieu).</td>
</tr>
</tbody>
</table>

Jettmarovä et al., concede that literalness and adaptation are two extremes of translation policy, and that these extremes are joined by varying degrees of departure from the original advert. In their article they define these three strategies and add a fourth: suggesting that in Eastern Europe between 1990 and 1995 the strategies of direct translation, non-translation, translation with minimum changes and cultural transposition were prevalent. Direct translation occurred frequently in Eastern Europe at the beginning of the 1990s, even though this strategy leads to a reduction in the persuasive element of an advert. Direct translation maintains the textual-linguistic structure of the source text and also uses many loanwords. This, however, was acceptable at the time in Eastern Europe where Western culture was embraced primarily because it was not Soviet. Many adverts were not translated at all. Introducing adverts into the target culture but leaving them in the source language is often a sign of hegemony (the domination of one country over another), although in
Eastern Europe it was seen as the means of joining the rest of the civilized world (Jettmarová et al., 1997a, p. 188). Translation with minimum changes includes the dubbing or subtitling of verbal elements in television adverts into the target language, but leaving the sound or picture transposed. They argue that this is a form of partial or overt translation, as the non-verbal semantics/semiotics and the verbal content are seen as alien to the target culture (1997a, p. 187). The final strategy is cultural transposition, the use of which increased from 1993 to 1995.

They believe that advertising is undergoing a process of evolution in Latvia, the Czech Republic and Poland. When adverts were first introduced they were dealt with through the extreme strategies of direct translation or non-translation. Later, there seemed to be a shift towards target orientated texts, adapted for the receptor culture. There was, however, no consistency in the translation process, since these countries did not have any advertising norms towards which the translator could work.

In subsequent articles Jettmarová (1997b, p. 1998) continues her work on Czech advertising. She (1997b) tracks the development of the initial norm. During the period 1990 to 1996, she notes the movement from non-translation and word-for-word translation to literal translation; then from literal translation to communicative translation (1997b, p. 161).

In Jettmarová's viewpoint, the criterion for establishing the initial norm is through the frequency of occurrences of that norm at a given point of time. The type of initial norm is determined by sample analysis, interviews with translation and advertising agencies and, where possible, by using consumer responses to translated adverts. These methods made it possible for the author to note both strategies for message transfer and types of translation employed. Her account of the development of strategies builds on the work done in the previous research and results in a more comprehensive taxonomy. Examining both the verbal and non-verbal elements of advertising, Jettmarová records a four-stage development in the transfer of the advertising message in the Czech Republic between 1990 and 1996. The development of strategies is described thus:
Table 2-7: Development of strategies for translation based on Jettmarová (1997b, p, 1998)

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Complete Transfer</td>
<td>The picture, sound and text are transferred to the target text Transfer environment in their source text version. The strategy of no translation popular from 1990 to 1992 became less frequent in 1993. This strategy is still used in adverts for luxury goods such as perfume and spirits (as in other countries) as it emphasizes the 'foreignness' of the product, thus raising its prestige. The period of 'complete transfer' coincided with the transfer of the Czech-Slovak economy to a free market and there was high demand for Western goods.</td>
</tr>
<tr>
<td>1. Partial Transfer</td>
<td>The picture and the sound remain unaltered while the verbal Transfer message is translated. Slogans are occasionally left in the source text version. This was employed from 1990 to 1996 where the translation strategy developed from word-for-word and literal translation to idiomatic translation. This method led to overt or semi-covert translations which were perceived as alien to the receiving culture. This period also showed that the Czech people were irritated by these advertisements, although young people reacted more positively to them. In 1993 market research results showed the Czechs' preference for hard-selling and this caused international companies to set up in the Czech Republic and brought about the movement towards idiomatic translation.</td>
</tr>
<tr>
<td>3. Partial Submission</td>
<td>The picture and sound are modified and the translation method substitution shifted from literal to idiomatic. According to Jettmarova this was the dominant strategy from 1993 to 1996. Pictures were substituted in parts (product packages and Czech actors); the sound was retained although often given with Czech translations and the text was based on adapted source language texts produced for Eastern Europe. The adverts, however, retained their foreignness until 1995 when there was a tendency for 'covert' translation.</td>
</tr>
<tr>
<td>4. Complete Submission</td>
<td>The verbal message respects pragmatic and semiotic substitution differences, including differences in cultural values and stereotypes, preferences for rational or emotional appeals and in advertising conventions in general. The adaptations take into account non-verbal components. At the time of writing, this strategy was still in the process of establishment. Jettmarová suggests that the influence of English language advertising models in the Czech Republic means that complete substitution has not been used there. An advert displaying complete substitution may be based on a creative brief and it is debatable whether this form of creative writing can be regarded as translation.</td>
</tr>
</tbody>
</table>
The strategies mentioned above were discernible in various types of translation.

Literalness is a translation strategy carried out at a semantic level. A word-forward translation can be classified as literal if it has semantic equivalence that is if the exact meaning of the ST is translated within the norms of the TL. Where there is no semantic equivalence, word-for-word translations often violate target language rules and norms, making texts strange and incomprehensible to the target audience. According to Jettmarova (1997b, pp.164-65) adaptation can mean anything from:

(1) Linguistic Idiomaticity in Translation

(2) The Technique of Addition/Submission/Substitution and Its Product To

(3) A Complete Recreation of the advertisement based in the SLT [Source Language Text] or a creative brief.

In the Czech Republic, adaptation usually refers to the first two. From 1994 to 1995 idiomatic translation was frequently used in the Czech Republic, which perhaps reflected the clients and agencies understanding of the need to adapt advertisements for the target culture. Jettmarová concludes by suggesting that the norm of idiomatic translation will further evolve into a norm of communicative translation as has been seen in other cultures where the translators and copywriters adapt adverts for different markets. Jettmarová takes up the notion of literalness as a strategy once again in her 1998 study, noting its predominance from 1990 to 1995 for advertisements translated into Czech. By literalness, Jettmarovi means not word-for-word translation, but `an overall approach to translation or the initial norm, or as a translational strategy operating on a semantic level and its result, the target text‘(1998, pp. 98-99). Her notion of literalness is therefore more in line with Newmark's definition of semantic translation, rather than Toury's notion of a linguistically-motivated translation.

According to Jettmarova, literally translated adverts observe target language idiomaticity and syntax (microtextual norms) but occasionally violate semantic collocational restriction rules, so Czech words are used together in uncommon combinations. Since advertising often uses unusual word combinations to ensure that adverts are memorable, this practices, it seems to me, might be a form of creative expression. At the macro level, Jettmarová suggests that textual patterns are copied from the source text. Literalness in the Czech 21 Semantic Republic has developed as
a result of extra-textual factors, including the demands of clients, translation agencies and advertising agencies, the results of market research and opinion polls, the pressure of market internationalization as well as the social conventions, attitudes and values of the receiving culture. Carrying out a study of advertising over an extended period means that Jettmarová has been able to chart the ways that translators' strategies have changed with time. The period chosen was an exciting one as it marked the opening up of the Czech market followed by the first influences of Western advertising practices. Jettmarová notes that the strategies have changed as the Czechs become more experienced in producing their own advertisements. She seems hopeful that as the Czechs gain experience, all translators of advertising will use a strategy of complete substitution, which she believes the best way of transferring adverts. In fact, it appears that she locates her strategies on a sliding scale with complete transfer seen as bad whilst complete substitution is good. This seems at odds with the descriptive translation theory she uses, which claims not to critique but interpret. To see transference as inherently bad and substitution as good is a rather naive view of advertising and does not take into account the apparent success of adverts which appear completely in English in the Czech market (although she does mention that this strategy is used for some luxury goods); nor does it allow for adverts containing so-called universals.

Guidere, for example, argues that there is an increasing tendency towards the standardization of advertising and that many adverts are based on globally accepted universals, for example night and day; sex, food, sleep; hate, desire and love. He believes that in standardizing advertising there is a tendency to focus on the aspects that diverse cultures share, as these adverts can be used effectively in other countries. This implies that there is often no need to completely substitute an advert for it to be successful in the target market. On the other hand, in certain instances it may be absolutely necessary for translators to change advertising copy and imagery quite substantially for the advert to have the desired effect on the audience. In order to make this distinction, it is necessary to look beyond the text, at the agents involved in translation. Agency is barely covered in Toury's work, and as a result is only touched on in Jettmarová's studies.
Salehi (2016) studied a corpus of 30 English and their parallel Persian advertisements from Coca Cola Company in Iran diachronically to see the changes and evolution happened to strategies used by translators and copy writers before and after the Islamic revolution (1979). She used Jettmarová (1997b, 1998) classification to compare English and Persian slogans and proposed a continuum that has two extremes; one is complete transfer and the other pole is complete submission. Before the revolution analysis showed the tendency to be towards complete transfer of verbal elements whereas after the revolution tendency is towards complete submission. Regarding non verbal images again it is observed that before the revolution copy writers tried to copy the image with minor changes but after the revolution they omitted the image or modified and manipulated that completely to be absolutely compatible with Islamic- Iranian cultural and social principles and rules.

Although the author is aware that Jettmarová has formulated her strategies through the detailed linguistic analysis of a corpus of adverts collected over a number of years and that the strategies are based on what she perceives as the prevailing norms in the data which have evolved with time, the author of this thesis feels that there is an overall assumption that this evolution is linear and will continue until her ideal, where each advert is adapted for the Czech market, is met. The author does not believe that this will ever be the case for the reasons that have been noted above. Therefore, it is considered necessary to have an approach to the translation of advertising which is more flexible, such as the multi-strategy approach outlined below.

2.6.6 Multi-Strategy Approaches

In multi-strategy approaches, translators have a wide range of strategies at their disposal and the one they choose depends on the type of text to be translated, and the function that text will have in the target culture. The multi-strategy approaches advocated by authors reviewed here are based on the ideas of the German school of functionalist translation, with emphasis on text typologies and skopos theory in particular.
2.6.6.1 Text-Type Classifications

Text-type classifications suggest that all texts can be divided into different categories according to the text's dominant function. Reiss (1976) performed a classification of text types based on Buhler’s (1934) Speech Theory. He discusses that text type is dependent on the major focus of the text (as cited by Reiss 1993, p. 9) as follows:

- Expressive function, The major focus is on the producer (emotive),
- Informative function: It focuses on the subject-matter (referential)
  And
- Appellative function: The focus is on the receiver

In Reiss' taxonomy (1993, p. 20), the text types are categorized according to the dominant communicative function of the source text:

- An informative text, Subject-matter-orientated, instructs;
- An expressive text, Sender-orientated, affects; and
- An operative text, Behavior-orientated persuades.

Text genres or varieties are classified according to linguistic characteristics or conventions. In addition to the three traditional types, Reiss (1976, p. 111) adds a fourth:

- The audio-medial text type which accounts for the use of different sign systems, for example songs, comic strips, advertisements.

However, Reiss (1997, p. 165) later on considered it not to be a separate text type; but should be discussed in relation to the other three. Nord (1997) expands on Reiss's taxonomy by adding a fourth type based on Jakobson's phatic function (p. 335). Her typology includes:

- The expressive,
- Referential,
- Appellative
  And
- Phatic.
Comparison can be made between all these taxonomies with Reiss's operative text being equivalent to appellative texts in both Bühler and Nord. In contrast, Jacobson has six text types (1997, pp. 353-57), the emotive, connotative, referential, phatic, metalingual and poetic macro-functions of language. Here the connotative function is equivalent to the operative and appellative types mentioned above (and also to the instrumental, vocative and pragmatic types (Newmark, 1988, p. 41)). Irrespective of the different terminology, the terms all describe a text which aims to influence the behavior of the addressees calling on them to act, feel and think in a certain way. This is the dominant function of a persuasive, advertising text. For simplicity's sake, henceforth this kind of text will be referring to as operative, following Reiss.

2.6.6.2 The Operative Text

According to Reiss's functionalist approach to text typology within translation studies (1993), an advert is classified as an operative text, with the focus on the text receiver. This text type is defined by Reiss as a communication situation which leads to inducing of behavioral responses. Texts can be conceived as stimuli to action or reaction on the part of the reader. Here the form of verbalization is mainly determined by the (addressed) receiver of the text, by virtue of his being addressable, open to verbal influence on his behavior. The text is doubly or even triply structured: on a semantic-syntactic level (in some circumstances, but not necessarily, on the level of artistic organization), and on the level of persuasion. (Reiss, 1997 p. 109)

In other words, an operative text calls readers to respond in a certain way and may require them to call on encyclopedic knowledge, either of the text genre or culture in general. Operative texts influence readers by appealing to their sensitivities and hidden desires and encouraging them to do or buy something (as in advertising texts). The aim of the operative text is to persuade and any information given is secondary to this function. Successfulness of any operative text depends on the readers' experience and is not helpful without their attention and cooperation.

The target text, then, is aiming at achieving a particular response from its readers, rather than giving specific information or producing a stylistic effect (although this might be a secondary device used to facilitate the primary objective of persuasion).
Any approach to the translation of advertising material has to be flexible enough to allow for a wide range of strategies needed to fulfill this goal. According to Au (1999); Valdes (2000); Noor et al., (2013); and Motaqed and Salehi (2014), using a functionalist approach to translation, with emphasis on Vermeer's skopos theory is one such approach.

2.6.6.3 Skopos Theory

Skopos theory is particularly relevant in Au's (1999) work, demonstrated through his quotation of the functionalist Nord: within skopos,

- Cultural adaptation,
- Paraphrase,
- Expansion,
- Reduction,
- Modulation,
- Transportation,
- Substitution,
- Loanword,
- Calque,
- Literal translation
  Or even
- Omission

That is all acceptable translation strategies (Au, 1999, p. 103). In short, this means that any strategy is acceptable, as long as the skopos is fulfilled. Skopos in Greek means `aim' or `purpose' introduced into translation studies by Vermeer, to denote purpose of a translation and the process of translating. According to Vermeer, skopos theory is part of a theory of translational action: Including any form of translational action. Therefore, translation itself may be conceived as an action, as the name implies. Any action has an aim, a purpose. The term skopos, then, is a technical term for the aim or purpose of a translation (Vermeer, 2000, p. 222). Skopos theory is
further described in the following way: Each text is produced for a given purpose and should serve the purpose. The Skopos rule then reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely the way they want it to function. (Nord, 1997, p. 29) It follows that the target text does not have to perform the same function in the target culture as the source text did in the source culture. A skopos-based approach, rather than giving translators a fixed body of facts that must be passed on to the target audience, provides information which must be rendered to correspond as closely to the requirements of the target audience as possible (Shuttleworth and Cowie, 1997, p. 156).

The skopos of the translation depends on the client commissioning it. The client will have a specific purpose (or skopos) for the text and call on the translator to produce it. The information supplied by the client is what Vermeer as cited in (Nord, 1997, p. 30) calls subsequently translated as:

- Commission,
- Assignment,
- Translating Instructions And
- Brief

In the translation of advertising material, source text producers can issue one of several translation briefs. For example, a company with a strong corporate image may require that the style and layout of the source text be maintained in the target text. There may, for example, be a strict word limit leading to a rather literal translation. In another instance it may be possible to move away from the text, and greater freedom in the design of the advert leading to a more idiomatic translation. The furthest extreme is the translation brief which has no limitations and is not bound to the target text. In this instance the translator uses information given in the brief to create an advert which is original to the target culture. In each of these examples the same source text advert would produce a different target text and require a different translation strategy. Skopos theory has been criticized for being an all-encompassing approach (to non-literary texts at least), which is, at times, vague; and for minimizing the importance of the source text, reducing it to a mere offer of information or the translator's raw material, making it difficult to differentiate between translation and
adaptation (for a summary of criticisms against skopos (Nord, 1997, p. 37; Munday, 2001, p. 81 and Gully, 2015). For advertising texts, these observations are not necessarily negative; adverts are created with a specific audience and product in mind and have a clear skopos. The translation of that advert aims to achieve the function set by the commissioner: `the aim of any translational action, and the mode in which this is to be realized, are negotiated with the client who commissions the action' (Vermeer, 2000, p. 221). In the case of advertising the aim of the target text is to advertise and as Vermeer quite rightly suggests: the translation thus has to be comprehensible, in the right sense, to the expected readership, i. e. the set of addressees. There is no question that such pragmatic texts must be goal-orientated, and so are their translations (Vermeer 2000, p.226 and Gully, 2015). Au concludes by noting that aiming at an equivalent effect is not always the primary concern of advertisement translation and that `at times cultural transposition or adaptation is inevitable in the translation of advertisement (Au, 1999, p. 104; Zethsen, 2007 and Dohae&Ketabi, 2015). Au also believes this is both legitimate and necessary in the attainment of the skopos. For Au, a whole range of strategies are open to translators when they begin to translate adverts. How they decide which strategy to use depends heavily on the skopos of the commission.

Valdes (2000,pp. 274-75) demonstrates how skopoi can differ, for example a product which is already on the UK market is introduced onto the Iranian market, ensuing a more informative Persian text devoting more space to an explanation of product use. The target text should function in the target culture in the fashion laid down in that commission. Usually, in the case of advertising, the function is to encourage the potential consumer to buy. The advert should be translated in such a way that this function is achieved, irrespective of the strategy used. For Au and Valdes, it is impossible to make generalizations, as the strategy for one advert differs from the next.

2.7 Concluding Remarks

When discussing the translation of advertising material it is important to be clear as to what is meant by translation. The literature has shown that there are differing views of what is classified as a translation and what must be seen as adaptation. Some authors see the change of an image as adaptation (Smith and Klein Braley, 1997;
Motaqed & Salehi, 2016); whilst others contest that altering an image is an example of translation (Guidere, 2000b; Jakobson, 2000 and Yazdani, 2014) stated that there are three kinds of translation:

- Interlingual (translation proper): is an interpretation of verbal signs by means of some other language.

- Intralingual (translation rewording): verbal signs are interpreted by other signs in the same language. And

- Intersemiotic (transmutation): verbal signs are interpreted by signs from a nonverbal sign system.

It is believed that in the case of the translation of advertising material, it is necessary to move away from the traditional understanding of translation (propounded by Jakobson, 1959, p. 114), where interlingual translations or translation proper is an interpretation of verbal signs by means of some other language. It is necessary that translation incorporates both linguistic and visual elements.

As adverts are operative texts, the overall aim of their translation should be to ensure that they function in the desired way in the target culture, so the translated adverts should increase sales of the advertised product or improve brand recognition, for example. It is therefore necessary to have an approach to translation which can accommodate the many and varied ways this is achieved. Guidere (2000b) suggests a methodology based on the publisigne which incorporates both the linguistic and verbal elements of advertising texts and is broad enough to be used across different cultures and languages. Despite his insistence that the resulting text be an effective advert within the target culture, he also believes that there should be levels of equivalence between the source and target texts. Questions of fidelity and equivalence to the source text are rather meaningless when discussing the translation of adverts, for the source text is not as important as it is in other text types (for example literature or technical texts); however, there can be and often is equivalence at many levels between the source and target texts, and a successful translation of an advert does not necessarily mean departing from the source text completely (which is Jettmarovä's preferred method); although this does need to be an option. The approach to translation should be able to encompass any change made to an advertising campaign.
to achieve its function in the target culture; including, for example, the translation proper of the text (be it literal, idiomatic or free), changing the models in an advert so they resemble the target market population, or adding extra text if there is a gap in the target market. Myers (2001) believes that everything in an advert can be changed so that the advert functions in the target market, with the exception of the font and colors, as these are the elements which give brands meaning. The approach must be flexible enough to cater for changes in the function when adverts are transferred between the source and target markets. Skopos theory (as used by Au and Valdes in their treatment of advertising texts) is capable of doing this, as it puts the emphasis on the target text and its place in the target culture. Despite the flexibility of skopos theory and its obvious applicability to advertising texts, it seems still important to carry out research into the actual analysis which is based on the work of the previous functionalists (Munday, 2001, pp. 81-82). She draws on Holz-Mänttäri’s work by emphasizing the importance of the translation brief; uses Reiss and Vermeer’s skopos to promote the function of the target text without enthroning the target text at the expense of the source text; and finally draws attention to the source text and its genre features, but does not impose a rigid taxonomy. This is a sound approach to the investigation of translation, and particularly suited to a study of advertising texts. This model advocates an understanding of the source text features and the selection of strategies appropriate to the intended purpose of the translation (Nord, 1991, p. 1).

Nord advocates the principle of loyalty, which is the responsibility that translators have toward their partners in the translational action (source-text sender, target-text addressees and the initiator). Loyalty commits the translator bilaterally to the source and target sides (Nord, 1997, p. 125). However useful these skopos and functional approaches are, with their ability to take into account the target audience, they are not flexible enough to take into consideration the different levels of power held by the agents of translation.

Vermeer (2000, p. 226) believes that advertising texts are supposed to advertise; the more successful the advertisement is, the better the text evidently. So a good translation of an advert should, in theory, advertise the product successfully as this is the specific goal or function that the translator has in mind when translating. This assumes that translators have complete power over their translations; it cannot accommodate situations where translators are constrained by external factors, such as:
• Commissioning advertising agencies,

• Companies,

• Proof readers,

• The historical context,

• Advertising regulations and so on, hindering the fulfilment of the skopos.

Toury's descriptive approaches to translation (1995), advocated by Jettmarova, where shifts between the source and the target text are situated within a specific culture helping to formulate translational norms, do not seem adequate either. These shifts were pregnant with meaning and something always lies behind them; yet Toury's norms are autonomous, there is no agent who controls them and their translation is not a neutral event carried out by a translator in isolation from society and external agents; but a complicated, multi-layered process performed by translators who are constantly grappling with other agents, working between complex cultures in conditions of constant change. Holz-Mänttäri offers a translational action model which views translation as purpose-driven, outcome-orientated human interaction focusing on the process of translation as message transmitter compounds involving intercultural transfer. The translational action involves a number of players:

• Initiators,

• Commissioners,

• ST producers,

• TT producers,

• TT users

And

• TT Receivers.

• These players have their own primary and secondary goals.

The focus of the translational action is to produce a target text which is functionally communicative for the receiver (Munday 2001, p. 77). ‘Cultural turn’ is a term introduced in 1990 by Mary Snell-Hotnby to mark the move in translation studies towards cultural studies (ibid, p. 187). To discuss the way in which adverts
have been translated without making some reference to the society in which they will be used. In accordance with the cultural turn, which sees translation not as purely text; but as a part of cultural studies, it can be proposed that a broader view of translation be adopted which moves away from prescriptive studies of texts at a micro-level and suggest that advertisement translation be considered in the wider context of power, history and culture. In the next chapter, the author offers a four-stage postcolonial approach to the evolution of translation strategies for print adverts, based on literature relating to Persian advertising. This approach helps elucidate the history of Persian advertising translation whilst highlighting the influence translation has had in shaping a new advertising genre in Persian. The postcolonial approach shows how power relations change with time and that these changes have repercussions on the strategies employed in translating adverts. Rather than suggesting that one strategy is superior to another, it is attempted to describe why certain strategies have been employed at certain times and the influence of external strategies in the predominance of those strategies. My own subsequent analysis, which concentrates on specific genre features of the source text and their subsequent translation into Persian, describes contemporary advertising practices in Persian and situates them within the historical context of a rapidly changing world. The current literature on advertising and its translation has shown that there is still a need for systematic, well-defined descriptive studies into the translation of advertisements. Only through these comparable and quantifiable studies will it be possible to gain more insight into the translation of advertising material. No such study has yet been carried out into adverts translated for the Persian market. Iran has faced major social, political and economic changes over the past decade, since the victory of the Islamic revolution and drastic changes happened to all the aspect of society and anti imperialism slogans and policies, imposed war and JCPOA are major events on Iranian context that make an urgent need to study the effect of these changes on advertisements. Thus, this thesis investigates the following issues:

- To set a theoretical foundation for cultural and linguistic analysis of adverts.
- To discover cultural linguistic effect of translation on magazine print advertisements.
• To compare types and frequency of linguistic means and figures of speech as used in Persian and English adverts.

• To trace interculturalization in translation and evaluation of evolutions and changes of translation strategies used to translate adverts from English into Persian over time.

• To determine the external factors that affects translators and translation strategies.

• To examine the visibility of linguistic “other” in translated advert in Persian.

• To draw consumers’ preferences and considerations for the word choice and language of advertisements.

• To conduct a comparison among linguistic models for English and Persian adverts in one hand, and consumers’ preferences model on the other hand.