

**Translation of Politeness in Audio-Visual Advertising from English to Arabic<sup>1</sup>**

ترجمة التآدب (الكياسة) في الاعلانات التلفزيونية من اللغة الانجليزية الى العربية

**Sufyan Abuarrah & Duha Istetih\***

سفيان أبو عره، وضحي استيته

Department of English Language and Literature, Faculty of Humanities',  
An-Najah National University, Nablus, Palestine

\*Corresponding author: E-mail: d.a.a.i@live.com

Received: (18/11/2015), Accepted: (12/5/2016)

**Abstract**

This study investigates the conceptualization of politeness and the notion of face in English and Arabic audio-visual advertising through a comparative and pragmatic study of the politeness strategies in both languages. It also explores the influence of orientation to politeness and conceptualization of face, the impact of FTA, on the translation of cosmetic audio-visual advertisements from English to Arabic. Therefore 44 English audio-visual advertisements with their Arabic translations are used for research data. The researchers employed a descriptive and analytical approach where selected advertisements were categorized according to politeness strategies which were calculated for frequency and explained according to culture, language and translation. The findings of this study stressed the preference of English advertising to negative politeness as more individualistic and low-context culture. In contrast, Arabic translated advertisements showed more inclination towards positive politeness as more collectivistic and high-context culture. Translators utilized domestication through shift between

---

<sup>1</sup> This paper is submitted to the conference titled "Translation a Tool for Connection or Separation".

politeness orientations as a translation strategy to create a similar impact on the target language audience similar to that on the source language audience. To achieve that, they used a number of techniques, such as dubbing, voice over, substitution, translation by addition and sometimes omission. The findings of this study highlight that politeness strategies in Arabic and English advertisements could be used in translation through domestication of English advertisements into Arabic. The aim is to create a similar impact on the target language audience to efficiently promote the advertised products for optimal benefits.

**Keywords:** Politeness Strategies, FTA, Domestication, Individualism, Collectivism, High-Context Culture, Low- Context Culture.

### ملخص

تبحث هذه الرسالة في مفهوم التآدب (الكياسة) وكيفية تناول صورة الفرد الإجتماعية في الإعلانات التلفزيونية الإنجليزية والعربية وذلك من خلال القيام بدراسة مقارنة براغماتية (مقامية) لإستراتيجيات التآدب المستخدمة في اللغتين، كما وتناقش هذه الورقة تأثير ترجمة الإعلانات التلفزيونية لإستراتيجيات التآدب من اللغة الإنجليزية إلى العربية. ولذلك تم توظيف أربعة وأربعين إعلاناً تلفزيونياً-22 إعلاناً باللغة الإنجليزية وما يقابلها من إعلانات مترجمة إلى العربية- لجمع المعلومات. إعتد الباحثون على المنهج التحليلي والوصفي في جمع وتصنيف الإعلانات بناء على إستراتيجيات الكياسة والتي تم حساب تكرارها وتحليلها وفقاً لأبعاد الثقافة واللغة والترجمة. خلصت نتائج هذه الدراسة إلى تفضيل الإعلانات الإنجليزية لإستراتيجية التآدب السلبية (Negative politeness strategy) وذلك لكون الثقافة الإنجليزية تعزز قيم الفردية إضافة إلى إنتمائها إلى فئة الثقافة ذات السياق المنخفض (Low-context culture) على عكس الإعلانات العربية المترجمة؛ فقد أظهرت النتائج توجه الإعلانات العربية إلى إستراتيجية التآدب الإيجابية (Positive politeness strategy) بكثرة كون الثقافة العربية تعزز قيم الجماعة كما أنها تنتمي إلى فئة الثقافة ذات السياق العالي (High-context culture). وتظهر فائدة ما توصلت إليه هذه الدراسة من تفضيل لإستراتيجية معينة من إستراتيجيات التآدب في كل من اللغتين في تفسير سبب توظيف إستراتيجية التدجين (domestication) من الإنجليزية إلى العربية-من قبل مترجمي الإعلانات التلفزيونية المستخدمة في هذه الأطروحة-والتي تهدف إلى خلق تأثير على الجمهور المستهدف في عملية الترجمة مشابه لذلك التأثير الذي أحدثته الإعلانات على الجمهور الذي أعدت من أجله أساساً وذلك بغية تحقيق تسويق أكثر كفاءة للمنتجات المروج لها وبالتالي الحصول على أفضل النتائج وذلك من خلال توظيف بعض من إستراتيجيات الترجمة مثل الدبلجة، ونقل الصوت دون

صورة (voice-over)، والترجمة القائمة على إستبدال عنصر بآخر أو إضافة عنصر آخر وأحيانا حذف عنصر معين من نصوص الإعلانات العربية.

**الكلمات المفتاحية:** استراتيجيات التأدب، افعال تهدد صورة الفرد الاجتماعية، التدجين، قيم الفردية، قيم الجماعة، الثقافة ذات السياق العالي، الثقافة ذات السياق المنخفض.

## 1. Introduction and Theoretical background

In our daily conversations we tend to use various methods to convince people of our own perspectives. Similarly in the world of advertising, several techniques are employed to render certain products more appealing to consumers. If someone wants to promote his/her products, and to reach the largest possible number of consumers quickly and efficiently, according to O'Guinn et al. (2014), s/he ought to resort to advertising. Shimp & Andrews (2013) argue that most consumer behaviors are swayed by emotions rather than rationality. Advertisers are therefore predisposed to use sometimes ample strategies that guarantee rapport with their potential consumers. Politeness strategies are important to guarantee good reception of the advertisement. The theme of politeness constituted the focal point of what Brown & Levinson (1987) called politeness theory. They believed that successful communication cannot be achieved without considering the politeness of interaction. Furthermore, they proposed strategies to guarantee that successful communication will take place without imposing choices on others or limiting their own choices. These strategies are bold on record, positive politeness, negative politeness and off record. The authors will utilize the following Brown & Levinson (1987) sub-strategies where appropriate in the discussion of source and target examples:

**Table (1):** Strategies and sub-strategies as they appear in this study.

Strategy	Sub-strategies
<b>Bold on record</b>	
Negative Politeness	Strategy (1): Be conventionally indirect
	Strategy (3): Be pessimistic
	Strategy (5): Give deference
	Strategy (7): Impersonalize S and H
Positive politeness	Strategy (1): Notice, attend to H (his interests, wants, needs and goods)
	Strategy (3): Intensify interest to H
	Strategy (4): Use in-group identity marker and address forms
	Strategy (7): Presuppose, raise, assert common ground
Off record	Strategy (1): Give hints

The strategies mentioned above are all face threatening when used with the wrong audience. In other words, they infringe on the speaker/hearer's freedom of choice to varying degrees. The bold on record strategies threaten the interlocutors' face directly without using any kind of mitigation (Abuarrah et al. 2013; Ogiermann, 2009; Marrquez-Reiter, 2000; Brown and Levinson, 1987). This strategy is usually used amongst interlocutors with close relationships. It is also used in cases of "emergencies and task oriented commands", "welcoming" (e.g., when the speaker pressures the hearer to come in), "farewells" (e.g. where the speaker threatens the hearer's positive face by departure), or even in "offers" (e.g. where the speaker threatens the hearer's negative face by forcing him/her to accept an offer) (Brown & Levinson, 1987, p.95, 99). In positive politeness, the face threatening act (FTA therein) is reduced, according to Ogiermann (2009), by showing concern for the hearer's wants and by avoiding negatively affecting the hearer's "own self-image" (p.179). Negative politeness, however, aims to reduce FTA on the interlocutor's negative face by not intervening in his/her freedom of choice. To achieve this, the speaker avoids impinging

on the receivers by giving credit to others and emphasizing their power (Márquez-Reiter, 2000). Negative politeness assumes that the relationship between interlocutors is not as close as in bold on record or positive politeness. Brown & Levinson (1987) assert that positive politeness and negative politeness, respectively, function as “a kind of social accelerator to decrease or increase social distance” (p.91). Unlike the other strategies, off record is believed to be non face-threatening because the speakers/hearers free themselves from any commitment to a particular action. It is a way out for the speaker not to be held responsible for performing an act, particularly in making requests, and the hearer not to comply if s/he thinks the act is imposing (Abuarrah et al. 2013).

This paper aims to pragmatically provide a comparative study of politeness strategies, FTAs, and mitigation techniques in English and Arabic audio-visual advertising. The study will examine how the audience cultural differences are manipulated through translation to create a similar force on the target audience. To understand politeness through translation, it is necessary first to explain English and Arabic cultural preferences and orientations to politeness. To achieve this, first we should draw on the differences between both languages as individualistic vs. collectivistic and high context vs. low context cultures.

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

Several studies such as Hall (1966), Feghali (1997), Ayish (2003) and Scollon et al (2012) illustrate the cultural differences between Western and Asian cultures. Western cultures are classified as valuing individualism and low-context; whereas Asian cultures are more collectivistic in nature and high-context. A high-context culture emphasizes social relations between members of the group. In this context, information cannot be sent unless it carefully considers participants’ feelings, and hence members of this culture use indirect means of communication. However, in low-context cultures, the emphasis is on the value of information rather than the feelings of its members, and hence members of this culture resort to using direct means of communication. Based on this categorization, Feghali (1997) argues that Arabs (as members of high-context cultures) tend to use “smooth



Politeness theory through a focus on audio visual advertising. Secondly, translators' lack of awareness of cultural orientations to politeness (different English-Arabic cultural preferences for politeness strategies) may negatively affect translation, and even cause failure to reach the target audience. To address this issue, the study will try to explain why it is important to consider politeness to what translation strategy to use to render meaning communicatively between English and Arabic.

### **1.3 Purpose of the Study**

This paper aims to pragmatically provide a comparative study of politeness strategies, FTAs, and mitigation techniques used in English audio-visual advertisements as compared with their Arabic counterparts. Additionally, examine the influence of English and Arabic cultures on advertisers' choices for politeness strategies in their audio-visual advertisements. Translators may be obliged to interfere with the original text utilizing translations strategies such as domestications to reduce threat to consumers' face. Hence, this study aims to investigate the extent of domestication and the other translation strategies on the original audio-visual advertisements in order to meet the target audience cultural norms. The study seeks to identify the ways in which translation can converge the two language systems involved in the translation process, and therefore, fulfilling the wider objective of advertising.

### **1.4 Questions of the study**

The paper briefly answers the following research questions:

1. What politeness strategies are used more frequently in the original English advertising?
2. What politeness strategies are used more frequently in the translated Arabic advertising?
3. How do cultural differences between English and Arabic help explain the choice of politeness strategies in both languages?
4. How does politeness contribute to the advertising industry and help communicate advertisers' and consumers' needs?

5. Following the domestication strategy, to what extent are the translations of the selected advertisements successful in considering the cultural and linguistic differences between English and Arabic?
6. What translation strategies do translators employ to make the translated advertisements adhere to the cultural norms and politeness conventions of the other language?

### **1.5 Significance of the Study**

Despite the diversity of studies that have examined cross-cultural politeness strategies, FTA, and mitigation devices employed in audio-visual advertising, Arabic was not referred to in any of them. The results of previous studies were generalized to broadly include Asian cultures: Chinese, Korean and Japanese. Therefore, this work will be both unique and valuable in its singular examination of translation into Arabic, as well as by providing an indicator of the applicability of Brown and Levinson's theory of politeness to other languages and cultures. Moreover, this research is significant because it sheds light on the pragmatically underlying differences between the two language systems of which translators may not be aware. Such differences are inextricably linked with that which is considered acceptable to the target audience's linguistic and cultural norms. Lack of translators' awareness of such issues inevitably results in mistranslation or misrepresentation of the products; ultimately leading to failure in the marketing process. The paper is important because it explores the role of translation in rendering English-Arabic cultural and linguistic differences. Therefore, this study can be a useful addition to a body of work to encourage other researches approach the pragmatic perspective as related to the field of cross-cultural audio-visual advertising in other languages.

### **1.6 Definition of Terms**

**Politeness strategies:** techniques used in communication to guarantee that successful communication takes place, without imposing on others or limiting their choices.



**FTA:** acts that impose on the speaker/hearer's freedom of choice to different degrees such as offers, threats or warnings.

**Domestication:** appropriating the source language to meet the target language audience linguistically and culturally.

**Individualism:** one of Western cultural values that prioritizes the individual's own interest and freedom of choice.

**Collectivism:** one of Asian cultural values that emphasizes solidarity among members of the group.

**High-context culture:** in this culture information cannot be sent unless it carefully considers interlocutors' feeling, and hence members of this culture use indirect means of communication

**Low- context culture:** emphasis in this culture is on the value of information rather than the feelings of its members, and hence members of this culture resort to using direct means to communicate.

### **1.7 Limitations of the Study**

Since it is impossible to cover every single aspect of pragmatics, the current work focuses only on one facet, which is politeness according to Brown & Levinson (1987), and how to apply their theory to one kind of discourse; that is audio-visual advertising in English and Arabic. Additionally, translation from one language to another cannot be done without reference to cultural norms and values. Therefore, this study investigates culture's orientation to politeness (English and Arabic cultures in particular). However, the current work is not about cultural understanding in general, but about some different preferences of English-Arabic cultures with regards to politeness, and how understanding such differences can help the translators produce better translations.

### **1.8 Procedures of the Study**

Building on the findings in these studies, our work collects its evidence from cosmetic audio-visual advertisements published on YouTube. These advertisements include promotion of shampoos, anti-ageing

creams, and other types of beauty products. The selected videos involve English advertisements (SL) along with their translated Arabic counterparts (TL). The reason for using cosmetic advertising in particular is the way advertisers present them not as basic to the audience but as accessories without belittling the audience's status or negatively affecting their self-esteem. In other words, using this category of advertisements provides an opportunity to explore the effectiveness of Brown & Levinson's (1987) politeness theory in situations that are free from imposition to buy the product. So, this paper used 44 audio-visual advertisements (22 English advertisements and their 22 Arabic counterparts) related to a variety of brands.

The used method for data analysis is descriptive and analytical. The paper describes the Arabic translations and compares them with the English advertisements by using Brown & Levinson (1987) politeness theory. This includes identifying politeness strategies, FTAs, and the mitigation techniques utilized in the selected advertisements. Each of the selected videos will be transcribed in both languages; the instances that show politeness strategies, FTAs and mitigation devices will then be abstracted; and finally the results will be compared. Through comparison of English and Arabic advertisements, the conclusions should allow translators to choose the most appropriate translation strategy that will minimize or bridge the gap between the two language systems to ensure the most accurate, apt, and successful translation of products.

With regard to the translation of these advertisements, the current study will try to provide an evaluation of the suitability of the translated texts for the target audience in terms of language simplicity and its adherence to cultural norms depending mainly on the findings from previous studies with regards to cultural preference. Domestication will be used as a framework of this study in order to closely examine the degree of appropriateness of politeness strategies in the ST to the target audience. Domestication is based on the assumption that a successful translation gives priority to effective communication rather than faithfulness to the source language system. The researchers believe that this strategy is crucial since the current research addresses the issue of

localizing international advertisements. While introducing foreign elements might be appealing, it also poses risks of rejecting the advertised product. So, in order to achieve a successful translation, English advertisements ought to be adapted to meet the expectations of the target audience.

## 2. Results and discussion

The following section describes the frequency of politeness strategies in both languages. This is essential to understand the relationship between politeness and translation in the next section, and later the kind of strategies used by translators to keep the text naturalness where politeness is very significant through.

### 2.1 The Frequency of Politeness Strategies in Arabic and English

The findings of the analyzed English-Arabic audio-visual advertisements, chosen for the current study, mark clear differences between both languages in terms of preference for particular politeness strategies (See table below). The authors calculated the frequency of politeness strategies in the English advertisements and their Arabic counterparts as shown in the following table.

**Table (2):** Frequency of politeness strategies in advertisements.

Strategy	Arabic		English	
	Number	Percentage	Number	Percentage
Bold on record	8	4.96%	0	0
Positive politeness	78	48.44%	50	31.05%
Negative politeness	7	4.34%	18	11.18%

The total number of politeness strategies observed in the selected advertisements of both languages is 161 strategies; these strategies include bold on record, positive politeness, and negative politeness. Arabic chooses more imperative structures to perform bold on record politeness; therefore it prefers to mitigate FTA less than English. English advertisements, on the other hand, do not employ this strategy at all. The total number of bold on record strategies exploited in Arabic

advertisements is 8 strategies with a percentage of 4.96%. The strategies range from choice of very brief utterances in the form of single words and numbers to giving reasons with brevity and very direct reason-result clauses. Arabic is more oriented to positive politeness than English (48.44% and 31.05% consecutively). English on the other hand is more oriented to negative politeness (11.18% of the total number of strategies). In conclusion, Arabic shows more preference for positive politeness strategies and less frequently to bold on record strategies. One possible explanation for the different English-Arabic preferences to certain politeness strategies has to do with cultural norms and values; that is English is more individualistic and low-context culture, while Arabic is collectivistic and high-context culture as we indicated before.

## **2.2 Politeness Strategies in Audio-visual Advertisements in English and Arabic**

To guarantee the success of marketing certain products, the advert itself should be designed in a way that takes into account the audience's social needs. These according to Hoyer et al. (2012) refer to how we picture ourselves and how others see us. If the advertised product fulfils the consumers' desire to feel special then the demand for that product will increase. However, if the advertised product does not fulfill that need then the marketing process of this product will fail to achieve its aim. In other words, for the marketing process to achieve its objective, advertisers need to promote their products in a way that meets the consumers' respects their social position and image. To demonstrate this point, consider this example from the L'Oreal Triple Resist TV<sup>(1)</sup> advertisement (Arabic version); the script is provided in Figure 1 below.

In this example, fulfilling consumers' needs for belonging to a specific group can be observed precisely in the use of 'بنسحقه' (we are worth it). Positive politeness strategy (4) (in-group identity makers) is employed in this example by the use of 'we'. The actress in the advert discusses her own problem, but at the end of the advert she uses the collective 'we' pronoun as a means to say that she and the consumers

---

(1) <http://tinyurl.com/ob655eb>.

have the same hair problems and they belong to the same social group. Moreover, consumers' social needs, precisely their need for being praised as special, can be noticed in the choice of the word 'worth' 'يستحق' which denotes advertisers' intention to show to what extent they admire and value consumers, and that this product is created for them in particular to help them boost their self-esteem and preserve their social image and status.

شعري هو تاج جمالي ما  
ممكن خليه يتساقط ابتكار مهم  
من لوريال بارس الفيف ارجنين  
ريزست اكس 3 مع عنصر  
فوري لارجنين البروتين  
الاساسي لنمو الشعر بفاعلية 1.  
بيغذي بصلة الشعر 2. بيقويه من  
الجنور 3. بعيد بناء الالياف  
شعر بينمو اقوى وبيقاوم ما في  
شي بيقتدر ياتر فيه. جديد الفيف  
ارجنين اكس 3 من لوريال  
بارس: تساقط الشعر تخلصت  
من هل المشكلة بنستحقه.



**Figure (1):** L'Oreal Triple Resist TV<sup>(1)</sup>.

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

(1) <http://tinyurl.com/ob655eb>.

should provide an offer to the consumers but should leave the purchase decision to them. See this example from NIVEA First In-Shower Body Lotion<sup>(1)</sup> advertisement (English version):

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



**Figure (2):** NIVEA First In-Shower Body Lotion<sup>(2)</sup>.

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

Regardless of the fact that advertisers take into consideration consumers’ social needs and their freedom of choice, advertisements tend to use certain FTA to alert target consumers to problems they may not be aware of. However, FTA in advertisements needs to be mitigated or at

(1) <http://tinyurl.com/k4dlkwc>.

(2) <http://tinyurl.com/k4dlkwc>.

least not stated directly (criticizing consumers' social image or limiting their freedom of choice) in order not to alienate the target audience. A good example can be found in Clear Men Shampoo with Cristiano Ronaldo 30s<sup>(1)</sup> advertisement (Arabic version). The script of this advertisement is included in Figure 3 below.

القوة، الفعالية، الفعالية لحماية ضد القشرة  
تدوم لمدة طويلة، الرجال معرضون أكثر للقشرة  
استخدم كبير للرجال مع مقويات مضاعفة لفروة  
الراس لحماية من القشرة لمدة تدوم 365 يوماً.  
اسمي كريستيانو رونالدو واستخدم كبير  
للرجال. فروة قوية نهاية القشرة لمدة 365 يوماً



**Figure (3):** Clear Men Shampoo with Cristiano Ronaldo 30s<sup>(2)</sup>.

This advert shows a football player who uses the Clear Shampoo in order to free himself of worry about dandruff. The Arabic version of this advertisement shows an instance of 'bold on record' strategy. It does not only present this famous football player and hopes that his fans will use the advertised product after him, but goes on record by using the imperative form of the verb 'استخدم' (use) in 'استخدم كبير للرجال' (use Clear for men). This strategy observes the maxims of quantity and quality suggested by Grice (1975) to govern successful communication. Although using bold on record without any mitigation can be extremely face threatening, it can alert the audience to the serious issue they suffer from (in this case, dandruff) which could provoke feelings of embarrassment or shame if they do not react to it. Therefore, the bold on record strategy awards the advertiser, according to Brown and Levinson (1987), 'credit for honesty' since this method reflects advertisers' belief

(1) <http://tinyurl.com/nhhtk2w>.

(2) <http://tinyurl.com/nhhtk2w>.

in their product and its effectiveness. This in turn is intended to leave the consumer with no doubt regarding the desirability of the product, and the need to both buy and use it.

Sometimes advertisers fear that consumers may not tolerate being addressed directly as a person with problems, so they attempt to mitigate FTAs by either using positive politeness or negative politeness strategies. An example of positive politeness can clearly be observed in *Najwa Karam - L'Oreal Paris (Elvive Total Repair 5)*<sup>(1)</sup> advertisement (Arabic version). Its script is provided in the following figure:

تساقط الشعر، خشونة الشعر،  
رهل الشعر، بهتان الشعر، الاطراف  
المقصفة، خمس مشاكل انا لقيت الحل  
جديد الفيف توتال ريبير فايف من  
لوريال باريس غني بالبروكيراتين  
والسيراميد بيعالج العلامات الخمس  
للشعر التالف شعري تحول تماما  
صار ناعم مثل الحرير بيلمع وبدون  
اطراف مقصفة لالي افضل عناية  
بالشعر جديد الفيف توتال ريبير فايف  
من لوريال باريس خمس مشاكل حل  
واحد لاننا بنستحقه

**Figure (4):** NajwaKaram - L'Oreal Paris (Elvive Total Repair 5)<sup>(2)</sup>

This advertisement presents an actress talking about 5 hair problems (weak, limp, lifeless, dull with straw-like hair) and the capacity one product has to treat all of these defects. The use of positive politeness strategy (1) can be observed through the advertisement's consideration of the audience's desire to have healthy, strong and beautiful hair. The shampoo is promoted as a solution for consumers' five hair problems "تساقط الشعر، خشونة الشعر، ترهل الشعر، بهتان الشعر، الاطراف المقصفة" (hair fall, rough hair, limp, lifeless, dull with straw-like hair). Moreover, the advert employs

(1) <http://tinyurl.com/nkcjge4>.

(2) <http://tinyurl.com/nkcjge4>.



in-group identity markers (positive politeness strategy 4) to show solidarity with the target audience. This involves using a dialect that is more flexible for advertising language and easier for the audience to understand. Morris (1995) believes that dialects function as a “powerful identity marker” (p. 138). Since dialects are created from the Arabic standard form, they have common ground and hence these dialects can bring people closer to each other rather than create divisions. However, some dialects can be understood better than others. Lebanese and Egyptian dialects, for example, can be understood better than other dialects, such as the Tunisian or Moroccan dialects.

Not only dialects but also the choice of pronouns, especially the collective pronoun ‘we’, helps advertisers to attract the audience to purchase the products. The collective pronoun ‘we’ is utilized, according to Brown & Levinson (1987) to make the audience feel that they are in the same position as the actor/ress in the advert, rendering the advert less likely to threaten face. In other words, when advertisers choose to redress FTA they attempt to show solidarity with consumers as in the use of the pronoun ‘we’ to prove to the audience that the speaker (actor/actress in the advertisement) has the same problem and the advertised product can help her/him as well as the audience to overcome this issue. Thus, when the advertisement shows an apparent sincere willingness to help the audience, their reaction may be appreciation rather than disappointment or shame for being criticized. This can also be achieved through presupposition (positive politeness strategy 7) that consumers suffer from weak falling hair and other hair problems. In other words, the advertisement is designed to market a product that can treat certain hair problems which the target audience suffers from. That is, the advertisement presents an actor talking about her hair problems and the need to find a solution, and hence contributes in attracting a potential audience who suffers from similar problems. By doing so, the advertisement manages to create a mutual interest; that is advertisers want to sell their product and consumers want to eliminate their hair problems and that consequently help to smooth the product(s) marketing to consumers.

FTA used in advertisements can also be redressed by using negative politeness; this strategy can be seen in the English version of H&S Cosmetics<sup>(1)</sup> advertisement (See the script in the following Figure).

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



**Figure (5): H & S Cosmetics<sup>(2)</sup>.**

In this example, the advert tackles an embarrassing issue (suffering from dandruff and lack of soft hair) in an implicit way by using negative politeness strategy 1 (be indirect). This is done by presenting an actress talking about another actress’s hair and her desire of having the same hair as her friend without referring directly to the audience, for example ‘This is Emma: look at her beautiful hair’. As for the use of ‘you,’ in “you will be surprised” and “makes your hair this soft, silky, and 100% dandruff free”, this refers to the actress in the advertisement when she used the advertised product and enjoyed the same results as her friend. However, the advertisement indirectly, through the actress, addresses the possible consumers who suffer from the same problem. They will presumably follow the steps of the actress and use the advertised product. In this line, the advertisements seem to make a promise to consumers to

(1) <http://tinyurl.com/pqevrqh>.

(2) <http://tinyurl.com/pqevrqh>.

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

### 2.3 Translation and Politeness

One controversial issue that preoccupies translation researchers' minds is how to present the translated text to the target audience; that is whether to render the translation exactly similar to the target language linguistic norms, or to involve foreign elements to show that the presented text is a translation of a text from another language and culture. These two opposite trends are called, in Venuti's terms (1995), domestication and foreignization respectively. According to Venuti, domestication means that the translated text has to match the target language at all levels without including any alien or foreign features. As such, invisibility is a term used by Venuti (1995) to reflect the role of translators. This demonstrates that when domestication is used no traces of translation can be noticed as if the text is created originally in the target language setting. The domestication strategy is closely associated with "fluency" and "transparency". These are terms that Venuti (1995) used to describe the "Anglo-Saxon" preference to make the imported text close to the original text in order to meet the target audience's linguistic and cultural needs.

The language of a translated advertisement should be simple and easy to understand. Thus, domestication seems to be more appropriate than foreignization to achieve effective advertising. We argue that in advertising the translated text should not be hindered by strange elements from the source language that would intrude on its smooth presentation to the target audience. For example, the English advert *Olay Total Effects Re-launch 2013 30sec TVC*<sup>(1)</sup> is recreated to make it suitable to the Arab

---

(1) <http://tinyurl.com/ojdxv4h>.

audience by translating the English advert into the Arabic language using dubbing, voice-over and subtitling. Moreover, the domestication of this advert is done by replacing the foreign actress with an Arab one to give the audience the impression that the advertisement is originally Arabic. Nevertheless, if advertisements are completely domesticated, then there is a risk of losing the consumers' interest in the advert itself. Kemppanen et al. (2012) argues that using excessive strategy of domestication gives consumers an impression that the advertisement is “trying too hard to please the audience” (p. 26) which may cause boredom. Thus, the use of foreignization seems to be as important. Foreignization, as Venuti (1995) explains, is a translation strategy that includes foreign or strange elements. For example, the Arabic translated version of *NIVEA Natural Fairness*<sup>1</sup> (an advertisement that promotes anti-wrinkles cream) involves an instance of foreignization such as "IQ10 هيدرا" (hydra IQ) in “فضل هيدرا الفريد IQ المكونات الطبيعية وتقنية هيدرا” (with natural extract and hydra IQ...). It can be relatively difficult for consumers to understand what "IQ10 هيدرا" (hydra IQ) refers to, yet after watching the advert they would understand that this element will help them to enjoy fair and natural look. In fact, this may also raise consumers' interest and provoke them to search for the advertised product, and hence the advertised product will possibly become more memorable for them and at a later stage may encourage them to buy it.

In brief, using foreign elements reflects that the advert provides important information, yet the main reason behind using English terms in the translated Arabic advertisements has to do with foreignization and domestication strategies. That is, advertisers try to maintain a balance between these two strategies, that is, not too foreign for consumers to be able to understand, nor too domesticated for them not to get bored. Therefore, the addition of foreign element seems to be crucial in order to seize and maintain the consumers' interest in the advertised product.

---

(1) <http://tinyurl.com/k4k25sb>.

## 2.4 Domesticating English Advertisements in Light of Arabic Politeness Strategies

Advertisers are aware that values, attitudes, and beliefs vary between cultures and thus attempt to adjust their advertisements in order to meet the cultural norms of their target audience. Therefore, presenting advertisements that are created for an English audience without modification to an Arab audience may not be a wise decision. The categorization of cultures as individualistic-collective and low-high context contributes to explaining the reason for using negative politeness more frequently in English advertisements, and positive politeness in the translated Arabic advertisements. Negative politeness fits English cultural preferences by increasing social distance between interlocutors hence freeing people from being forced to act in a certain way. For example, the *That Glow? Love or Dove?*<sup>1</sup> advertisement presents one actress wondering about her friend's secret for enjoying beautiful glowing skin, then the actress attributes the reason for experiencing this fruitful change to using the advertised product from *Dove*. Negative politeness clearly prevails in this advert by indirectly presenting the advertised product to consumers. That is, the advert sets a scene of two female friends having a normal conversation that happens to be about the advertised product and its effective results. This is done without directly threatening consumers' face who may suffer from dry skin, or asking the target audience to purchase the product, and hence preserving their freedom regarding the purchase. The advert also employs negative politeness strategy 7: impersonalization. This appears in the usage of the imperative form 'try', for example, in 'try it for seven days'. It does not directly address consumers using the second person reference 'you', for example, 'you try it'. The advertisement in this way does not demand consumers to buy the advertised product or negatively criticize their dry skin in order to pressure them to purchase the product. On the contrary, it only presents the advertised product and its effectiveness, leaving the purchase decision to consumers.

---

(1) <http://tinyurl.com/lgbpcar>.

Positive politeness decreases the social distance between interlocutors, thus helps in bringing people closer together. The Arabic version of *Head and Shoulders - Itchy scalp care* advert promotes its product to the Arab audience by using positive politeness. This advert presents an actress who cannot carry on dance moves due to dandruff and an itchy scalp, but due to the advertised product, these issues no longer trouble her. The advert features the consumers' wants to have dandruff free hair and avoid suffering from irritation. This is achieved through the provision of sympathetic advice to the audience through using the imperative form 'تخلصي' as in 'لما الحكة بتسيطر تخلصي منها' (itch can be distracting; get rid of it with head and shoulders). It also uses positive politeness strategy 3, that is to tell the audience a short story of an actress who was not successful in following the dancing moves of her trainer because of dandruff and itchy scalp. The advert employs positive politeness strategy 4: the use of in-group identity marker, which in this advertisement, can be observed in the utilization of the Lebanese dialect. This is done to make the advert closer to everyday conversation, and to give consumers a feeling of belonging to a certain social group.

When advertisers ask their consumers to buy their product they need to decide the level of directness they will use. Blum-Kulka and Olshtain (1984) set a scale which explains the level of directness of request ranging from 'the most direct...as in imperatives' to 'conventionally indirect' as in 'would you open the door?' to finally 'nonconventional indirect...as in hints' (p.201). Based on this scale it seems that the advertisements where imperatives are used in Arabic choose to go to the extreme by using the most direct level of request from the audience through the employment of imperatives. Direct request in Arabic culture seems to be acceptable if made by an authority; this can provide an explanation for using the imperative in the Arabic version of *Cristiano Ronaldo Clear and Invisible for Black & White from NIVEA* advertisement. The imperative form is justified as the speaker is equipped with knowledge of what is best for consumers better than consumers themselves. Moreover, the speaker of this advertisement is a male offering the use of the advertised product to male consumers. Therefore

using the imperative form is justified for it is perceived as a sign of solidarity, belonging to the same group, as a man to man conversation and hence no need for consumers to feel annoyed or uncomfortable due to the use of the imperative form. This is supported by the Al-Marrani & Sazalie (2010) study, regarding politeness strategy used in male-male and male-female conversations. The study substantiates that in Arab communities it is normal to be direct in conversations between males. Contrary to the Arabic version of this advert, the use of imperatives is absent in the English version. One possible interpretation for this has to do with the English cultural norms that ‘abhor interference in other people’s affairs’ (p. 30) according to Wierzbicka (2003).

Due to different cultural preferences, the translator finds himself/herself forced to use certain translation strategies that will meet the Arab audience cultural preference. Therefore, this section will explore the way translation strategies, which are driven by positive politeness strategy, contribute in fulfilling the cultural expectation of the target audience. Therefore what follows discusses the translation techniques and provides examples to show how English advertisements are modified to meet the Arab audience’s cultural and linguistic expectations.

Dubbing and voice-over translation strategies make advertisements closer to everyday conversation and can help establish in-group relations. In fact, these two strategies are used to serve the main translation in the advertisements; that is domestication. Dubbing and voice-over strategies are used to domesticate English advertisements into Arabic advertisements by utilizing, as Danan (1991) argues, a “national language” to achieve a “national unity”. Achieving unity or affiliation to a certain group is obtained by replacing the sound track of the original English standard form with Arabic language dialect in advertisements in order to create an impression that the text is made in an Arabic language setting. Brown and Levinson (1987) explain that one way to highlight in-group identity marker is by using a language dialect. By using this means, actors/actresses in advertisements are presented as members of the group to which the consumers belong. In other words, a language

dialect decreases the distance between advertisements and consumers (positive politeness). Unlike the Arabic translated advertisements, the English original versions of these advertisements, mentioned above, employ the standard form of language as a means to increase distance between the advert and consumers to preserve their freedom of choice (negative politeness). In brief, dubbing and voice-over are utilized to domesticate English advertisements through the use of Arabic language dialect (Lebanese). This emphasizes some cultural differences between English and Arabic cultures in terms of the former favoring negative politeness strategy, and the latter positive politeness strategy.

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

Another feature that characterizes the Arabic advertisements to orient the message more to positive politeness is repetition. Repetition, as Mimran (2007) explains, stands for saying/writing a word more than once. He differentiates between Arabic culture and Western cultures in terms of repetition; that is, repetition is considered to be 'an aesthetic value' in the former whereas it is considered to be 'redundant' in the latter (p 42). Because of the Arabic cultural preference for feelings of solidarity among people, positive politeness seems the best choice to use in advertisements oriented to Arab consumers. Thus, repetition (positive politeness strategy 5), tends to be used frequently in the Arabic translated advertisements. For instance, repetition of the pronoun 'I' is noticed in



Arabic version of Olay Total Effects<sup>(1)</sup> advert: ‘*انا ناندِين*’ (I’m Nadin), ‘*انا ثقيت*’ (I found...) and ‘*انا غيرت*’ (I’ve changed) compared with the original version where the pronoun ‘I’ was mentioned only once ‘*so I need a...*’. Another example of repetition is observed in the Arabic version of *New H&S Itch Free*<sup>(2)</sup> advertisement as in “*القشرة ممكن تسببلك الانزعاج مره بعد مره*” (dandruff can make you itch again and again and again). However, the repetition ‘again and again and again’ is not part of the English advert which merely states “*dandruff can make you itch, get rid of it*”. In these two examples, the translator seems to consider the Arabic language’s appreciation of repetition.

### 3. Conclusion

The most significant finding of this work is that the Brown & Levinson theory (1987) is not universal; that is, the realizations and preservations of ‘face’ differ between cultures. Therefore, this work concludes that the perception of politeness, as a cultural value, of Arab audience differs from that of Westerners. Accordingly, the negative politeness strategy is used frequently in English advertisements since it is a culture that rejects imposition and emphasizes freedom of choice. However, positive politeness strategy is used frequently in Arabic advertisements since it stresses the importance of social image and solidarity among members of the group. Also, by using politeness strategies advertisers manage to present the advertised products smoothly without either belittling consumers’ self-esteem or forcing them to buy their product. Simultaneously, the audience is alerted to certain issues, from which they may suffer, and the need to tackle them without feeling embarrassed or pressured to buy the advertised products. Because the perception of ‘face’ differ between English and Arabic cultures, it is important for translators to know how politeness and strategies are used in both cultures. Therefore, domestication seems to be the most appropriate strategy to translate English advertisements to Arab audience because it meets the target audience linguistic and cultural needs. As a

---

(1) <http://tinyurl.com/ojdxv4h>.

(2) <http://tinyurl.com/oowymg3>.

result, translators used diverse strategies to domesticate English advertisements, for example in-group language, assuming familiarity and repetition. In brief, translators and practitioners must expand their pragmatic knowledge and awareness regarding pragmatic issues, particularly those that are culture specific, such as politeness. Additionally, translators need to exercise greater flexibility in order to be able to work with texts aimed towards varying audiences from differing cultures.

#### **4. Recommendations**

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

#### **References**

- Abuarrah, S. Lochman, K. & Lutjerhams, M. (2013). Cross Cultural Pragmatics Requests' Use of Strategy and Level of Directness in Palestinian Arabic and British English. *An-Najah Univ. J. of Res. (Humanities)*, 27 (5), 2013.
- Al-Marrani, Y. & Sazalie, A. (2010). *Polite Request Strategies by Male Speakers of Yemeni Arabic in Male Male Interaction and Male-Female Interaction. The International Journal of Language Society and Culture*, 30, pp. 63-80. Retrieve from:  
[file:///C:/Users/msi/Downloads/30-6%20\(2\).pdf](file:///C:/Users/msi/Downloads/30-6%20(2).pdf).

- Ayish, M. (2003). *Beyond Western-Oriented Communication Theories A Normative Arab-Islamic Perspective*. *The public*, 10 (2), pp. 79-92. Retrieved on 07 Nov 2014 from: <http://dx.doi.org/10.1080/13183222.2003.11008829>.
- Blum-Kulka, S. & Olshtain, E. (1984). *Requests and apologies: A cross-cultural study of speech act realization patterns (CCSARP)*. *Applied Linguistics*, 5(3), pp. 196-213. Retrieved from: <http://socling.genlingnw.ru/files/smrp/CSARP%20Blum-Kulka.pdf>.
- Brown, P. & Levinson, S. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.
- Danan, M. (1991). *Dubbing as an Expression of Nationalism*. *Meta: Translators' Journal*, 36 (4). pp. 606-614. Retrieved on 14 February 2015 from: <http://id.erudit.org/iderudit/002446ar>.
- Dijk, T. (1977). *Text and Context: Exploration in the Semantics and Pragmatics of Discourse*. New York: Longman Group Ltd.
- Feghali, E. (1997). Arab Cultural Communication Patterns. *International Journal of Intercultural Relations*, 21(3), pp. 345-378. Retrieved from: [http://www.sba.pdx.edu/faculty/scottm/smaccess/DOHA/Class%201/Arab cultural communication patterns Feghali 1997.pdf](http://www.sba.pdx.edu/faculty/scottm/smaccess/DOHA/Class%201/Arab%20cultural%20communication%20patterns%20Feghali%201997.pdf).
- Gass, S. & Neu, J. (eds.). (2006). *Speech Acts Across Cultures: Challenges to Communication in a Second Language*. Berlin: Walter de Gruyter.
- Grice, P. (1975). *Logic and Conversation*. Elsevier, pp. 41-58. Retrieved in 2004 from: <http://www.ucl.ac.uk/lis/studypacks/Grice-Logic.pdf>.
- Hermosilla, S. (2012). *Gender and Politeness: A Case Study on Advertising Discourse*. *Rice Working Papers in Linguistics*, 3, pp. 1-16. Retrieved in Spring 2012 from: [https://scholarship.rice.edu/bitstream/handle/1911/64170/RWPL3\\_V %C3%A1zquez%20Hermosilla.pdf?sequence=1](https://scholarship.rice.edu/bitstream/handle/1911/64170/RWPL3_V%20C3%20A1zquez%20Hermosilla.pdf?sequence=1).

- Hoyer, W. MacInnis, D. & Pieters, R. (2012). *Consumer Behavior*. USA: Cengage Learning.
- Kemppanen, H. Jänis, M. & Belikova, A. (eds.). (2012). *Domestication and Foreignization in Translation Studies*. Berlin: Frank & Time GmbH.
- Márquez-Reiter, R. (2000). *Linguistic Politeness in Britain and Uruguay: A Contrastive Study of Requests and Apologies*. Netherlands & USA: John Benjamins Publishing
- Mimran, Y. (2007). *Aspects of Communication and Message Design in the Arab culture*. In: Boaz, G., Katharina, K. & Carlos, D. (eds.) *Hypermedia Seduction for Terrorist Recruiting*. The Netherlands: ISO Press, pp. 39-44.
- Morris, M. (1995). *Translation and the Law*. The Netherland: John Benjamins Publishing.
- O'Connor, D. (2004). *The Basics of Economics*. United State of America: Greenwood Publishing Group.
- Ogiermann, E. (2009). *On Apologising in Negative and Positive Politeness Cultures*. Netherlands & USA: John Benjamins Publishing.
- O'Guinn, T. Allen, C. & Semenik, R. (2014). *Advertising and Integrated Brand Promotion*. Stamford: Cengage Learning
- Röcklinsberg, H. & Sandin, P. (eds.). (2013). *The Ethics of Consumption: The Citizen, the Market and the Law*. The Netherlands: Springer
- Scollon, R. Scollon, S. & Jones, R. (2012). *Intercultural Communication: A Discourse Approach*. (3rd Ed.). UK: John Wiley & Sons
- Shimp, T. & Andrews, C. (2013). *Advertising Promotion and Other Aspects of Integrated Marketing Communications*. (9<sup>th</sup>Ed.). Mason, Ohio, USA: Cengage Learning.

- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.
- Wierzbicka, A. (2003). *Cross-Cultural Pragmatics: The Semantics of Human Interaction*. Berlin: Walter de Gruyter.
- Wise, L. (2011): *Speech Acts and Politeness in Spanish and English Magazine Advertising*. (Master Thesis). University of Georgia, Athens, Georgia.

**Appendix (1)**

English &amp; Arabic advertisements with politeness strategies

#	Title of the advertisement	Advertisement script	Politeness strategy (s) used
1.	L'Oreal Triple Resist TV Spot Featuring Jennifer Lopez	Fragile, broken, falling hair not a chance. L'Oreal biggest advancement hair care triple resist, our powerful formula with Argentine acid. L'Oreal triple enforcing system: 1) nourishes the root 2) reinforces the strand 3) strengthen hair from root to core to tip. L'Oreal triple resist, hair fall and breakage is reduced by 64%, see stronger more beautiful hair. Triple resist from L'Oreal most advanced hair care. Change the life of your hair. You worth it.	Less direct, more formal (one word phrases) advertisement. Negative politeness strategy 7: impersonalizing S and H as in 'fragile, broken, falling hair' and in '1) nourishes the root 2) reinforces the strand 3) strengthen hair from'. Negative politeness strategy 9: nominalization as in 'hair fall and breakage is reduced by 64%'.  The advertisement has two voices. A voice-over, which is the whole ad except for the last line 'you worth it' said by the celebrity voice. The voice-over describes the product and its effectiveness. The voice-over is a case of negative politeness as it emphasizes the problem and the solution to it without directly referring to the audience.
2.	NIVEA First In-Shower Body Lotion	I've discovered a new easy way to moisturize. New Neiva In-Shower Body Lotion I simply wash with the shower gel then apply it to my wet skin, it works like a conditioner then I rinse off. My skin feels amazingly smooth and I can get dressed immediately. New In-	Less direct, more formal and less H oriented advertisement. Negative politeness strategy 3: do not coerce the hearer is used by the use of 'I' and 'my' pronouns as in 'I've', 'I simply', 'my skin'. Also, negative politeness; strategy 5: give deference is used by the frequent usage of 'I' pronoun instead of direct address of consumers as in: 'I can' and 'I rinse', 'you' is never mentioned.

		Shower Body Lotion.	The actress talks about her own experience as an indirect way to invite the audience to use the advertised product.
3.	Clear Men Shampoo with Cristiano Ronaldo 30s	القوة، الفعالية، الفعالية لحماية ضد القشرة تدوم لمدة طويلة، الرجال معرضون أكثر للقشرة استخدم كلير للرجال مع مقويات مضاعفة لفروة الرأس لحماية من القشرة لمدة تدوم 365 يوما. اسمي كريستيانو رونالدو واستخدم كلير للرجال. فروة قوية نهائية القشرة لمدة 365 يوما.	<p>Bold on record. Direct and formal.</p> <p>Quantity, one word phrases, numbers.</p> <p>Quality: reasons are given with much brevity.</p> <p>Relevance: reason-result.</p> <p>Manner: brief.</p> <p>The message is laid unredressed by choosing H centered imperative form of the verb (use) in 'استخدم كلير للرجال' (use Clear for men).</p>
4.	NajwaKaram - L'Oreal Paris (Elvive Total Repair 5)- (Arabic version)	تساقط الشعر، خشونة الشعر، ترهلا لشعر، بهتان الشعر، الاطراف المقصفة، خمس مشاكل انا لقيت الحل جديد من Elvive Total Repair 5 غني L'Oreal Paris بالبروكيراتينو السيراميد بيعالج العلامات الخمس للشعر التالف شعري تحول تماما صار ناعم مثل الحرير بيلمع وبدون اطراف متقصفة لالي افضل عناية بالشعر جديد Elvive Total Repair 5 من L'Oreal Paris خمس مشاكل حل واحد لاننا بنستحقه.	<p>Less direct, less formal less H oriented advertisement. The advertisement has one voice: the celebrity voice talking about her experience which makes the ad more intimate. Positive politeness strategy 1 (to have healthy hair). Use of in-group identity markers (Lebanese dialect and 'we' pronoun as in 'بنستحقه' (we worth it)), positive politeness strategy 4. Presuppose that some audience has hair problems (damaged hair), positive politeness strategy 7. Promise to fulfill the audience wants 'treat weak, limp, lifeless, dull with straw-like hair', positive politeness strategy 10.</p> <p>Give reasons for using this product 'خمس مشاكل حل واحد' (five</p>

			problems one solution) positive politeness strategy 13.
5.	H &S Cosmetics	This is Emma look at her beautiful hair its softness steals the show every time. Do you have shampoo? You will be surprised to know that head and shoulders which contains 6 times moisturizes makes your hair this soft, silky and 100% dandruff free. Head and shoulder the world's number one.	More formal, less direct and less H oriented advertisement. The advertisement involves two voices: the actress as in 'this is Emma look at her beautiful hair its softness steals the show every time, Emma do you have shampoo?' and the voice-over which makes the advertisement more formal and increases the distance between the advertisement and the audience. Negative politeness strategy 1: be indirect as can be noticed by the use of the pronoun 'her' when one actress describes the hair of another one as in 'look at her beautiful hair the actress talk about another actresses' hair rather than addressing the audience.