

Arabic Transcreation of English Online Apple's Smart Devices Advertisements 2021-2023

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Abstract

The localization of advertisements for smart devices into Arabic has gained significant traction in recent years. The translator needs to adapt the linguistic and extra-linguistic characteristics of advertising and promotional texts. Arabic transcreation renders slogans or brand taglines, and also has a persuasive purpose similar to the original advertisement and maintain the social and psychological impacts that drive target audiences' purchase behaviors. This paper examines the transfer of the persuasive elements of transcreation, such as wordplay, rhetorical devices, cultural relevance, commercial intent, and brand voice into Arabic. Moreover, it highlights non-verbal elements, such as colors, graphics, and images, which are vital and are meant to persuade the public to purchase a specific brand. In addition, this paper investigates whether the social and psychological impacts invoked by the advertisers to influence consumers' purchase behaviors are reflected in the transcreated advertisements. To answer the research questions, the paper adopts the concept of transcreation as discussed by a number of scholars (Pedersen (2014); Katan (2016); and Gaballo (2012)) and multimodal discourse analysis as proposed by Kress and Van Leeuwen (2006) to analyze examples of the Arabic and English versions of online advertisements. Examples are collected from Apple's official website. The researcher downloaded advertisements for smart devices between 2021 and 2023. Furthermore, a questionnaire is conducted to support the claims put forward. The results of the analysis and questionnaire indicate that the transcreated advertisements for Apple smart devices play a significant role in persuading Arab target audiences and influencing their purchase decisions.

Keywords: advertisements, transcreation, multimodal discourse analysis, persuasion, Apple, smartphones

الترجمة العربية الإبداعية لإعلانات أجهزة آبل الذكية باللغة الإنجليزية عبر الإنترنت من 2021 إلى 2023

المستخلص

تتضمن النصوص الإعلانية والتسويقية عناصر إقناع لغوية وغير لغوية تُلزم المترجمين بضرورة تقديم مكافئ ثقافي لهذه العناصر يناسب الدول العربية. ولهذا يمتد دور الترجمة الإبداعية العربية إلى نقل عناصر الإقناع، لتحقيق الإعلانات المترجمة هدف الإعلانات الأصلية نفسه، مع الحفاظ على التأثيرات الاجتماعية والنفسية التي توجه سلوكيات الشراء لدى الفئات المستهدفة. وتركز هذه الدراسة على تبيان مدى نجاح المترجمين في نقل عناصر الإقناع من خلال الترجمة الإبداعية، وتشمل هذه العناصر التلاعب بالكلمات والصور البلاغية والتأثير الثقافي. علاوة على ذلك، فإنها تُبرز العناصر غير اللغوية في الإعلانات، مثل الألوان ورسوم الجرافيك والصور التي تُسهم في إقناع الجمهور لشراء علامة تجارية بعينها. وتبحث الدراسة أيضًا مدى انعكاس التأثيرات الاجتماعية والنفسية التي يلجأ إليها المُعلنون لتوجيه سلوكيات الشراء لدى المستهلكين في الإعلانات المترجمة إبداعية. كما استندت هذه الدراسة إلى نظرية تحليل الخطاب متعدد الوسائط، التي قدمها كريس وفان لوفين في عام 2006، ومفهوم الترجمة الإبداعية الذي ناقشه عدد من الباحثين، مثل بيدرسين في عام 2014، وكاتان في عام 2016، وجابالو في عام 2012، من أجل دراسة أمثلة للإعلانات المنشورة عبر الإنترنت باللغتين الإنجليزية والعربية بهدف الإجابة عن أسئلة البحث. وتشمل هذه الأمثلة عينات مُجمعة من الموقع الرسمي للعلامة التجارية آبل. وقد اعتمدت الباحثة على إعلانات الأجهزة الذكية المنشورة من 2021 إلى 2023، بالإضافة إلى إجراء استبيان لدعم أهداف الفكرة المتعلقة بنقل عناصر الإقناع من الإعلانات الإنجليزية عند ترجمتها إلى العربية. كما أوضحت نتائج التحليل والاستبيان أن إعلانات الأجهزة الذكية المترجمة إبداعية تؤدي دورًا لا يمكن إغفاله في إقناع الفئات العربية المستهدفة وتؤثر في قرارات شرائهم.

الكلمات المفتاحية: الإعلانات، الترجمة الإبداعية، تحليل الخطاب متعدد الوسائط، الإقناع، آبل، الهواتف الذكية

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1. Introduction

Advertisements for smart devices are among the most effective ways to promote products and reflect their competitive features. Their aim is to attract and persuade the target audience. Companies that produce smart devices seek to utilize Arabic transcreation services to expand markets and present their brands in the Arab region. Although the transcreation approach is considered relatively new in translation studies, it has become particularly inviting for researchers in translation studies over the past decade. Pedersen states that transcreation goes beyond translation (2014, p. 62). He further highlights that transcreation also focuses on transferring persuasive characters and elements such as wordplay, culture-specific items, and the advertiser's intent.

2. Significance of the Research

Several studies conducted by scholars like Munday (2016), De Mooij (2004), and Pedersen (2014) address the issues of marketing material translation and the role of language professionals, including the challenges they face in conveying the intended meanings and messages of the advertisements. This paper, however, attempts to explore a novel aspect by examining the impact of translated and transcreated advertisements on Arab audiences. The paper analyzes both the textual and visual elements of the Arabic transcreated versions published on Apple's official website. Moreover, it investigates the extent to which transcreated advertisements reflect the persuasive elements and the social and psychological impacts that Apple potentially aims to achieve.

3. Objective of the Research

This paper aims to investigate the transcreation procedures employed in the Arabic localization of English advertisements for smart devices posted on Apple's official website between 2021 and 2023. It examines the ways in which transcreation procedures influence consumer

behavior socially and psychologically and transfer Apple's messages, while respecting cultural values or in a way that resonates with the target audience.

4. Study Questions

The analysis conducted in this paper attempts to answer the following questions:

1. What are the transcreation procedures employed for the localization of Apple's English advertisements?
2. What are the social and psychological elements invoked by the transcreated advertisements that influence the target audiences' purchase behaviors?
3. Do multimodal discourse analysis and transcreation techniques work together in investigating persuasion of Apple's commercials?
4. How does transcreation preserve the persuasive elements of advertisements?
5. How do translators resort to transcreation to overcome cultural or linguistic challenges encountered during the localization process?

5. Scope of the Research

This research paper analyzes the Arabic transcreation of online advertisements, focusing primarily on Apple's campaigns. The researcher downloaded samples of online advertisements by visiting Apple's official website from 2021 to 2023. The analysis covers both the texts and images of cited examples. The images are analyzed according to the multimodal discourse analysis introduced by Kress and Van Leeuwen (2006) focusing on aspects such as color symbolism, participants, and gaze direction. Texts are examined using the persuasive elements of transcreation as discussed by scholars such as Pedersen (2014), Benetello (2018), and Katan (2016), including wordplay, rhetorical devices and emotional appeals.

6. Review of the Literature

6.1 Transcreation

A source of debate among translation studies scholars and researchers is the distinction between transcreation and other creative methods, e.g. adaptation. In her paper "Transcreation as the creation of a new Original: a Norton™ case study", Claudia Benetello, discusses the diverse perspectives of scholars such as Gaballo (2012) and Katan (2015), as well as language service providers, about transcreation. To support her argument, she provides a compelling example of transcreating a Norton advertisement. This case study highlights that she has faced three challenges during her work related to cultural reference, tone of voice, and visual layout. Such challenges represent the demands of the

transcreation process. She concludes by explaining that transcreation involves the ability to manage the elements of language, visuals, and concision (2017, p. 246).

Pedersen's "Exploring the concept of transcreation – transcreation as 'more than translation'?" (2014) delves into the history of the transcreation concept, examines definitions provided by professionals at reputable localization agencies, and contrasts it with localization. This work attempts to identify key factors in the transcreation process and investigates the practical perspectives of transcreators. Pedersen aims to emphasize the distinction between transcreation and translation, arguing that the former represents the optimal approach for persuasive and communicative contexts. Then, he moves on to discuss the relationship between transcreation and marketing and advertising translation. Additionally, he underlines the significance of emotional branding in consumer behavior and its implications for translation strategies, suggesting a shift from focusing solely on the product to addressing the personal needs of the consumer.

6.2 Multimodal Discourse Analysis

Gunther Kress and Theo Van Leeuwen, in their landmark book, *Reading Images: The Grammar of Visual Design* (2006), present their multimodal analysis framework for analyzing visual communication and demonstrate the ways in which meaning is constructed and conveyed through visuals. Their analysis framework is inspired by the three metafunctions proposed by Halliday's model: ideational, interpersonal, and textual. They cover a wide range of examples, showcasing how visual grammar can be applied in diverse contexts. Color, framing, participants, lighting, and other elements within images can be analyzed and understood through Kress and Van Leeuwen's framework.

The work presented by Fang Guo and Xiaowen Feng, titled "A Multimodal Discourse Analysis of Advertisements - Based on Visual Grammar" (2017), explores the potency of semiotics or visuals in advertisements in fulfilling advertisers' intentions, emphasizing the importance of multimodal discourse analysis. They examine and analyze advertisements for the 2014 Brazil World Cup using the perspective of visual grammar proposed by Kress and Van Leeuwen (1996). Finally, they explicate the results, which are based on representational meaning, interactive meaning, and compositional meaning.

7. Theoretical Framework

7.1. Transcreation

The term transcreation is a blend of "translation" and "creation". Munday briefly explains that this term was originally coined by the

Indian translator and academic P. Lal (1964) when he employed it for his English translations of Sanskrit plays. Brazilian writer Haroldo de Campos and postcolonial theorist Eise Vieira (1999) later embraced the term (2016). P. Lal characterizes transcreation as a translation that prioritizes readability over strict faithfulness, whereas De Campos defines it as a transformative reinterpretation of established traditions (Pedersen, 2014, p. 58).

The necessity to translate creative content across various domains such as video subtitling, advertisements, social media posts, and websites has led to the use of transcreation. Among these, advertising stands as the most predominant domain employing transcreation for the purpose of selling globally. Benetello, a translation studies scholar, recognizes that advertising essentially involves applying modern rhetorical techniques to achieve the aim of persuasion, utilizing a combination of textual and visual elements (2017, p. 238). Persuasive elements such as wordplay, figures of speech, cultural relevance, and commercial intent are considered transcreation procedures. Such procedures achieve the advertisement goals and effects since they are concerned with preserving the original message, tone, and emotional resonance.

Despite the existence of various localization companies that offer transcreation services widely, there is no single agreed-on definition. Pedersen explores the varied definitions of transcreation gleaned from industry practitioners in marketing and advertising localization. One such definition is proposed by Branded Translations, a reputable language agency: "Transcreation is the creative adaptation of marketing, sales, and advertising copy in the target language. It involves changing both the words and meaning of the original copy while keeping the attitude and desired persuasive effect" (as cited in Pedersen, 2014, p. 59). Pedersen remarks on transcreation as a creative process that not only adapts words but also imbues them with persuasive intent. He also indicates the shared focus of advertising and transcreation in persuading the target audience, emphasizing the necessity for cultural adaptation and presenting the brand in a way suited to the target market.

To shed light on how the concept of transcreation is understood in research, Diaz-Millon and Olvera-Lobo used a text search tool called NVivo to collect all definitions proposed for transcreation across scientific literature. Their analysis revealed a lack of consistent scope for the term, with definitions varying across disciplines and often lacking a unified framework. In response, they formulated a comprehensive definition for transcreation:

Transcreation is a type of translation characterized by the intra-/interlingual adaptation or reinterpretation of a message intended to suit a target audience, while conveying the same message, style, tone, images, and emotions from the source language to the target language, paying special attention to the cultural characteristics of the target audience. This re-interpretation of the message may imply adaptations that move away from the original text to a greater or lesser extent to fit the original purpose, transmit the original message and overcome cultural barriers. For such reasons, it is present in persuasive and communicative contexts. (2017, p. 12)

This definition characterizes transcreation as a valuable tool due to its focus on cultural nuances and emotional responses, in addition to its ability to deliver persuasive and powerful communication. Hence, transcreation can assist international companies in crossing borders and languages.

Differences in cultures and ideologies present significant challenges for advertisers, leading them to seek the expertise of transcreators or transcreation service providers. Ignoring cultural variations or ideological values may result in offensive or ineffective advertising. De Mooij (2004) identifies five key dimensions for understanding cultural variations: power distance, individualism/collectivism, masculinity/femininity, uncertainty avoidance, and long-term orientation (p. 182). She also points out that needs, motives, and emotions are cultural aspects used in advertisements to influence the target audience's decisions, and they are expressed through language (p. 184). Translating 'Black Friday' as '*Al Jum'a al bydaa*' (الجمعة البيضاء) is an example of how transcreation can effectively adapt a concept to a certain culture. Choosing '*al bydaa*' avoids any potential negativity related to the English term "Black", while showing respect for the religious significance of Friday, a holy day in Islamic countries. The translation also demonstrates cultural sensitivity by acknowledging the different connotations of colors across languages. Overall, this transcreation strategy respects cultural and ideological values while maintaining the impact of the promotional event.

Upon analyzing and examining the definitions of transcreation proposed by practitioners, scholars, and language service providers, it becomes evident that transferring persuasive characters and retaining persuasive effect represent an integral component of the transcreation process. Today, creativity and innovation are key in the world of advertising. Hence, marketers frequently employ humor, storytelling, and

other techniques that engage the target audience and persuade them to buy the relevant products. According to Sandell (1977), the persuasion process encompasses four fundamental components: understanding, accepting, changing attitudes, and retaining the message (p. 73). Even though consumers believe that they are making a personal choice when they buy something, their decision is often influenced by the persuasive strategies used in advertising. The message and brand voice in any advertisement play a role in convincing consumers. If the transcreator fails to make the target text as convincing as the source, it may result in the failure of the marketing campaign or the product's sale in that market. Companies utilize transcreation in order to stimulate sales through making the content relevant to the local culture and consumer behavior. This means that the transcreated text should be adapted to meet the expectations of the target market. According to Torresi (2010), the structure of language can significantly impact how consumers perceive and remember information. Consumers tend to remember products presented in a positive way and are swayed by assertive language (p. 156). Therefore, the study of the transcreation process for marketing and advertising campaigns cannot overlook the intricacies of persuasion and consumer behavior.

7.2. Multimodal Discourse Analysis

Multimodal discourse analysis studies how language and other semiotic elements work together to convey meaning. This study relies on the analysis of visual images to complement verbal modes in persuading the target audience. To achieve this, it draws upon the model proposed by Kress and Van Leeuwen in their book *Reading Images: The Grammar of Visual Design* (2006). Kress and Van Leeuwen's framework builds upon Halliday's three proposed metafunctions: ideational, interpersonal, and textual. These metafunctions are not only limited to speech or writing but also extend to all semiotic modes. Then, they briefly review each one, explaining that the ideational aspect means that the semiotic mode must be able to show what things are and how they interact in the real world outside the text or image itself. The interpersonal aspect requires representing a particular social relationship between the producer, the viewer, and the object represented. The textual aspect mandates the capacity of any semiotic mode to form texts, combinations of signs that coherently relate both internally and externally within the context they were created for. (2006, pp. 41-43).

Kress and Van Leeuwen propose three metafunctions for multimodal discourse analysis: representational meaning, interactive meaning, and compositional meaning. The representational metafunction

is developed from the ideational metafunction and encompasses narrative processes and conceptual processes. Narrative processes, described as "vectorial patterns", illustrate actions performed by or for participants, contrasting with conceptual processes that depict participants in terms of their class, structure, or significance. They also distinguish between two types of participants: represented participants and interactive participants. The participants who establish the vector are called "actors", while those who receive it are called "goals" (2006, pp. 59-67). Conceptual processes, further categorized by the authors, comprise classificational (class), analytical (structure), or symbolical (meaning) processes. Classificational processes establish relationships between participants based on 'kind of' taxonomy, involving Subordinates and Superordinate participants. Analytical processes, on the other hand, delineate part-whole structures, involving a Carrier (the whole) and Possessive Attributes (the parts). Symbolic processes focus on a participant's meaning or identity, involving a Carrier participant and a symbolic Attribute participant representing the meaning or identity itself (2006, pp. 79-105).

The interactive metafunction stems from Halliday's interpersonal metafunction, and it contains three aspects as follows: contact, social distance, and attitudes. Contact means the way the participant gazes: it is either a demand or an offer. Social distance is the second aspect, and it is categorized into 'close personal distance', 'far personal distance', 'close social distance', 'far social distance', and 'public distance'. The third aspect is attitudes, which include subjectivity and objectivity. The subjective images express involvement and detachment based on the angle or point of view. The objective images include scientific and technical pictures, such as maps and diagrams angle (2006, p. 148). Modality is another aspect of the interactive metafunction. Kress and Van Leeuwen (2006) discuss modality markers, which are color saturation, color differentiation, color modulation, contextualization, representation, depth, illumination, and brightness.

The compositional metafunction, rooted in Halliday's textual metafunction, serves as the foundation for image composition. According to Kress and Van Leeuwen (2006), composition connects the representational and interactive meanings of an image through three interconnected systems: information value, salience, and framing. Information value pertains to the placement of participants and other objects within the image, considering the informational values associated with the different areas, such as left and right, top and bottom, center and margin. Salience refers to the factors used to attract the receiver's attention, such as positioning in the foreground or background, relative

size, colors, and sharpness. Framing is achieved by employing techniques to link or separate the elements within the image to denote whether they are intended to be together.

8. Methodology

This is a descriptive study that employs a qualitative method through applying transcreation techniques and multimodal discourse analysis strategies. Additionally, a quantitative method involving polling opinions is utilized to examine how advertisements for Apple's smart devices persuade the target audience and influence their purchase decisions on both social and psychological levels. The study is structured into four sections. First is the methodological and conceptual background, which introduces the guiding framework combining transcreation techniques and multimodal discourse analysis. The second part uses this framework to provide visual and textual analysis of screenshots of advertisements posted on Apple's official website, in addition to the analysis of a questionnaire conducted virtually using Google Forms. The purpose of this questionnaire is to poll the viewpoints of a sample of consumers, 123 respondents, concerning how advertisements influence (or not) their purchasing behaviors. The third part discusses the results of quantitative and qualitative analyses. The fourth part provides a conclusion that summarizes the main ideas of the study and explores areas for future research.

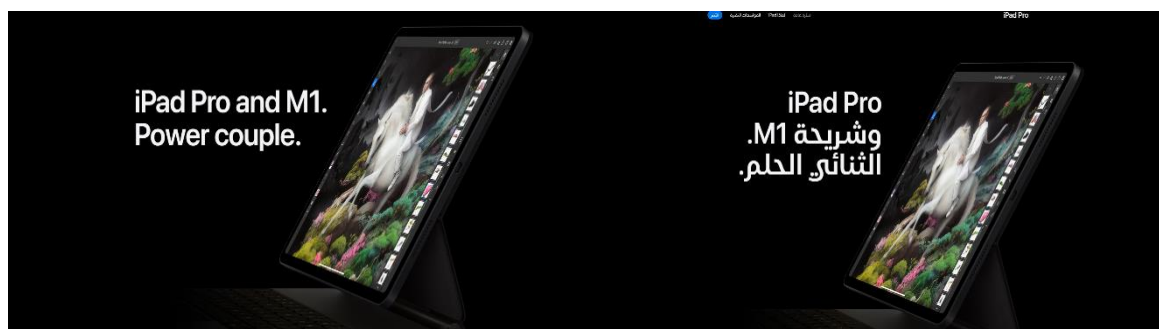
This study uses a framework that integrates the transcreation procedures of persuasion, such as wordplay, culture-specific items, branding voice, and multimodal discourse analysis. As previously discussed, transcreation is a recent approach of study. It is mostly adopted by localization companies that primarily serve the advertising and marketing industries. Localization service providers and scholars present diverse interpretations of transcreation, drawing on their knowledge and experience. Pedersen, Katan, Gaballo, and others examine, analyze, and provide examples about specific aspects of transcreation, such as techniques of wordplay, cultural and local relevance, and persuasive elements used to direct consumers to purchase. Multimodal discourse analysis, as proposed by Kress and Van Leeuwen (2001 and 2006), provides further depth for inspecting the communicative elements within advertisements, such as images, texts, and colors, which are coordinated to promote and present the products and, by extension, influence consumer behavior.

9. Data Analysis

This section comprises an analysis of Apple's advertisements using insights from the discussion of the transcreation concept introduced by

Pedersen (2014), Gaballo (2012), Benetello (2018), alongside multimodal theory proposed by Kress and Van Leeuwen (2006). The advertisements are downloaded from Apple's official website to ensure diversity and demonstrate various promotional activities spanning from 2021 to 2023. Given the ephemeral nature of advertisements and online content, the researcher downloaded the data for analysis. Therefore, the analysis is based on the collected data, regardless of current availability or accessibility on the website.

Example 1:



This advertisement was published on Apple's official website in the UAE and downloaded in October 2021. The advertisement promotes the iPad Pro (9th generation) with a smart keyboard.

Textual Analysis:

The collocational combination "Power Couple" appears 198 times in various contexts within the Corpus of Contemporary American English. Most of these contexts use the idiom to refer to two influential people who are married or in a romantic relationship. Despite the idiomatic nature of the expression, its connotation is easily comprehensible to readers. The advertiser expertly employs a "double entendre" here, where the primary meaning, as defined by the Cambridge online dictionary, denotes "two people who are married to each other, or in a relationship with each other, and both have extremely successful careers, especially in politics or entertainment". The intended meaning, however, conveys the advertiser's message, which focuses on the combination of the solid and fast iPad with the new innovative M1 chip that will give users a great and memorable experience. The Arabic transcreation uses '*Al thona'y al ħelm*' (the dream duo), which echoes this concept. Searching this collocation on the WebCorp Live website yielded 48 hits out of an estimated 1660 in different contexts. Most instances refer to '*Al thon'y al ħelm*' as a pair whose elements complement one another, whether two people or a couple of items, to achieve success.

The advertiser plays on words by juxtaposing the iPad Pro and M1 chip together as a power couple to underline how powerful and robust the new release of the iPad Pro is. The original motto highlights the power relations that are valued by Western culture. The transcreated motto '*Al thona'y al helm*' evokes an emotional connection. In Arab culture, '*al helm*' can be used when someone imagines reaching a hard target, wants to own something unattainable, or thinks of farfetched things. While '*Al thona'y*' refers to a pair, whether people or objects, working together to achieve the same goal, in this case, '*Al thona'y*' refers to the iPad Pro and the M1 chip. They both work together to deliver the optimal user experience. The Arab culture reveres human bonds; in contrast, Western culture may be more materialistic in a way that values power relations more than human relations. The comparison between the original and transcreated versions emphasizes that each motto is tailored to meet the needs and expectations of the target audience.

In the advertising world, it is very common for the advertiser to use the techniques of wordplay for amusement. In this example, "power couple" is employed to personalize the iPad Pro and M1 Chip, and the Arabic transcreated version '*Al thona'y al helm*' succeeds in using the same technique. The Arabic translation keeps the advertiser's intent and provides a common phrase in Middle Eastern culture. Furthermore, '*Al thona'y al helm*' persuades the target audience as it implies that the iPad Pro and M1 chip together provide an incomparable experience.

Visual Analysis:

The English and Arabic versions use identical visuals, as the advertiser maintains consistency in the visuals and graphics of the product. It is noticed that the visuals are neutral and culturally appropriate for Middle Eastern audiences. The visual showcases the iPad Pro in a position similar to the computer, emphasizing the screen and part of the keyboard. This position aims to prompt users to consider using this iPad as a mobile computer or as a substitute for their conventional computers.

Representational Meaning

According to the narrative process, the main participant in this advertisement is the iPad Pro, serving as the central theme. The graphic shown on the iPad Pro's screen features two additional participants: the white horse and the man riding it. These additional participants could be perceived as subordinate participants, whereas the iPad Pro assumes the role of the superordinate participant. This graphic representation aims to imply features of the device's screen, including its size and its high resolution. Furthermore, the analytical process indicates that the promoted device is the whole (carrier), encompassing other elements such

as the holder, keyboard, and display, which function as its parts (possessive attributes).

The symbolic meaning behind the picture signifies the attainment of power, control, and a prestigious social status. Furthermore, the man on horseback symbolizes strength and stamina, qualities aligned with the attributes of the iPad Pro. The Possessive Attributes lay emphasis on the ability to transfer this tablet into a desktop computer. The young man wearing a white suit on a white horse, with flowers and a colorful natural scene in the background, according to our Arab culture, may evoke notions of a prince charming. This imagery suits well the translator's language choices, evident in the term "the dream duo".

Interactional Meaning

In this advertisement, the main participant does not have eyes, so eye contact is absent, and viewers may perceive it as an offer image. This offer image is designed to be informative and introduce customers to the M1 chip, showcasing this iPad with advanced technology. From the perspective of social distance, the iPad Pro and the two phrases are captured in a medium long shot, featuring the full iPad Pro with details such as the holder and part of the keyboard. This shot indicates a general social distance, providing viewers with the necessary information about the product and giving a sense of objectivity, allowing them to make their own purchase decision. The iPad Pro is shown from a side angle, creating an oblique vertical view that instills a sense of thoughtfulness. Two environments can be distinguished: the main one dominates two intense colors, black and white, while the other is full of a variety of colors. Since the main theme focuses on introducing the iPad Pro, the colors of the main environment hold the most meaningful and effective. Black is the color of the device and the background, and it symbolizes power and elegance. According to the "Designhill" website, "Black evokes strong emotions in people. Professional graphic designers use black to evoke such emotions so that target customers notice the brand and become loyal to it". The text is written in white to attract the viewer's attention against the black background.

For contextualization and representation of this image, there are the represented participant: iPad Pro, the tagline, as well as the painting displayed on the screen. They are arranged in a manner reflects the advertiser's message without any confusion. In terms of colors, the image has fully saturated colors due to the intensity of black and white, conveying a sense of emphasis in the message. In addition, the light is

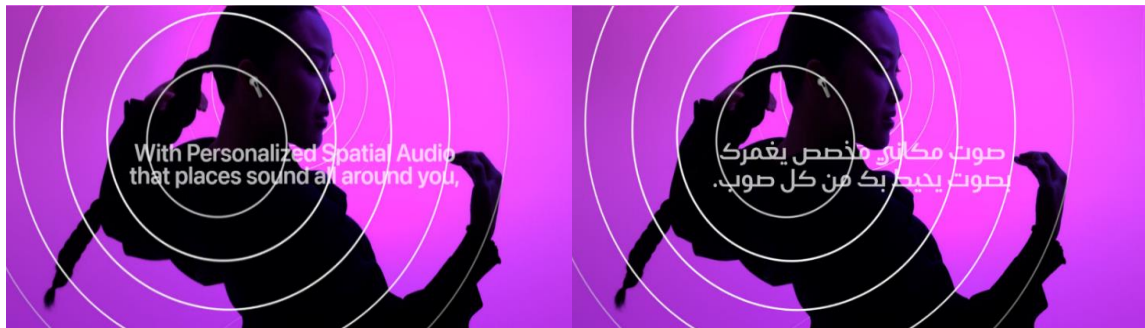
emitted from the tablet itself to grab the attention and position it as the prominent element in this advertisement.

Compositional Meaning

The promoted product is positioned on the right side of the image, signifying that this release of the iPad Pro is new and not yet familiar, inviting the viewers for contemplation. The tagline is on the left side, introducing key information that may not be seen obvious in the image. The phrases are written in bold and large font to lay emphasis on the outstanding performance of this new release of the iPad series. The designer opted for a black background to enhance the product's prominence and luxury.

The iPad Pro occupies a significant portion of the image because it is the main participant. The text is large and positioned close to the advertised product to attract consumers and shed light upon the advertiser's message. Regarding the image's framing system, we can observe that all elements are orchestrated to convey the advertiser's message. The new iPad is developed to fulfill and meet the needs of consumers. The visual elements are arranged in a simplified manner to construct meaning and influence the thoughts and feelings of target audiences.

Example 2:



This advertisement was published on Apple's official website in Egypt and was downloaded by the researcher in October 2022. The advertisement promotes AirPods (3rd generation), wireless earphones that require connection to a primary device, such as a smartphone or tablet, as they cannot function independently, despite their capability to pair with such devices.

Textual Analysis:

The tagline, "With Personalized Spatial Audio that places sound all around you" focuses on a distinctive feature that sets these AirPods apart from their counterparts. The feature "Personalized Spatial Audio" can be set up, as detailed on the Apple Support website, through the TrueDepth camera on an iPhone to create a personal profile for Spatial Audio

delivering a customized listening experience that suits each user (n.d., para. 1). The phrase “Places sound all around you” paints an imaginary world where the user is surrounded by sound. It articulates the potency of the “Spatial Audio” feature, transporting users to a realm where they control their auditory environment. Its literal connotation is hearing only sounds from an iPhone or tablet, potentially isolating the user from their surroundings. Figuratively, the phrase conveys the idea of feeling overwhelmed by a world of sound, evoking a sense of uniqueness and personal connection. “Personalized Spatial Audio that places sound all around you” employs personification, a form of metaphor. This representation personifies the “Personalized Spatial Audio” feature, attributing it with the active ability to build an exceptional auditory environment that encircles the user.

The Arabic rendition translates the feature “Personalized Spatial Audio” to “صوت مكاني مخصص”, which back-translates to “customized spatial sound”. According to the Sketch Engine Corpora, ‘*Al swt al mkany*’ (الصوت المكاني) is an approved technical term in Arabic, with one of the results aligning “Spatial Audio” with the Arabic term. The transcreator in the second part of the Arabic tagline “يغمرك بصوت يحيط بك” “من كل صوب”, which back-translates to “it immerses you in a sound that surrounds you from every direction”, tries to convey the same imaginative world as depicted in the source. The use of the verb ‘*yaghmork*’ (يغمرك), meaning “immerse” or “overwhelm” in English, literally captures the intended feeling. This verb, according to Almaany dictionary, signifies experiencing intense feelings or emotions. The Arabic transcreation plays on emotions compared to the English source which is typical to Arabic culture and potentially resonating more effectively with Arab customers. Moreover, the Arabic tagline retains the figurative essence present in the English version. Figuratively, “it immerses you in a sound that surrounds you from every direction” is categorized as a simile, since it compares the sensation of being surrounded by sound to the experience of being immersed in something; akin to diving in the sea, where water is around you from all sides.

The TechRaddar website explains the functionality of the “Personalized Spatial Audio” feature and highlights that the iPhone’s 3D sensor can adjust audio to suit the contours of the user’s ears. This personalized audio concept aims to eliminate imperfections caused by reflections and other interferences (2022, paras. 1-3). According to the Apple Support website, this new feature provides users with a theater-like sound experience, creating a sensation of sound emanating from all directions. Hence, the English tagline accurately depicts the surrounding

sound experienced by the user, and the Arabic transcreation succeeds in transferring this message strikingly effective.

Visual Analysis:

The image features a young lady dancing while inserting an Airpod into her ear, surrounded by large white circles enveloping her. Both the English and Arabic advertisements employ the same visual without changes.

Representational Meaning

There is only one female model in the image, and she is the represented participant. She is depicted wearing an AirPods while dancing. The participant's gaze seems directed toward something unseen by the viewer, and the eyeline serves as the vector in this visual. Her dance movements with the AirPods show her deep connection to the world of music and convey a sense of joy, energy, and self-expression. Additionally, the advertisement aims to portray a sense of style and staying updated with the latest trends. The eye-line emanating from the model towards an unknown object implies that this process is reactional too, suggesting the participant's role as a reactor. The visual can be classified as a non-transactional reactional process due to the absence of a phenomenon. The viewer, possibly seen as the phenomenon, interacts with the model. This interaction likely stems from a desire to own this product to be tech-savvy, energetic, and self-expressive.

This advertisement conveys a message centered around the brand-new feature of personalized spatial audio and self-expression. The symbolic analysis explores this message. The female model acts as the carrier, while the AirPods, dance movements, and white circles surrounding her serve as possessive attributes. The symbolic attributive process is concerned with what the participant symbolizes. The participant reveals the meanings and associations evoked by the visual. The female model embodies several ideas, such as the seamless integration of new technology, represented by Apple AirPods, into one's lifestyle. Her dance movements represent a form of self-expression and individuality that is suggested by the feature "personalize spatial audio". The white circles surrounding the participant depict the world of music created by this new feature of AirPods. These circles visually illustrate the sound waves that isolate the model from her immediate environment and strengthen the sense of comfort in her own company.

Interactional Meaning

The participant's gaze does not engage the viewer but rather fixates on an unknown point within the image. The advertisement can be characterized as an offer image because the participant embodies the

ideas of self-expression and the advantage of the new personalized spatial audio feature, intended for perception by the viewer. The visibility of the female model's head and shoulders signifies a close personal distance. In this context, the close personal distance suggests intimacy, implying that the participant shares the experience of joy and movement with the viewer. This proximity also hints at the role of technology in modern life, highlighting its potential to isolate us from the real world. The feelings and emotions emphasize the subjective experience of the female model, an experience the viewer can live by owning this product. Regarding the horizontal dimension, the participant is depicted from the side at an oblique angle, suggesting detachment and further accentuating the idea of being in one's own company, thanks to the new feature of personalized spatial audio.

There is a combination of fuchsia and purple colors in the background; the large circles surrounding the model are white; the model wears black; and the AirPods is white. According to INTI Audiovisual website, fuchsia elicits certain emotions like youth, modernity, and creativity, fostering an engaging customer experience. In the field of advertising and marketing, fuchsia is the best color that can create a particular mood or evoke a specific emotional response from target audiences (n.d., para. 7). Purple, another visible color in the background, is widely associated with industries catering to females, such as health, beauty, and technology (Peate, n.d., para. 12). Purple symbolizes the promotion of the mind and emotions, contributing to mental balance and stability (Miss Details, n.d., para. 3). The combination of fuchsia and purple in an advertisement for new technology captivates the attention of consumers and enhances their desire to explore this high-end product. Moreover, this color combination resonates well with the female model, reflecting the advertiser's respect for the female audience. The choice of white for the circles and the AirPods ensures visibility; hence, the main message of how the sound surrounds the user by mean of the AirPods' new feature is clear and direct.

This advertisement exhibits high modality in terms of contextualization and representation, portraying numerous details, such as the white circles in the foreground and background, the dance movement of the model, and the AirPods. In terms of color saturation and modulation, the combination of fuchsia and purple appears vivid, conveying the joyful feelings associated with the key feature of AirPods. Illumination is focused on the AirPods and the circles, symbolizing sounds, while keeping low light on the female model to intensify the main message of the advertisement and avoid distraction.

Compositional Meaning

The tagline in both the English and Arabic versions occupies a central position, ensuring the advertiser's key message about the new feature of AirPods takes center stage, emphasizing its significance. This central positioning makes the tagline memorable, rhyming, playful, and influences the consumer purchase behavior. The central placement creates a sense of balance and stability, and these positive feelings are associated with the product and enhance the perception of its quality and desirability. Furthermore, the AirPod is positioned above the text, also at the image's center. Despite the numerous details around the product, the model appears in darker colors, so the AirPod stands out clearly to the viewer. The visual comprises several salient elements that captivate the attention of the target audiences, including vibrant colors, dance movements, prominent white circles, and the tagline. The lively colors evoke a sense of uniqueness and excitement, aligning perfectly with the key message of immersing oneself in the realm of sound. The dancing movements embody the joy and happiness the target audience can experience with the new AirPods feature. The prominent white circles and the tagline convey the ability of this innovative technology to block out external noise, delivering an uninterrupted and personalized listening experience. The lines formed by these white circles articulate the essence of "places sound all around you", complementing the key message of this advertisement.

Example 3:



This advertisement was published on Apple's official website in UAE and was downloaded by the researcher in November 2023. It promotes the iPhone 15 Pro, the latest release of smartphone series.

Textual Analysis:

The tagline in the advertisement is not a complete sentence but instead a compilation of descriptors. Although the tagline is brief and concise, it effectively grabs attention by presenting powerful attributes that distinguish the product. The name "iPhone 15 Pro" is followed by a

concise description highlighting its features “Titanium. So strong. So light. So Pro.”. Titanium is a metal known for its silvery-white color and is characterized by its strength, light weight, and resistance to corrosion (Xometry, 2023, para. 1). Apple announced that the iPhone 15 Pro is manufactured with aerospace-grade titanium to produce the lightest models ever (Apple Newsroom, 2023, para. 2). The advertiser starts the tagline with a reference to this metal, underlining Apple’s commitment to premium materials and positioning the iPhone 15 Pro as a high-end smartphone. The function of “So” is enhancing the degree or intensity of adjectives or adverbs (Cambridge dictionary, n.d.). Intensifier is a powerful tool adds depth and emphasis. The repetition of “so” preceding the characteristics in “So strong. So light. So Pro.” underscores the exceptional quality of the iPhone 15 Pro. “So strong” denotes durability and quality in both its external body, crafted from Titanium, and its internal components such as the chip and camera. “So light” in this context points out the lightweight nature to dispel the misconception that may arise if the target audience thinks that Titanium is a heavy metal. “So Pro” is a kind of playing with words to create a rhetorical effect. It is a pun, utilizing “Pro” from the phone’s name, “iPhone 15 Pro”, to denote the advanced features and professional capabilities integral to this model. Thus, “Pro” demonstrates the phone’s professional-grade attributes.

In the Arabic version, the smartphone’s name remains in English without transliteration. The Arabic transcreation is "تيتانيوم. كله قوة. كله خفة. كله احتراف." which back-translates to “Titanium. It’s all strength. It’s all lightness. It’s all professionalism”, maintaining the same sequence as the English version. It is noticed that the word “so” is translated as “*koloh*” (كله) in all occurrences. The word “kolh” is used widely in colloquial Arabic, meaning it is full of something, and while its classic Arabic form includes different diacritics (كلّه), the colloquial version resonates more in everyday Arabic conversations. The transcreator opts for a colloquial version intentionally to make the advertisement more relatable and engaging. This choice targets diverse audiences, including those with varying educational backgrounds and younger demographics focused on new smartphones. Moreover, the transcreator depends on the technique of repeating “kolh” in Arabic as the equivalent of “so” in English to create a rhyming effect for capturing the target audience’s attention, adding emphasis to the advertisement message, making it more persuasive and memorable, and creating a sense of playfulness and fun. Effective advertising hinges on attention and memory, much like the significance of rhythm and melody in pop songs. To bridge the gap between attention-grabbing advertising and consumer action, such as purchasing decisions,

advertising must leverage the power of memory (Young, 2022, para. 1). “*Kolh khefeh*” (كله خفة) mirrors “so light” in Arabic. In this context, “khefh” refers to the lightweight in colloquial Arabic, fostering a natural, barrier-breaking, casual, and friendly tone, especially appealing to young adults. “Khefh” is also used in other contexts, to denote intelligence and humour, possibly alluding to the user-friendly interface of the phone, thus adding to the meaning in Arabic. “*Kolh eḥteraf*” (كله احتراف) is the Arabic translation of “so Pro”, but it lacks the wordplay found in the English version. “Aḥteraf” is the direct meaning of “professional” only and does not reflect the play with words. Despite maintaining the technique of rhyming, the Arabic transcreation does not entirely convey the pun from English. It tends to use colloquial Arabic to compensate for wordplay, aiming to deliver an impactful and memorable message akin to the English advertisement.

Visual Analysis:

This image is so simple and includes little details. It spotlights the polished surface and lens arrangement of the new iPhone's triple camera system.

Representational Meaning

Although this image lacks interaction or activity and does not incorporate vectors, the iPhone 15 Pro takes center stage as the primary theme and the main participant. The visual components include the iPhone 15 Pro itself, the three cameras, and its robust enclosure. This release of the iPhone embodies a conceptual representation within its structure. The “iPhone 15 Pro”, in general, serves as the carrier, while its parts, including the three rear cameras and the Titanium enclosure, serve as the possessive attributes. The advertisement effectively demonstrates these physical or visible components, emphasizing the new iPhone's strength and power. The possessive attributes serve as symbols of the premium design, powerful features, and durability inherent in the iPhone 15 Pro. The simplicity of this visual presentation appeals to the target audience looking for a sleek high-end smartphone with exceptional camera capabilities, potentially persuading them to consider this offering.

Interactional Meaning

The main participant in this image is the smartphone, rather than an object with eyes. Viewers may perceive the represented participant as lying down and not facing them, displaying one of its essential features on the back, the cameras, suggesting it as an offer image. This image offers contemplation of the iPhone 15 Pro and provides information about its special enclosure, which is crafted from Titanium. The distance between the smartphone and the viewer is intimate because of the close-

up shot, creating an impression that the viewer is exploring the enclosure material, Titanium, and acquainting themselves with the new, durable, and sophisticated iPhone. The promoted product, iPhone 15 Pro, is shown from the side at an oblique horizontal angle. Consequently, the target audience is detached from the represented participant and its world. This oblique angle, however, incites curiosity in viewers, encouraging them to explore the new enclosure and fostering a sense of suspense in discovering how it can be both strong and light at the same time.

This image presents a high modality, which means it is persuasive and credible to the target audience. The background is deliberately black and devoid of details, aiming to eliminate distractions. This means that the new product with the plain white text above it grabs all the viewer's attention and makes the product irresistible. For colors, the advertisement utilizes a palette of black, white, and natural titanium. The inclusion of natural titanium's color and its brightness serves to emphasize the realism of this image, aiding the target audience in envisioning the experience of owning the new iPhone. High-resolution imagery, coupled with this color scheme and straightforward language, achieves the purpose of the advertisement, convincingly introducing the target audience to the new product.

Compositional Meaning

The new iPhone is located centrally within the visual, with text placed above it, yet the iPhone is larger and more prominent. The viewer's attention is naturally drawn more to the larger iPhone, considering its significance to the overall advertisement message. As a matter of fact, the text and the iPhone's image complement each other, particularly in introducing the novel feature of the Titanium enclosure. The target audience needs to understand why Titanium is a premium feature and see its implementation in this new iPhone. It is worth mentioning that novelty holds considerable weight in persuading target audiences and influencing their purchase decisions. Novelty is another valuable basis for persuasion in advertisements. Advertisements that emphasize the newness of a product can be persuasive, as people have a natural affinity for newness. We are inherently curious and seek new experiences to avoid boredom. Even when we are searching for something rare or exotic, the underlying desire is often for something new. Consumers may fantasize about what a new product might be like (O'Shaughnessy & O'Shaughnessy, 2004, p. 66). Using a black background plays a role in emphasizing the iPhone 15 Pro and the tagline, aiding memorability for the viewer. Additionally, the lighting techniques applied render the iPhone more realistic and effectively focus on the

Titanium enclosure. Colors and lighting add to the innovative features of the iPhone 15 Pro. The framing of this visual is executed by placing the new iPhone at the center, spotting the light on the enclosure, and accompanying it with the simple tagline at the top center in order to guide the target audience's attention to the strength and light weight of the iPhone 15 Pro.

8. The Questionnaire

8.1. Objectives:

Saldanha and O'Brien indicate that "[Q]uestionnaires have been used to some extent in research on translation, most notably to research topics on the translation profession, technologies, or to survey translation student opinions about teaching and learning" (2014, p. 151). This study uses the questionnaire for collecting data and testing the extent to which Arabic transcreation renders the persuasive appeals of the original advertisements and whether the language plays a vital role or not. Transcreators need to understand the target audience, like advertisers, in order to provide persuasive advertisements. The questionnaire is a tool that supports the main idea of the study, which argues that advertisements persuade the target audience through language and visuals and influence their purchase behaviors. The answers of respondents explore other persuasive advertising elements to complement the textual and visual analysis, in addition to showing whether the transcreation process achieves the goals of advertisements for smartphones, tablets, and smartwatches. This questionnaire targets young adults, as they are the smart device users, are interested in keeping up to date with the new releases, and are curious about the technological features, and comparing them. According to a report issued by the PEW Research Center, "... younger people are much more digitally connected than older generations...those under 35 are more likely to own smartphones, to use the internet and to use social media than those ages 50 and older". The questionnaire is hosted online via the Google Form tool, facilitating broader access by respondents. Questions are closed-ended to encourage the respondents to take the questionnaire, to ensure accurate and clear responses, and to avoid the issue of non-completion. The questions are translated into Arabic to accommodate respondents who may not be proficient in English. The questionnaire was active for over six months and was shared with work colleagues, friends, and family members via WhatsApp, resulting in 123 completed forms. The questions are about smart devices' advertisements.

8.2. Analysis of the Results:

The following section is discussing the questionnaire's results collected. As previously mentioned, this survey is not meant to be a full-fledged field quantitative study but will be more of an indicative supporting tool for the researcher's analysis of the advertisements under study.

The survey questions investigate how consumers perceive Arabic transcreation and its significance for corporations manufacturing smartphones, tablets, smartwatches, and their accessories. The participants reject the outputs of machine translation, highlighting how Arabic advertisements assist advertisers in bridging the gap between themselves and consumers, consequently facilitating market expansion. Other questions delve into social and psychological factors that could be considered by the people who design advertisements for the purpose of persuasion. These questions target Arab consumers, representing the target audience, and assess whether transcreated advertisements sustain the same persuasive impact in Arab countries. The target audience, like viewers of the original advertisements, is influenced by similar social factors encompassing family, reference groups, roles, and status. The questions that are related to the psychological factors ask about motivation, perception, learning, beliefs, and attitudes.

The statistics reveal that most of the target audience opts for the Arabic advertisement to acquaint themselves with the product, despite their ability to comprehend English. Responses regarding social factors underscore the role of reference groups, "those whose behavior an individual use to guide his or her own behavior" (O'Shaughnessy & O'Shaughnessy, 2004, p. 10). A majority of participants prioritize the opinions of their reference groups and place trust in them. Regarding questions about roles and status, participants are familiar with the importance of getting smart devices with advanced features and realize that their roles necessitate keeping pace with technological advancements. Additionally, responses indicate that about 42% of the participants refrain from choosing their smart device brand or type based solely on social status or occupation/education.

The remaining questions aim to investigate the psychological factors underpinning the persuasiveness of advertisements. Responses indicate that the participants' basic needs drive their purchase decisions for smart devices. This statistic may imply that the participants consider smart devices essential in their lives. Moreover, a majority concur with the assumption that companies generate new demands, convincing consumers of these necessities to influence their purchase behaviors. For

instance, encouraging consumers to acquire a smartwatch for practical purposes such as checking or sending messages, receiving calls, tracking steps, or monitoring heart rate, although all these functions are available on smartphones. Nearly 96% of participants believe that newer smart devices are superior. Participants do not express skepticism about the efficacy of employing celebrities to represent brands in boosting sales, recognizing it as an insignificant criterion for choosing a smart device. They emphasize the value of learning from prior experiences on their journey to find a smart device that meets their needs. When it comes to religion and traditions, Arabs become sensitive and want to make sure that advertisements do not cross boundaries. Responses indicate that transcreated advertisements are mindful of these concerns, aiming to avoid irritating the target language consumers. The final question allowed participants to freely express their opinions, sharing ideas and perspectives on the topic.

9. Discussion of the Results

In this study, Apple's examples are analyzed and examined to uncover the transcreation techniques employed by the translators/transcreators. The goal is to discern how these techniques convey the advertiser's intended messages, investigate whether persuasive elements influencing customers' purchase decisions are maintained, and assess whether the translators/transcreators succeed in overcoming cultural or linguistic obstacles. Subsequently, multimodal discourse analysis is used since visuals complement taglines or slogans in the advertising industry, thus fostering the intended messages. The study also attempts to evaluate situations where using the original visual may not be suitable for Arab culture. Moreover, this section argues that some social and psychological factors, such as roles and status, motivation, and perception, are implied and insinuated within the advertisements.

The Arabic transcreations in the three examples show a diversity of techniques for the purpose of conveying the advertisements' intended messages. Personification is utilized in the first example, "the dream duo", as a creative and engaging expression that imparts a rhetorical effect. In the second example, a simile is employed as a figure of speech to transfer the imaginative world depicted in the source. While the third example falls short of conveying the pun used in the English entirely and uses colloquial Arabic for compensation; however, it maintains the technique of rhyming. Such transcreation techniques go beyond literal translation by considering the cultural values and emotions of the target customers.

Persuasion is achieved by substituting unfamiliar references with local equivalents that evoke similar emotions and associations, such as “the dream duo” and “it immerses you in a sound that surrounds you from every direction”. Translating the emotional tone of the original message and using local expressions to engage and build trust with the customers, as seen in “all lightness” in the third example, contributes to convince the audience. Furthermore, grabbing the attention and evoking the emotions of customers through these techniques has an impact on their purchase decisions. The Arabic advertisements achieve success and can boost sales similarly to the source by employing these effective techniques.

The visuals, along with the transcreated taglines, play an indispensable role in enhancing and highlighting the advertisements’ messages. In the three examples, the same visuals are retained without alteration. This approach proves to be cost-effective for Apple Corporation, given its global reach and diverse customer base across different countries. Although the focus remains on novel and recent products appealing to both Arabic and English customers, the choice of models should reflect the local population to resonate with Arabic customers. For instance, the female model in the second example does not resemble Arab women, and this may diminish the persuasiveness of advertisement. However, Apple might rely on the Western culture’s dominance or that Arab customers are increasingly familiar with Western culture due to the influence of the internet.

Social and psychological factors that influence purchase behaviors of the target audiences are manifested either in taglines or visuals. In the first example, “power couple” alludes to a social relationship, symbolizing success and unity. It emphasizes the importance of strengthening an individual’s role and status among the community members. Both the visual and the tagline in the second example highlight a customized environment that offers customers a chance to be alone with their thoughts and escape the noise that invades the modern world. This advertisement has a psychological impact by tempting customers to create a special, cozy space for themselves, designed based on self-actualization and esteem needs under the motivation factor. The visual and tagline of the third example represent durability and practicality, underscoring how the new release of iPhone is useful and the best choice for customers’ work lives. This is also rooted in social factors related to roles and status. The questionnaire’s results aid in explaining the social and psychological factors that have the most impact on the respondents’ purchase decisions, with these respondents serving as an indicative sample of the customer population.

Apple's advertisements showcase the marketing team's meticulous attention to detail and exerted efforts to design campaigns that drive sales globally. The Arabic transcreation of these advertisements appropriately communicate the intended messages, playing a crucial role in promoting Apple's products in Arab countries.

10. Conclusion

Advertising is a powerful tool; it has proven to profoundly influence target customers and steer their purchasing decisions. Translation is a necessity to expand the consumer base. As De Mooij notes, "Translating advertising copy is like painting the tip of an iceberg. What you see are the words, but there is a lot behind the words that must be understood to transfer advertising from one culture to another" (2004, p. 179). This study discusses the role of Arabic transcreation in accomplishing the persuasion objectives within Apple advertisements for smartphones, tablets, smartwatches, and their accessories. Moreover, it substantiates how transcreated advertisements influence the target audience's purchase behaviors socially and psychologically.

The analysis framework adopted for examining the collected examples comprises the concept of transcreation extensively discussed by Pedersen (2014), Gaballo (2012), Katan (2015), Diaz-Millon & Olvera-Lobo (2017), De Mooij (2004), and Benetello (2017), among others, along with the multimodal discourse analysis framework proposed by Kress and Van Leeuwen (2006). These examples consist of sample advertisements published on Apple's official website from 2021 to 2023. Findings of the textual and visual analyses suggest that persuasive elements may not be employed in transcreated advertisements in the same manner as the original ones. The questionnaire results clarify the interest of Arab participants in examining transcreated versions of advertisements, even when they comprehend the original content. The persuasive impact, rooted in social and psychological factors, plays a key role in their purchase decisions.

This study demonstrates the substantial role of transcreation in introducing and promoting Apple's smart devices, ensuring that members of Arab communities stay abreast of the latest technological developments and are not left behind. Furthermore, this study can help future researchers explore the persuasive techniques in advertisements, advertising translation, and the persuasive aspects inherent in Arabic transcreation, examining how they influence purchase behaviors. Future studies could encompass advertisements from various companies and other trending products. In addition, researchers may delve into the

challenges faced by translators during the transcreation process and offer potential solutions.

No. of Questions	No. of Responses	Covered Factors	Questions	Responses
1	121	Translation	Is it important for you to check the advertisements in Arabic even if you can understand English?	59.5% of the respondents think it is not important to read the advertisements in Arabic, while 40.5% think it is important.
2	122	Translation	Is it important that corporations provide creative Arabic translation for their advertisements instead of adding the machine translation option, like Google translate to their websites?	5.7% of the respondents think it is not important to provide creative translation for the advertisements, while 94.3% think that creative translation is important.
3	122	Translation	Do you agree that popular brands such as Apple or Samsung can attract consumers in the Arab world even if they stop translating their advertisements into Arabic?	53.3% disagree that the consumer interest in the Arab countries would be the same if the famous brands do not promote the new releases in Arabic, while 46.7% agree that the consumer interest would be unaffected.
4	121	Social Factor (Family)	When you decide to buy any of these devices, is it important to ask a family member(s) to recommend a certain brand?	This question is about the role the family plays in determining a person's preferences. 20.7% of the participants think the recommendations of the family members are not important, while 79.3% believe they are important to them.
5	122	Social Factor (Family)	If your family members are interested in brands, your choice should be like theirs. Do you agree with this statement?	This question is also about the role of the family. 13.1% agree that they should choose the same brand their family members are interested in, while 86.9% think they can buy another brand.
6	121	Social Factor (Reference Group)	How important is it to know the opinions of your reference group, those who influence our opinions and beliefs like friends, siblings and peers, when you consider purchasing a device?	This question measures the degree of influence of reference groups. 85.1% give weight to the opinions of their reference groups and trust them, while 14.9% do not think they can rely on them.
7	122	Social Factor (Reference Group)	When you tend to buy a smart device, you check the recommendations of your reference group, like celebrities or influencers. Do you agree with this statement?	The statistic shows that 50.8% agree, and 49.2% disagree
8	122	Social Factor (Roles and Status)	Our world witnesses rapid changes, and individuals	This question is related to the role and status of

Arabic Transcreation of English Online Apple's Smart Devices Advertisements 2021-2023

			need to check the devices' recent releases with advanced features and purchase them to make their lives easier and better. Do you agree with this statement?	individuals and how their lives are changing due to world events. 27.9% do not think that the new releases could help them, while 72.1% agree to check the latest technology of smart devices to improve their lives.
9	120	Social Factor (Roles and Status)	How important is it to get any of the smart devices with advanced features to achieve your goals in life, job, or study?	86.7% believe that having a smart device with new developed specifications can help them accomplish their goals, and 13.3% do not think that smart devices support them.
10	122	Social Factor (Roles and Status)	Your job/study or status in society determines the device's brand and version. Do you agree with this statement?	57.4% do not agree that they need to care about the brand or version of their smart devices, while 42.6% agree that they should choose a smart device suitable for their jobs, studies, or status.
11	122	Psychological Factor (Motivation)	Which of the following needs motivates you to buy any of the smart devices? (Please choose one or more of the following options).	73% Physiological (basic) needs 42.6% Social needs 36.9% Self-actualization needs 29.5% Safety needs 7.4% Esteem needs
12	122	Psychological Factor (Motivation)	Do you agree that the corporations that produce smart devices create new needs to attract consumers?	96.7% Agree 3.3% disagree
13	121	Psychological Factor (Perception)	Advertisements make consumers believe that they need the latest smart devices to achieve more goals easily. Do you agree with this statement?	89.3% Agree 10.7% disagree
14	121	Psychological Factor (Perception)	When a celebrity is the face of a smart device's brand in advertisements, it affects your choice and encourages you to buy the product even if it doesn't meet your needs. Do you agree with this statement?	14.9% Agree 85.1% Disagree
15	122	Psychological Factor (Learning)	Is it important for you to buy a smart device based on your previous experiences?	94.3% important 5.7% unimportant
16	121	Psychological Factor (Beliefs and Attitudes)	Do you agree that the advertisements for smart devices displayed in Arab countries respect cultural values, customs, and traditions?	36.4% Agree 63.6% Disagree
17	5	I'd be grateful for any comments or opinions	- I believe it is important to check the features of the smart devices before purchasing them and	

		<p>about the Advertisements for smartphones, tablets, smartwatches, or accessories you might have. (optional)</p>	<p>of course our reference group affects our choice based on their personal experiences or opinions, and Translation is a very important factor in this process because a huge sector of people do not understand the specifications of a product unless they read it in their native tongue, especially, if they do not know the language. However, some people might only purchase the product based on someone's knowledge of them and their love for certain brands, even without understanding the specifications of such devices.</p> <p>- يجب ان تراعى القيم والعادات والتقاليد لكل مجتمع على حده</p> <p>(English translation: Advertisements should respect the values, customs, and culture of each community)</p> <p>- I think that most of the advertisements of smart phone are attractive for the Young More than old people</p> <p>- I see they are luxurious enough to convince me to buy them</p> <p>- Smart devices are usually advertised as the way to succeed. While this is somehow true, it is not the absolute truth. Smart devices are tools to make things easier but the information and the work needed to succeed is the same.</p> <p>- مش بهتم اوي بالاعلانات التجارية عشان كلهم بيقتنعوني اشترى بغض النظر عن عيوب المنتج قد ما بهتم اشوف المراجعات على يوتيوب بحيث يكون حد اشترى وجرب وقال مزاييا وعيوب كل جهاز بس شديني اوي اعلان موبايل جديد لسامسونج فيديو جايب الموبايل عليه صورة رمل وسط رمل مش مبين الحقيقة من الموبايل من كتر نقاء ألوان الشاشة والحواف اللي مش موجودة اصلا طبعا دة في الحقيقة مش حقيقي ١٠٠% بس حبيته</p> <p>(English translation: I am not interested in commercials because they often aim to persuade me to buy a product, sometimes overlooking its flaws. instead, I prefer checking reviews on YouTube where people share their experiences, discussing both the advantages and disadvantages of the product. Recently, I watched a video about a new Samsung smartphone that shows the device displaying an image of sand within sand. The resolution, colors, and margins are flawless in the advertisement. While I acknowledge they may not be entirely realistic, I found myself enjoying the advertisement.)</p>
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Appendices
Example No. 1

Example No. 2



Example No. 3

