The Role of Conceptualization Aids in Perceiving Ads:
Implications for Translation

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Abstract

The ability of the translators to re-produce ads that may have the same meaning and same effect as the SL ones is the issue that this study is trying to address. This study hypothesizes that the meaning of an advertisement may sometimes vary among receptors and this variation can be ascribed to cultural differences or knowledge variation. The ad itself does not have a fixed 'correct' meaning as its interpretation depends on the organization of its signs and ideological effects. The pictures used in the ads are also hypothesized to add some hidden meaning that cannot be over looked by the recipients of the ad. To investigate these hypotheses, three ads made by Asiacell Phone Company were translated by 20 students and analyzed according to Geis maxims, Shakir's and Guidere's notions of effect. The study concludes that it is not enough for the translators to render the words, they need to take into consideration the cultural variation and the fact that these are intended ads with communicative value and not just messages that need to be conveyed. The images attached need also to be taken into consideration and hence be reflected in their translations.

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1. Introduction:

Most of the scholars in the field of language and advertising (O'Barr, 1994; Frith, 1997 among many others) state that our daily life is much affected (and sometimes haunted) by the ads displayed in different mass media. We can hardly avoid ads even when we want to; they became part and parcel of our daily life. We nowadays, as Frith (1997:2) notes, see millions of ads everywhere, so in order to comprehend the impact of all this advertising on society we must learn how to see through ads; for they are not just messages about goods and services but social and cultural texts about ourselves.

Dyer (1982:6), talking of effective ads states that "our desires are aroused and shaped by the demands of the system of production, not by the needs of society or of the individual. It is thus the advertiser's task to try to persuade rather than inform." These ads reflect consumer perceptions and expectations faithfully; their central function is to create desires that previously did not exist (Domzal and Kernan 1992:49).Advertising, therefore, is an instructional message that draws attention to or imparts information about something to help consumers make brand choices by provoking action or reaction via persuading and inviting (Shakir 1995, Frith 1997, Dyer 1982); or it can be defined as a complex of significations which at once represents (moves in place of), advocates (moves on behalf of), and anticipates (moves ahead of) the circulating entity or entities to which it refers (Wernick 1991:3-9).Moreover, ads advance and perpetuate the ideas and values which are indispensable to a particular economy system; hence, advertising shapes our attitudes and beliefs. Similarly, Stern (1988:106) notes that the advertising industry most commonly interprets any congruence between advertising representations and social behaviour as evidence that advertising mirrors society.

Ads are usually highly selective and stereotypical; certain ideas and styles are emphasized and reinforced, others are ignored. The implicit message in most ads is "This is how things/ you should be" (Dyer 1982:13). Ads can be classified in different ways: static ads (press) and dynamic ads (TV) (ibid:88) which are further classified

according to their functions and techniques ranging along an access from the purely informational to those that exhort or command into informational ads and simple ads. The former contain few superfluous words (redundancy) because they are brief and small; the latter are generally unobjectionable and contain a certain amount of hard information like the advantages of a product, its convenience, cost, etc.

Ads can also be classified into compound, complex, and sophisticated (Hall and Whannel, 1964 cited in Dyer 1982). Compound ads contain information but relies on pictures to do the persuasion (They hope that the viewer would associate the product with the picture in the ad). Complex ads concentrate on the presentation of luxury and status. The visual and verbal imagery evoke the status feelings associated with money, wealth, elegance, luxury, and the public display of these things. Sophisticated ads, on the other hand, are extensions of the complex. They usually explore hidden or subconscious feelings; subtle associations are made between product and situation.

Other classifications are made according to the themes or the attitudes and feelings they are meant to appeal to or mobilize (Dyer, 1982:92).

The current study tries to find out what contributes to the ability of the translators to reproduce ads that may have the same meaning and effect as that of the SL ones. From their thorough readings of literature of ads and observations in the field of translation, the researchers notice some well-established facts: first, ads mean what their makers/ consumers think they mean (cf. O'Barr, 1994:7); secondly, creators of ads do not usually think in minute detail about every single word or image that goes into it (cf. Dyer, 1982:7 and 13); thirdly, the meaning of an ad is not usually something there, statically inside an ad waiting to be revealed by a 'correct' interpretation (ibid:115). Building on these facts, the researchers set the following hypotheses:

1. Meaning is neither uniform nor shared by all interpreters. Rather, the meaning of an ad can vary somewhat from one interpreter to another.

2.   The audience will find it difficult to understand the ad's message because both communicator and receiver not necessarily share a common culture or common frame of reference.

3.   What an ad means depends on how it operates, how signs and their 'ideological' effect are organized internally (within the text) and externally (in relation to its production, circulation and consumption, and in relation to technological, economic, legal, and social relations) (cf. ibid).

   To investigate the above mentioned hypotheses, the researchers selected 3 ads (Get Closer to Nature with Animal and Planet Channel; Ramadan; and 100 million dinars Ball) made by Asia Cell Phone Company. The ads have been given to 20 fourth year students in the Department of Translation/ Mosul University to translate. The renderings have been commented on according to the negative/ positive/ zero effect that the translation might have on sales/ demand/ the strength of the company (Guidere 2005); formality/ informality; simplicity/ complexity (Shakir, 1995:63); and finally Geis (1982) maxims for analyzing and comprehending ads: strength, parsimony, truth, evidence, relevance and clarity.

2. Language, Ideology, and Culture:

   Stern (1988:4) states that the choice of words, imagistic and symbolic structure, grammatical style, and rhetorical structure offer a basis for inference about the firm, product, and consumer. According to Leech (cited in Shakir 1995:1), ads are characterized by simplicity of structure, shortness of sentences, unconventionality of style, and implicitness of cohesive connectivity. These features along with exaggeration, reliance on inferencing strategies, explicitness, recurrence of formal vocabulary items alien to the world and rhetoric of advertising, complex structure, etc. seem to be effective tools of persuading and inviting. The majority of sentences in Arabic sales ads are written in disjunctive language where apposition and paratactic sentences are a dominant textual feature. The main linguistic phenomena that are found in these ads are parataxis (non-linked

coordination) and ellipsis. The use of ellipsis with apposition indicates the cooperative attitude on the part of the receiver and indicates the receiver's tolerance of the exaggerated relation between advertised and attributes. This also has a cognitive advantage by reducing memory load. Consider the following examples which are indicative of the above mentioned disjunctive language of ads:

1 .كلارا الجودة العالية

(klaara 'ajjudatul-aaliya; Lit. Clara, the best quality)
This ad syntactically consists of a noun phrase and an apposition.

2 .ايمن للمرايا، المرايا المكفولة. لا تتأثر بالماء أو البخار

('aymanlilmaraaya. Almaraayal-makfuula. Latata'atharubilmaa'i 'awil-bukhaar; Lit. Aiman for mirrors, guaranteed mirrors, water and vapor resistant) (ibid: 65). This ad can be analyzed syntactically as a noun phrase and a prepositional phrase. The second sentence consists of a negative particle+ an implicit subject with a cataphoric reference + passive verb + prepositional phrase acting as an instrument.

Dyer (1982:139) believes that the language of ads is sometimes more important than the visual aspects. Copy writers are well known for playing with words and manipulating and distorting their everyday meanings; they break the rules of language for effect, use words out of context and even make up new ones. The use of the imperative mode is of course very common in advertising; 'Buy this', 'Try some today', 'Don't forget', etc. In America, advertisers turned their skill to inventing their own language, or 'word magic'. They use baby talk and hyphenate words too. For example:

3. Tight skirts→ stem-slim classics of lethal grace
4. Food products → yummy, crispy, crunchy
                       Jiffy-quick, sun-sweet(ibid:49).

Tanaka (1994:2) shows that puns are also used. Their advantage lies in their potential multiplicity of meanings. They are eye-catching and can thus sustain an audience's attention for a longer period of time.

5. *When it pours, it reigns- Michelin Tires.*
6. *Beans means Heinz- Heinz.*
7. *Don't Be Vague. Ask for Haig- Haig Scotch Whisky.*

Maynard and Taylor (1999:1) believe that advertising works within a cultural context, selecting, reinforcing the styles, roles and values of culture. In terms of social standards of style and beauty, the idealized images portrayed in advertising help shape a person's self-image, contributing to the way one's identity is defined in society. Similarly, Frith (1997:2) states that ads tell us what products signify and mean by marrying aspects of the product to aspects of the culture, viz. cultural roles and values that define our everyday life. In the same vein, Domzal and Kernan (1992:48) note that advertising is not a mere imparting of information, it gives us the meaning of products and this shows the intimate relationship between culture and consumption. They add that advertising claims only to reflect what already exists, not to construct systems of meaning or to create ideological premises on its own. Advertising considers that it has no essential role in establishing or maintaining a moral order that defines, describes and even prescribes the culture of its audience. Nor does adverting consider that it sets up a system of contrasts between the culture so defined and the culture of other peoples and places (ibid:157).

McCracken (1989:314) points out that advertising serves as an instrument of meaning transfer in a deceptively simple manner. The transfer process begins when the advertiser identifies the cultural meanings intended for the product (i.e., the type of gender, status, age, life style, time, and place meanings). In the language of current advertising practice, the advertiser decides what he or she wishes the product to say. Once this choice has been made, the advertiser surveys the culturally constituted world for the objects, persons, and contexts that already contain and give voice to these meanings. These elements enable the advertiser to bring the selected cultural meanings into the advertisement in visible concrete form (cited in Maynard and Taylor, 1999:41). The reflection of culture in ads can best be exemplified in Shomagh ads, like Bassam, which tend to use the images of falcons, horses, deserts and camels to express the originality, fineness, elegance, force and status of the product which adds a sense of power and confidence to the man who wears it.

Dyer (1982:2) believes that ads can be skillfully designed and produced, very attractive, entertaining and funny. Yet they have an ideological function, which is linked to their economic function, and a real message that lies behind their superficial gloss. Their main function is to introduce a wide range of consumer goods and they are involved in the manipulation of social values and attitudes and less concerned with the communication of essential information about goods and services. An example on the employment of ideology in ads is the dates sellers' quoting of Prophet Muhammad's hadith (saying) "He who eats seven Ajwa dates for breakfast will not be harmed by poison or magic throughout his day" (cited in Al-Bukhari). This will undoubtedly have an enormous impact on Muslim buyers specifically and others generally in their choice of date type.

3. Illustration in Ads:

Wernick (1991:128) states that symbols sometimes give so much more meanings than a set of words. Woodside (1996:1) also notes that advertisers use image ads to convey to potential consumers a mood or feeling that may motivate them to respond. Although image ads may create a flow of information, the primary focus is on design aesthetics, with an increasing use of a color format. Advertisers do not typically use direct-response ads to create product or service differentiation through imagery, nor do they normally use them to reflect consumer preferences by creating images for products or services that may satisfy consumer needs. Maynard and Taylor (1999:2) add that the more advertisers project images the reader has been taught to value, the more the reader will see himself/ herself in them.

Winfried (1994:2) argues that a picture message appears as a holistic configuration of graphic marks in the form of a drawing which bears some kind of resemblance to the things or thoughts to be communicated. Wernick (1982:189) adds that advertising is semiotically interdependent, even across product lines. Signs and conventions from which ads build their myriad product images are drawn from a common cultural pool, "the more pervasive advertising

has become, the more importance it has been accorded as a point of cultural reference in its own right" (ibid:93).

Building on what has been mentioned above, we conclude that the viewer connects the image in the ad or the celebrity to the advertised object and this is called 'match up or consistency' and buys the object accordingly (cf. Maynard and Taylor, 1999).Moreover, the brand imaging of mass produced consumer goods, as Wernick (1991:22) points out, links them symbolically to the whole world of social value: "To accept the selling message is to accept the values it presupposes".

Dyer (1982:13) believes that advertising, like language, is a system consisting of distinct signs. It is a system of differences and oppositions which are crucial in the transfer of meaning. She argues that the meaning of signs can only be assessed in relation to their structure and their structural relationships with other signs. A sign not only means in and for itself but also through its place in other signifying systems, for instance, the individual ad within advertising. The signified does not exist except as a function of a particular signifying system. Meanings are organized in 'chains' of significations, and signifieds can become signifiers for further chains of signification. However, the advertising image is crucially dependent on the actual techniques of production and reproduction and on the photographic or filmic techniques such as focus, editing (special electronic effects), movement, lighting, etc. (ibid: 106).

4. Models of translating ads:

Tanaka (1994:5) states that for communication to succeed, the audience must be involved in carrying out a task of processing, and that there is a gap between the message which is obtained by decoding and the message which the audience actually recovers. This gap, as Williamson (1983, cited in Tanaka 1994:5) argues, is filled by the audiences' knowledge, which, in turn, is governed by rules. "To fill in gaps, we must know what to fill in, to decipher and solve problems, we must know the rules of the game. Ads clearly produce knowledge…but

this knowledge is always produced from something already known that acts as a guarantee, in its anteriority, for the 'truth' in the ad itself".

Pateman (ibid:6) argues that semioticians take for granted 'important conditions of possibility of the routine accomplishment' which means not only the audience's linguistic knowledge, but also assumptions about the communicator's intention, the principles of conversation, activity type, and the point or purpose of particular forms of communication.

One of the marketing strategies used is matching the company image to the consumer's self-image, since one's self concept is thought to be an important determinant of product selection (Stern, 1988:11). Wernick (1991, 37 and 42) explains another strategy which is to valorize products symbolically and for this we need to employ intelligible symbols with ideological appeal. Therefore, symbolic ads must not only find effective pictorial and verbal devices by which to link the commodity with a significance, but also build up significance from elements of an understood cultural code. He points out that the point of imaging is to identify the product with what targeted consumers are known already to cherish or desire. The symbolization of products through advertising (and other means) simply delivers back to people the culture and values that are their own. These ideas, among many others, have yielded different modes of thinking which facilitate understanding ads to satisfy certain ends, including translation. Similarly, Dyer (1982:13) states that the advertiser employs language, images, ideas and values drawn from the culture, and assembles a message which is fed back into the culture.

4.1 Guidere's notions of effect

Guidere (2005:6-9) argues that the advertising message belongs to the confined world of advertising and the larger world of communication. Parameters external to the advertising message largely determine the translating practice and decisively modulate the message. These parameters include: (1) the economic dimension (parameter) where adaptations necessary to convey the ad from one language area to the other are made. These adaptations affect not only the strictly

linguistic dimension of communication; but also some other essential aspects which are often difficult to adapt, and therefore very expensive (such as graphics). The link between the translation of the message and its expected benefit raises the problem of "linguistic added value". If the success of international advertising depends on the conversion of the original message into the linguistic code of the foreign consumer, then the language has an intrinsic added value. (2) the cultural dimension (parameter) which can be either prescriptive and explicit (for instance, the legislature of the target country) or implicit and left to the judgment of the translator (like uses and customs). Two main components can be differentiated here: sociocultural and legal. The former is essentially about religion, traditions, ethnic attitudes, the spirit of community, and purchasing habits; the latter is essentially about products that cannot be advertised and legislation specific to commercial promotion. (3) The ideological dimension (parameter) which includes a specific approach to linguistic and cultural phenomena; it is an approach which characterizes the economic roles involved in the translation process. Two theories arise on this matter: the first is based on the belief that "the language belongs to those who speak it", and the second one on the premise that "the language belongs to a geography".

4.2 Dyer's textual analysis model

Dyer (1982) states that there is room in the interpretation of ads and other media messages for individual responses according to our personal perceptions and experiences. There is no law that says we must receive an ad's meaning in a uniform manner or in precisely the way intended by its producer. People can respond differently to different ads according to their language, imagery, and models of address (or terms in which ads identify and communicate). Therefore, analyzing the content of ads involves looking at both verbal and visual aspect of an advertising text, and regarding the pictures to be as, if not more, important than the written or the spoken material. Pictures are 'easier' to understand and have more impact than words, and they

generally offer greater opportunity for the communication of excitement, mood, and imagination. A picture is used to lead the eye to the written copy in magazine ads and in commercials; language is often used merely to reinforce a photograph or filmed sequence. However, the meaning of an image is not 'transparent' but like other aspects of ads, constructed and manipulated. One of the methods that Dyer (1982:93) proposes is the "iconographic analysis". In order to analyze the visual part of the advertisement we need to list the items present in a picture (e.g., products, settings, etc.) then move beyond this simple level to try to perceive links and relationships to other elements and other layers of the picture. Dyer (1982:97) states that in order to understand the meaning of ads featuring human subjects we need to delineate the principle non-verbal means by which people communicate and these can be divided into: appearance (age, gender, national and racial, hair, body, size, looks); Manner (expression, eye, contact, pose, clothes); and Activity (touch, body movement, positional communication).

One of the techniques that can be used for deconstructing the deeper social and cultural meaning of ads is a form of textual analysis that is based on literary and artistic methods of critique; Dyer lists three ways of approaching any text:

1) Read within the text: identifying the cultural codes that structure an author's work.
2) Retelling the story: elaboration of the story in the text.
3) Explode the text: reading against the text.

She also states that these three stages of reading an ad can be described as learning how to read the surface meaning, the advertiser's intended meaning, and finally, the cultural or ideological meaning which relies on cultural knowledge and background of the reader.

4.3 Panofsky's meaning-based model

Panofsky (1970, cited in Dyer 1982:94) suggests three levels of meaning in an image: (1) Primary or natural subject matter consisting of lights, color, shape and movement and the elementary understanding of representation. (2) Secondary or conventional subject matter which

relates to the wider culture. Here motifs are linked to themes and concepts. Certain motifs may be called images, and combinations of images may be called stories or allegories. (3) Intrinsic meaning or contents, which is discovered by 'ascertaining' those underlying principles which reveal the basic attitudes of a nation, a period, a class, a religious or philosophic persuasion. These levels stand for the denotative, connotative, and ideological dimensions of ads).

5. Data Analysis:

ST 1 Analysis:

كن أقرب إلى الطبيعة

If we consider the elements of this ad (represented in the form of icons, indices and symbols) as a unified whole, we come to the conclusion that this is intended to show how peaceful, stable and happy life Asiacell is trying to offer the people using its services. These meanings, however, are not exhaustive; a dozen of other meanings (and shades of meanings) can be inferred depending on one's conceptualization of the different elements of the ad. Therefore, this ad reveals a number of meaning exemplars that are strongly associated with it, i.e., the relationship between the two components of the unified signs: signifier and signified: distinctiveness, activity, dynamism, status, ecology, congruity, complementarity, and to a certain extent, a sense of escapism. The degree of explicitness or implicitness of these exemplars differ; however, overlap prevails!

      The ad portrays the company as dynamic in its essence; it offers its subscribers a lively multicolored face of nature. This natural environment embraces lovely animals indulged in different activities together with a human being. In other words, ecology is well invested to assure the quality of services offered by Asiacell. Moreover, the ad

hints a super status for the subscribers or new customers in that the nature and animals together with the company attend to the subscribers' needs. The ad also implies a sense of congruity and complementarity between man and animals; and between these and nature. Asiacell is the dynamic agent behind this congruity and complementarity. Finally, the ad depicts a sense of escapism, that man can be away of unpleasant realities of modern life by means of resorting to wild nature with its virgin resources through the company, Asiacell.

TT1 Analysis:

Certain inconsistencies at the lexical and structural levels have been detected in the students' performance such as insignificant additions and omissions. This is probably due to their lack of knowledge of the TL. Consequently, such inconsistencies affected the truth and the clarity maxims mostly. Using not-so-natural language in some of the students' translations (Trans-1,5,9,10,12,16,19) would definitely have a negative effect on sales. Ads should be written in natural and attractive language. Moreover, 90% of the translations (see appendix 1) were so literal (all translations except 1 and 6) and emotionless that they can hardly be considered ads and would ultimately have zero effect on sales. The imperative mood used in all renderings gives the sense of obligation and imposition. Moreover, such renderings do not help the consumers make the right choice by provoking reaction via persuading.

The shortness of the SL text and its simplicity could have been better reflected in the translations via formal or informal terms. The translators could have also made use of repetition which is a dominant feature of ads; however, none of the translators resorted to. Still the question is whether this ad might raise problems as how its meaning should be conveyed; whether explicitness or implicitness should be resorted to; what meaning exemplars should be highlighted? What interpretation (and consequently reproduction) of the ad is up to expectations of the recipient in the target language and culture?

The following proposed rendering could better reflect the consumer perceptions and expectations:

- Your ideal means to Nature's magic.
- Nature's magic close at hand.
- The whole beauty of nature is yours.
- Nature's Magic yours.
- With Asiacell Nature's magic irresistible.
- Let's share Nature's magic together.

All the above mentioned renderings create desires that are not fully experienced by the consumers before. Moreover, these suggested renderings, characterized by simplicity of structure, unconventionality of style and implicit cohesion, are more effective tools of persuading.

Since the translator's task is to reproduce the uniqueness of the ad in a way that makes the target audience perceive it as such, emphasis (and hence priority) should be given to an exemplar (or a set of exemplars) that has the most emotive power to create the meaning intended. The proposed translations, unlike the students' renderings, reflect most of the meaning exemplars mentioned in the ST analysis.

ST 2 Analysis:

مليون؟

A combination of signs constitute the content of the ad: an icon represented by a photograph showing a goalkeeper trying to catch a ball, an index representing a football shape object covered by Iraqi paper currency, and a symbol represented by a question:

مليون؟
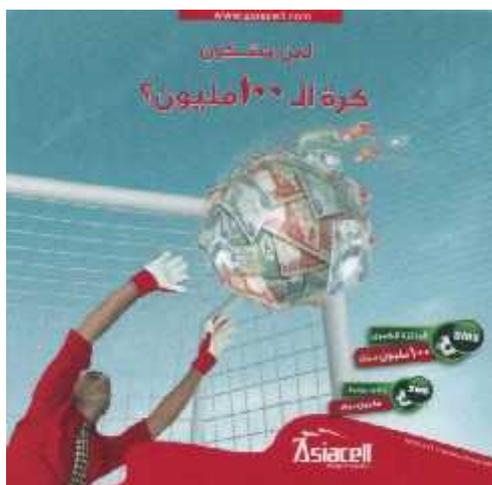
Each icon signifies or implies different meanings which, if related to each other by the interpreter, are intended to realize one goal. The combination of the meanings of signs constitute the structure of the

ad; therefore, these signs should be interpreted in the context of the whole structure of the ad. The goalkeeper with an elegant red shirt and a tie, for instance, does not denote a real goalkeeper in a football match but an employee or a businessman; however, the connotations or the implications of this sign are of more importance than its denotations. Similarly, the surface meaning of the ball covered with the Iraqi currency, some of which fly over, is meaningless unless related to its deep meaning associated with the World Championship.

The ad manipulates football (with all its force and impact on the people throughout the world). However one might expect cross-cultural differences as far as the intended meaning(s) of the ad is concerned and the way it is presented to the consumers.

This ad contains many meaning exemplars such as dynamism, action, modernism, challenge, enthusiasm, welfare, fun, success, and status.

Dynamism, action and fun are expressed by playing football (or more accurately 'money ball'!) Modernism is reflected with the fact that this ad was published during the 2012 World Cup in South Africa. Asiacell is telling its subscribers that it shares with them every new event. Challenge and enthusiasm are well shown by the image of the goalkeeper trying to catch the ball. It reflects the excitement that one feels when one is watching a match and how breathless one gets at these moments—Goal or not?!— did he score?! — did the goalkeeper catch it?!

The amount of money offered in the prize ball shows how huge and successful Asiacell is. It is offering its customers a chance to join it in its welfare by winning this ultimate prize. The image of the goalkeeper in a tie gives a hint of its success and status.

TT2 Analysis

Based on the translations of the 20 students, we find that most translations meet all the maxims (see appendix 2). This is because of the shortness of the ad and the simplicity of its words and structures. This simplicity is quite reflected in the translations as almost all the translators kept on the simple structure and the formal words (which can hardly be substituted by informal ones due to their simplicity).

Strength and parsimony are the least met since the translators gave themselves some right to add or omit either as a way of giving more attraction to the ad or as a result of lack of attention. Yet they all remain relevant to the ad.

The problem that can be identified in some translations is the use of the regular (sometimes erroneous as in Trans. 4, 10, 12, 18) structure of the English sentence and not taking into account that this is an ad! This, we can say, can affect the ad's effect on sales. Another problem is the translator's lack of knowledge of punctuation marks like writing 'one hundred million ball' (Trans.8) without putting hyphens which regularly might give the impression of having one million balls. Moreover, nearly all translators seem to have neglected the role of the image in driving away the ambiguity of the sentence, if any.

Therefore, in translating such an ad, the translator will have to make a choice of either keeping the implicitness of the symbol or translating it into an explicit form. Is he allowed to change (dinars) into (dollars) in order to reflect the same effect on the viewer? Or should he just keep it vague (100 million) and leave it to the viewer to wander what? Should he use the word (ball) in his translation so as to be faithful to the ad and reflect the image? Or should he drop it to keep the symbol short and depend on the viewer to get the whole picture?

The following proposed renderings could better conform to the whole image of the ad:

-You're about to get the 100 million (dollars).

-Learn how to win 100 million (dinars).

-Who will win the 100 million dollars (dinars)?

- The ball of the 100 million is yours.

- You're lucky enough to catch the 100 million.

- 100 million…for The Lucky

- 100 million…there for you!

- With us you'll get 100 million.

ST3 Analysis: **...**

If we look at the whole picture of this ad (in its symbols, icons, and indices), we find how Asiacell is trying to celebrate the spirituality of Ramadan by celebrating its new offer which is based on the sense of giving during this holy month.

This ad contains many meaning exemplars, some of which are: fulfillment, religiousness, kindness, giving, happiness, friendship, and spirituality.

The use of the lanterns and the faint image of the Islamic decorations clearly indicates that this is the Holy month of Ramadan. This embraces the viewer in a very spiritual and religious atmosphere. The sense of friendship and happiness is expressed by the image of the young men standing side by side smiling. The different digits on the lanterns reflect the sense of giving which relates directly to the kindness attached to the month of Ramadan and the fulfillment that one feels after granting something.

Using the holy month of Ramadan as a theme for the ad creates a cultural dilemma as its connotations are only readily captured by Muslim people. Not understanding the signs will affect the comprehension of the whole ad. Lack in this knowledge will make the viewer miss the spirituality that this ad is counting on, and miss the sense of kindness that this ad is built upon.

TT3 Analysis

Most of the translators were able to meet all the maxims. Yet this cannot be taken as a sign of a perfect translation as these almost literal translations limited the main function of the sentences. Looking at the "effect on sales" charts, we can see how 13 out of the 20 translations had either a zero or a negative effect! (see Appendix 3) This again is due to the fact that the translators did not take into

account that their aim is to attract people and not just to convey the message in the ad. Ads are characterized by implicitness of cohesive connectivity and this sometimes was not noted in the translations as we can see from the frequent use of the coordinator 'and'.

Most of the translators used simple formal language. One tried to explicate Ramadan as "the fasting month" (Trans.8), others neglected the word (Trans.8 and 20). This could work if the ad was directed to a totally different culture that has no idea about the Holy Month of Ramadan, and in such a case, the whole ad would seem pointless and meaningless since giving and generosity are very much related to this Holy month, and the image of the ad is quite reflective of Ramadan atmosphere.

Some translators' lack of linguistic knowledge affected the meaning of the ad like Trans.1 who produced a vague ad (give 'what' to yourself? Beside that he vanished the generous role of the company). Others used 'givingness' (Trans.8), 'alms-giving' (Trans.8), and 'giveness' (Trans.12)! Using 'lovers'(Trans.6, 7, 12, 20) might sound odd for the TL readers as it is different from 'loved ones'. The translators did not need to use repetition because of the shortness of the ad.

As we have noticed, the translators of this ad seem to have faced a huge task of compensating for the culture -specific elements, but they were unsuccessful. This is why they resorted to translating the ad literally, which sucks the emotive spirit out of it.
The following could better reflect the implications of the ad together with the image:
- Our generous offers inspired by the blessed Month of Ramadan.
- Enjoy a variety of offers during the Holy Month of Ramadan.
- Join the spirit of Ramadan with our offers.

6. Conclusions:

Translators read and interpret advertised texts in different ways; some of their renderings are total failure. Such difference and failure can be mainly attributed to some socio-cultural considerations. This conclusion conforms with what is usually stated by some scholars that

the advertised products fail cross-culturally if meaning is not culture transcendent, and the problematic socio-cultural restrictions are not taken into consideration: the impact of the business environment on the process of advertising translation, the criteria that should be applied in evaluating these translations and the value given to them, the amount of adaptation required in a translation task, etc.

Another problem in translating ads is related to the aim behind translating the ad itself. Since ads are intended to impress the reader by their individualistic language, the aim is not to achieve a one-to-one correspondence but to absorb the mood of the utterance and to attempt to recreate it in the TL. Therefore, rendering into the TL a message conveyed via text equivalent in content and function to that conveyed in the SL seems to derive not only from linguistic knowledge, but also from schematic or encyclopedic knowledge, especially when the ad is culturally based. Adequate rendering of some key lexical items and culture specific expressions are usually indicators of successful translations.

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Appendices

Appendix 1:   كن أقرب إلى الطبيعة

No.	strength	parsimony	truth	evidence	relevance	clarity
1	✓	✓	✓	✓	✓	✓
2	✓	✓	✓	✓	✓	✓
3	✓				✓	✓
4		✓	✓	✓	✓	✓
5						
6	✓	✓	✓	✓	✓	✓
7	✓	✓	✓	✓	✓	
8	✓					✓
9						
10	✓			✓		✓
11	✓	✓	✓	✓	✓	✓
12		✓	✓	✓	✓	
13		✓		✓	✓	✓
14		✓		✓	✓	✓
15	✓					✓

Geis Maxims — table header

No.						
16				✓		
17	✓	✓	✓	✓	✓	✓
18	✓	✓	✓	✓	✓	
19	✓	✓	✓	✓	✓	
20	✓	✓	✓	✓	✓	✓

Shakir's Features					Effect on Sales			
No.	Formal	Informal	Simple	Complex	No.	Zero	Positive	Negative
1	✓		✓		1		✓	
2	✓		✓		2		✓	
3	✓		✓		3		✓	
4			✓		4	✓		
5	✓		✓		5			✓
6	✓		✓		6		✓	
7	✓		✓		7			✓
8	✓		✓		8		✓	
9	✓		✓		9			✓
10	✓		✓		10	✓		
11	✓		✓		11	✓		
12	✓		✓		12			✓

13	✓		✓	
14	✓		✓	
15	✓		✓	
16	✓		✓	
17	✓		✓	
18	✓		✓	
19		✓	✓	
20	✓		✓	

13	✓		
14	✓		
15		✓	
16			✓
17		✓	
18			✓
19			✓
20		✓	

TT1 Renderings:

1. Be closer to the wild.
2. Be closer to nature!
3. Be the nearest to the nature.
4. Be close to the nature.
5. Be as near as to the nature.
6. Get closer to nature.
7. Be nearer to the nature.
8. Be nearest to nature.
9. Get closer to nature.
10. Be nearest to the nature.
11. Be closer to the nature.
12. Be more congruent with the nature.
13. Be near to the nature.
14. Be close to the nature.
15. Be the closest to nature!
16. Be near to nature.
17. Be closer to nature!
18. Be closer to the nature.
19. Be nearer to the nature.
20. Be closer to nature.

Appendix 2:   مليون؟

			Geis Maxims			
No.	strength	Parsimony	Truth	evidence	relevance	clarity
1	✓		✓	✓	✓	✓
2		✓	✓	✓	✓	✓
3	✓	✓	✓	✓	✓	✓
4	✓	✓	✓	✓	✓	
5			✓	✓	✓	✓
6					✓	✓
7	✓	✓		✓	✓	✓
8	✓			✓	✓	
9	✓	✓		✓	✓	
10					✓	✓
11	✓	✓	✓	✓	✓	✓
12						✓
13	✓	✓	✓	✓	✓	✓
14	✓	✓	✓	✓	✓	✓
15	✓	✓	✓	✓	✓	✓

No.						
16		✓	✓	✓	✓	
17	✓	✓	✓	✓	✓	✓
18	✓	✓	✓	✓	✓	✓
19	✓	✓	✓	✓	✓	✓
20	✓					✓

Shakir's Features					Effect on Sales			
No.	Formal	Informal	Simple	Complex	No.	Zero	Positive	Negative
1	✓		✓		1		✓	
2	✓		✓		2		✓	
3	✓		✓		3		✓	
4	✓		✓		4		✓	
5	✓		✓		5		✓	
6	✓		✓		6		✓	
7	✓		✓		7		✓	
8	✓		✓		8		✓	
9	✓		✓		9		✓	
10	✓		✓		10	✓		
11	✓		✓		11	✓		
12	✓		✓		12	✓		

13	✓			✓
14	✓		✓	
15	✓		✓	
16	✓		✓	
17	✓		✓	
18	✓		✓	
19	✓		✓	
20	✓		✓	

13	✓		
14	✓		
15		✓	
16	✓		
17		✓	
18		✓	
19		✓	
20		✓	

TT2 Renderings:

1. Who is going to win the 100 million prize
2. For whom the 100 million ball will be?
3. For whom the prize of 100 million will be?
4. Who will get the ball of 100 million?
5. To whom the 100 million will be?
6. Who will get the ball of 100 $?
7. To whom the ball of 100 million will be?
8. One hundred million ball, for whom will be taken?
9. The ball of hundred million to whom will be
10. How will get the ball (100 billion)
11. To whom will be the ball of one hundred million?
12. For whom the ball number 100 will be?
13. Which one will win the ball of 100 millions?
14. For whom will be the ball of 100 million?
15. Who will win the 100 million ball?
16. To whom the ball of 100 million
17. Who will win the 100 million ball?
18. Who will get the ball of 100 million?
19. To whom the ball of 100 million will be?
20. 1 Billion Dollars ball, for who?!

Appendix 3:   ...

Geis Maxims					
No.	strength	parsimony	Truth	evidence	relevance	clarity
1		✓	✓	✓	✓	✓
2	✓	✓	✓	✓	✓	✓
3						
4	✓	✓	✓	✓	✓	✓
5	✓	✓	✓	✓	✓	✓
6	✓	✓	✓	✓	✓	
7	✓	✓	✓	✓	✓	✓
8	✓	✓	✓	✓	✓	
9		✓	✓	✓	✓	✓
10	✓	✓	✓	✓	✓	✓
11	✓	✓	✓	✓	✓	✓
12	✓	✓	✓	✓	✓	
13	✓	✓	✓	✓	✓	✓
14	✓	✓	✓	✓	✓	✓
15	✓	✓	✓	✓	✓	✓

16	✓	✓	✓	✓	✓	✓
17	✓		✓	✓	✓	
18	✓	✓	✓	✓	✓	✓
19	✓	✓	✓	✓	✓	✓
20		✓	✓	✓	✓	✓

Shakir's Features				
No.	Formal	Informal	Simple	Complex
1	✓		✓	
2	✓		✓	
3	✓		✓	
4	✓		✓	
5	✓		✓	
6	✓		✓	
7	✓		✓	
8			✓	
9	✓		✓	
10	✓		✓	
11	✓		✓	
12		✓	✓	

Effect on Sales			
No.	Zero	Positive	Negative
1			✓
2	✓		
3			✓
4		✓	
5	✓		
6	✓		
7			✓
8	✓		
9		✓	
10	✓		
11	✓		
12			✓

13	✓		✓		13		✓	
14		✓	✓		14	✓		
15	✓		✓		15		✓	
16	✓		✓		16		✓	
17	✓		✓		17			✓
18	✓		✓		18		✓	
19		✓	✓		19		✓	
20	✓		✓		20	✓		

TT3 Renderings:

1. Give in Ramadan, for you and loved ones.
2. The act of givingness in your Ramadan…is for you and your beloved ones.
3. Calling in your Ramadan…for you and your darlings.
4. Ramadan is giving, for you and your friends.
5. The charity in your Ramadan… for you and whom you love.
6. Grand of Ramadan is for you and your lovers.
7. Gift in Ramadan for you and your friends.
8. Alm-giving in your fast month…for you and your lovers.
9. Gift in Ramazan…for you and your friends.
10. Give in Ramadan…for you and your friends.
11. Giving in Ramadan is for you and persons you love.
12. Giveness in Ramadan is for you and your lovers.
13. Giving in Ramadan for you and your friends.
14. Give in your Ramadan…to you and your love people.
15. Ramadhan's giving…For you and your friends.
16. Giving in Ramadan to you and your friends.
17. Ramadan is in charity…for you and your loving ones.
18. Giving in Ramadan, for you and for your friends.
19. Giving in Ramadan…to you and your company.
20. Giving for yourself and for your lovers.

مضامين الوسائل المفاهيمية المساعدة ودورها في فهم الاعلانات وترجمتها

أ.د. أنيس بهنام نعوم

السيدة نور هشام العطار ماجستير

قسم الترجمة كلية الفنون جامعة الموصل

يهدف البحث الى معالجة قدرة المترجم على اعادة انشاء اعلانات تعكس نفس المعنى والتأثير بلغة اخرى. ولتحقيق هذا الهدف يفترض الباحثان ان السبب في اختلاف معنى الاعلان من شخص لآخر قد يعزى لفروقات معرفية او ثقافية بين الاثنين، اذ ليس للإعلان بحد ذاته معنى "صحيحا" محدداً فتفسيره يعتمد على تركيبة الاشارات فيه وتأثيراتها الايدلوجية. كما تفترض هذه الدراسة ان الصور المستعملة في الاعلانات تضيف معنى كامناً لا يمكن للمتلقي غض الطرف عنه. وللتحقق من هذه الفرضيات اعطي عشرون طالباً ثلاثة اعلانات لشركة اسيا سيل للاتصالات لترجمتها؛ ومن ثم قام الباحثان بتحليل الترجمات وفقا لمباديء كايس ومفاهيم التأثير عند شاكر وغودير. وخلصت الدراسة الى ان نقل المترجمين للكلمات لا يعد كافياً بل على المترجم ان يأخذ الفروقات الثقافية في الحسبان وحقيقة انها اعلانات ذات قيمة تواصلية وليست مجرد رسائل يقوم المترجم بايصالها. وعليه كذلك ان يراعي الصور المرافقة ويحاول ما استطاع عكسها في ترجمته.