An-Najah National University
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MULTIMODAL TRANSLATION ASSESSMENT: THE TRANSLATION OF WEBSITES

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Dedication

To my beloved parents, whose patience, unconditional love, and unwavering support have gone beyond all expectations.

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To begin with, I would like to thank Allah for granting me the faith and patience to complete this thesis. My deepest gratitude also goes to my supervisor, Dr. Rami Qawariq, who was not only the source of guidance throughout my Bachelor's and Master's studies, but has also shown inexhaustible patience and support in helping me navigate this journey, and for this I am eternally grateful. I would also like to extend my sincere gratitude to my examiners Dr. Mohammad Thawabteh and Dr. Mohammed Hamdan for their insightful feedback and fundamental suggestions.

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Declaration

I, the undersigned, declare that I submitted the thesis entitled:

MULTIMODAL TRANSLATION ASSESSMENT: THE TRANSLATION OF WEBSITES

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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MULTIMODAL TRANSLATION ASSESSMENT: THE TRANSLATION OF WEBSITES

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Abstract

This study aims to contribute to multimodal communication and translation by comprehensively analyzing multimodal translation strategies used in online commercial websites. The study analyzes how various multimodal resources, such as images, composition, format, and color interact to convey meaning. This thesis adopts the visual grammar approach proposed by Kress & Van Leeuwen as its primary analytical framework for examining the multimodal elements of English and Arabic online websites. This method provides a theoretical lens for understanding how visual design and layout contribute to the meaning-making process in web communication. This analysis reveals that the commercial websites examined in this research manage to a large extent to translate various semiotic modes to effectively cater to Middle Eastern audiences. As a result, these websites manage to provide a localized experience for the Middle Eastern audience, thus enhancing user engagement and effective cultural communication.

Keywords: Multimodal translation assessment; translation of websites

Chapter One

Introduction and Literature Review

1.1 Introduction

One major effect of the widespread use of the internet is the radical change in how information and the method in which ideas are expressed and shared. To serve such a purpose, traditional media, as it is known to the world, has been modified and boosted with new features. the term 'new media' could be defined as cultural objects that take digital technology as their medium of distribution (Manovich, 2002). Combining traditional and digital media provides an achievable remedy to the problems that traditional media faces, enabling it to remain credible and relevant in today's world. With this approach, conventional media may continue to build on its advantages and move away from outdated methods. Traditional media has adapted to the shifting environment throughout time by combining elements from digital platforms, which has allowed it to stay competitive (Gong, 2023).

Although new media is based on traditional media, it has been developed to convey information using a completely different medium of communication One prominent function is its extensive use of multimodality to convey and exhibit information appropriately. Multimodality can be defined as a medium that allows the integration of several elements including but not limited to pictures, videos, links, and audio (Pavithra, 2018). Accordingly, it is also pointed out that semiotic materials used in multimedia outlets demonstrate an important role in meaning-making.

Researchers have often overlooked the multimodal nature of texts across various fields, including translation studies (Taylor, 2016; Kress & Van Luveen, 2006). Despite increasing interest in multimodal translation, visual and non-verbal elements on websites remain frequently neglected. Most studies prioritize text while ignoring how images, typography, and layout contribute to meaning. This gap highlights the need for more comprehensive approaches to understanding the interaction between verbal and visual modes in website communication (Hine, 2000; Paccagnella, 1996). The following study draws on multimodal analysis to fill in the existing gap of literature in multimodal

translation of online websites, especially within the context of cultural adaptation aimed at Middle Easters audience.

1.2 Research Questions

This study aims to find the answers to the following questions:

1. What are the various strategies used by online websites to effectively localize various multimodal elements?
2. How do different modes (images, colors, videos, and so forth) interact and contribute to the overall meaning and message of the website?
3. To what extent do global online websites adhere to the cultural values of their localized audience?

1.3 Significance of the Study

The aim of this study is to contribute to the field of multimodal communication and translation by presenting a comprehensive analysis of multimodal translation strategies used in online global websites. The study analyzes how the various multimodal resources, such as images, composition, format, and color interact to convey meaning. The findings of this study provide translators, company leaders, and online website developers on how to, successfully, make use of translation strategies in order to adapt various multimodal elements culturally. Additionally, this study endeavors to improve cross-cultural communication and awareness by determining the challenges faced by translations and strategies to overcome them in translating multimodal resources from one culture to the other.

1.4 Literature Review

1.4.1 An Introduction to the Concept of Translation

Although the process of translation is long established, scholars have not yet reached a clear consensus on what translation means in the field of human communication (Ulrych & Anselmi, 2008). However, the long-established view is that translation is a process of rendering the meaning of texts from one language to another, and the process of

translation is always concerned with whether the source text meaning is transferred into the target text (Hatim & Munday, 2004).

Newmark (1998) offers one of the most notable definitions of translation, placing a profound emphasis on the centrality of meaning, considering its diverse aspects, in the translation process. According to Newmark (1998), translation is the process of rendering the meaning of the source text into the target text language since translations should aim to preserve the message and intention for the target readers. Furthermore, the emphasis on the author's intent illustrated the importance of capturing not just the literal meaning of words but also the deeper, contextual, and cultural nuances that the author aimed to convey (Newmark, 1988).

Nida & Taber (1982) are two noteworthy scholars who have changed the perceived notion of translation. Nida (1964) perceives language as a code that functions to serve other communicative purposes and translation as a process that aims to reproduce the closest natural equivalent of the source language message. Nida (1964) also states that meaning, encompassing its various facets, constitutes the most crucial aspect of the text to be conveyed in translation. His pioneering work aimed to modernize the field of translation by infusing it with scientific rigor, moving beyond a narrow focus on syntax and semantics to a more encompassing and pragmatic perspective. In their theory, Nida & Taber (1982) classify meaning into two separate classes: referential (denotative) and emotive (connotative) meanings. This classification acknowledges that a text carries not only its explicit, dictionary-like definitions but also deeper, implied, and emotional connotations.

Other notable scholars like (Machali, 2000; Baker, 1992) emphasize that translation is essentially a process aimed at achieving meaning equivalence in the target text. Furthermore, they emphasize the important role of meaning equivalence, since it is the pivotal message conveyed in the target language. This underscores that language serves as a medium for conveying meaning in discourse, something that can be comprehended by all participants in the communication process ((Machali, 2000; Baker, 1992).

In the modern day, the concept of translation is no longer limited to written language, as the emergence of the theoretical framework of Social Semiotics explores how various

multimodal elements or ‘modes’ are combined to create and convey meaning (Kress & Van Leeuwen, 2001). As a result, the term ‘multimodality’ which builds upon the importance of extra linguistic factors in translation, plays a significant role in translation studies. Due to the important work conducted by Kress & Van Leeuwen (2006), and other scholars, the study of multimodality in translation has expanded and recently emerged as its own discipline (Valdes, 2004).

1.4.2 Strategies of Translation

In recent years, there has been a notable shift towards using multimodal resources in communication and design (Kress & Van Luveen, 2006; O’Halloran, 2004). This shift occurred prior to the translation studies field addressing how to effectively translate these multimodal elements (Pérez-González, 2015). This change calls for a deeper look at translation strategies capable of handling a variety of semiotic elements. Localization, adaptation, and transcreation are particularly relevant strategies in this regard. They go beyond simple language translation to include cultural, visual, and contextual nuances found in multimodal communication. Their role is crucial in managing the complexities that arise from the combination of different semiotic resources in translation, especially for materials that contain non-textual elements like images, symbols, and audio-visual content, now common in modern communication (Dunne & Dunne, 2011).

One notable example that is commonly used in the translation process is adaptation. Adaptation is a dynamic tool that depends on adjusting the content of the translated texts to cater to the cultural norms and preferences of the target audience. This technique is suitable for communicating the intent of texts since it aims to produce a natural experience for the target audience (Pym, 2004). In other words, adaptation considers other aspects of translation including the cultural preferences, tone, style, and visual resources suitable for the intended audience (Levy, 2011).

Localization is another fundamental translation strategy that aims to convey information from one language to another effectively, by catering to the distinct cultural characteristics of the target audience. However, localization transcends linguistic translation by including other nonlinguistic cultural elements (Esselink, 2000). For instance, localization is employed extensively in the media and other online services, in

order to enhance users' experience by aligning with the target audience culture (Al-Tarawneh, 2024). Additionally, considerate attention is given to how multimodal elements including images, colors, videos, and formats are translated from one language and culture to another (Yunker, 2002).

1.5 Transcreation and Multimodality

The concept of translation which has always been associated with printed words is transforming in today's multimodal environment (O'Sullivan, 2013). Thus, new approaches and strategies for 'multimodal' translation need to be developed (Iedema, 2003). One effective translation strategy that derives its origins from adaptation and localization is the evolving approach of transcreation. Transcreation is defined as the process of adapting a message from one language to another while maintaining its original meaning, style, tone, and context. This term, a blend of 'translation' and 'creation,' often goes beyond literal translation to include cultural adaptation and creative rewriting (Pedersen, 2014). It goes beyond mere translation by taking into account cultural subtleties, ensuring that the message resonates with the target audience in a manner that is both culturally fitting and impactful (O'Hagan, 2013). Unlike traditional translation, which often prioritizes linguistic precision, transcreation involves a creative and interpretive process, giving the translator greater freedom to modify the original text to align with the cultural and emotional nuances of the target audience (Pedersen, 2014). This practice is especially prominent in the field of marketing and advertising, where brand messages must be culturally adapted while retaining their initial appeal and purpose (Katan, 2016).

1.6 Multimodality and the Concept of 'Mode'

The idea of multimodality in the context of semiotics can be traced back to the works of the influential theorist (De Saussure, 1916). In his work, De Saussure outlined that meaning arises from the arbitrary relationship between a signifier (the physical form of a sign) and a signified (the mental concept or meaning it represents). This concept is fundamental in understanding how meaning is constructed in various modes of communication. In multimodality, which includes multiple modes such as images, gestures, and colors, De Saussure's idea of signs and their arbitrariness underscores the

complexity of meaning-making across diverse modalities (De Saussure, 1916). This concept aligns with Halliday's (1975) Systemic Functional Linguistics Theory (SFL), which suggests that language, visual imagery, gestures, sound, music, and other modes contribute to meaning creation within cultures (Halliday, 1978).

Multimodality refers to the integration of various semiotic elements or modes within texts and communication instances. These modes encompass a range of components, including still and moving images, speech, writing, layout, gesture, and/or proxemics used to construct meanings (Baldry & Thibault, 2006). In multimodal discourse, varied modalities coordinate with each other and construct the whole meaning of discourse (Braun, 2011). The need for such a term goes back to the rise of new media and the thriving interest in studying new modes of communication other than texts and speech.

Kress & Van Leeuwen's (2006) visual grammar approach offers a different perspective on the concept of multimodality and what it entails. In accordance with their approach, the concept of mode is viewed as a socially-shaped and culturally-influenced semiotic resource that create meaning (Kress, 2010). Kress (2010) offers two distinct definitions of the term 'mode'. Firstly, a mode is an entity that can acquire meaning through societal or cultural influences. Examples of modes include images, written pieces, and patterns of speech. Secondly, modes possess semiotic qualities, influenced by their inherent attributes and their capacity to convey meaning within their medium, in addition to what is expected of them within a particular cultural or societal context. (Kress & Van Luveen, 2006).

The meaning of a mode is socially decided by a community that comes in contact with similar issues, which in turn attaches modes to the social norms of a specific community that shares unified values (Andersen & Guerrero, 1997). Kress & Van Leeuwen argue that modes are socially- circulated resources that aim to make meaning material to the recipients (Kress & Van Leeuwen, 2001). Modes are also described as 'regular' since communities use them for a long time and for similar circumstances. In addition, each mode conveys meaning in a different way; however, when multiple modes are combined together to make a distinct meaning, these modes come together to give a clearer meaning (Kress, 2010, pp. 58-59).

1.7 Modes in Multimodal Communication

1.7.1 Color

Due to the prevalence of colors in human communication and their role in meaning-making, the concept of color has been the subject of research in various fields. Colors can be classified as a mode when observed from a multimodal perspective. Colors can be distinguished on the basis of hue, saturation, differentiation, modulation, and purity (Kress & Van Leeuwen, 2002). Moreover, color is metafictional since it demonstrates Halliday's (1975) ideational, interpersonal, and textual functions.

As an attempt to provide systematic accounts of the meanings of color, Kress & Van Leeuwen (2002) argue that a grammar of color, which is built on the basics of linguistic grammar, can be developed. Consequently, linguistic grammar is universal, and all members of the group accept it, and it obtains unanimous approval from all group members and adheres to established societal rules and conventions (Kress & Van Leeuwen, 2002). While grammar lacks such characteristics, the conveyed meaning of a specific color differs from one group of people to another. Additionally, Kress & Van Leeuwen (2002) argue that the meaning of color is decided by the specific interest of a particular group or an individual.

1.7.2 Images

Images, like all modes of representation, are never neutral reactions to reality, yet they represent and interpret reality (Midalia, 1999). As a result, the question of how to analyze and interpret pictures has been debated for a long time. Due to the increasing use of multimodal resources in texts; 'visual' literacy has also been the subject of most recent research topics. The concept of 'visual' literacy signifies the ability to interpret and make meaning from information presented in an image (Kress & Van Luveen, 2006).

Multiple strategies that deal with how to analyze and interpret images have emerged. For example, Kress & Van Leeuwen (2002) put forward an approach to visual grammar. Similar to their approach to color analysis, Kress & Van Leeuwen (2002) fulfill Halliday's (1976) functions of communication. In their terms, the ideational function is represented as the representational meaning that focuses on the represented entities in a

visual image (Kress & Van Leeuwen, 2002). The participants depicted in an image can be classified into two categories; represented participants and interactive participants. The former concept depicts the entities in an image while the interactive participants are more like the viewers of the images (Kress & Van Luveen, 2006).

1.7.3 Format and Composition

Format is considered another important semiotic resource for meaning making. In terms of Kress & van Leeuwen's approach (2002), format is realized through what is called the compositional function, which aims to explain how the combination of representational and interactive components are linked and combined to create a meaningful whole (Kress & Van Luveen, 2006). Additionally, the format of a certain image included in a website can give rise to three meanings, information value, salience, and framing.

Informative value is concerned with the placement of elements. The three different placements of elements give rise to various compositional meanings with different information values: 'Given' and 'New', 'Ideal' and 'Real', and 'Center' and 'Margin'. The 'Given', which refers to an idea that is already familiar to the target culture, is usually placed on the left side of the image. On the other hand, elements that convey new information are placed on the right side of the image in order to draw the audience's attention to these elements, since they represent something viewers have not known yet (Kress & Van Luveen, 2006). In addition, 'Ideal' information attempts to convey an emotive feeling. As a result, such pieces of information are typically placed on top of images on a website, whereas the 'Real' elements, which show more informative and practical information about what is, are placed on the bottom of an image yet (Kress & Van Luveen, 2006). Elements, which are considered to hold the most important informative value, are placed in the middle of an image.

Kress & Van Leeuwen (2006) state that salience is more concerned with how elements are framed to attract the viewers' attention. Moreover, they argue that saliency cannot be objectively measured; it however depends on the complex interaction amongst various factors such as size, sharpness of focus, tonal contrast, color contrasts, and placement in the visual field. Most importantly, salience relies heavily on the cultural factor, which

dictates the elements present in a website and how they are viewed with regard to the target audience.

1.8 Multimodal Features of Online Websites

Multimodality in websites extends beyond visual aesthetics, encompassing various interactive elements that fundamentally shape the user experience. The feature of hyperlinks and user interface are key components that facilitate user engagement and navigation in online spaces. These interactive features act as the through which information is accessed and understood, thereby playing a pivotal role in the overall effectiveness of a website (Jewitt, 2014). Complementing these interactive features, the use of visuals such as images and graphics significantly enhances the user experience. These visual elements do more than just beautify; they communicate emotions and concepts, often transcending language barriers. The strategic placement and choice of these visuals can guide user attention and aid in the comprehension of website content, making the user's journey through the website more intuitive and engaging (Esselink, 2000).

1.9 Multimodal Translation of Online Websites

Multimodality involves integrating various forms of communication to effectively convey messages and engage users (Kress & Van Luveen, 2006). To ensure that the conveyed information within these websites is accurate, clear, and culturally attuned to various cultures and languages, analyzing all the multimodal elements is necessary.

Various modes of communication are employed by online websites to deliver information and engage users. These modes include written content, visuals such as images and graphics, and interactive features. Textual content encompasses articles discussions and descriptions uploaded by users that convey specific information in a linguistic form. To ensure accuracy, clarity, and cultural relevance across different languages it becomes essential to examine the translation of such textual matter hosted on online platforms. In addition to the accurate translation of text, relevant changes are made when translating visual elements, including the adaptation of color schemes or visual design aspects, so they align with local expectations (Udris-Borodavko & Abyzov, 2024).

1.10 Previous Studies

In this section, key studies concerned with analyzing the multimodal translation of online websites are discussed. These studies demonstrate how various translation strategies are used to maintain a culturally appropriate rendering of semiotic resources and the cultural factors associated with these elements. A notable study by Chung (2011) explores the challenges of translating new media, with a particular focus on website translation. This study adopts a multimodal approach, analyzing the homepages of a cosmetics company across six markets. It investigates aspects like partial translation, multiple expressions, and consistency, focusing on elements such as color, format, images, and writing. The study's findings underscore the importance of maintaining brand recognition and textual coherence in translations, highlighting the role of various signs and symbols in achieving cultural coherence.

Pedrola (2009) investigates the translation of embassy websites, employing a comparative approach. The study examines five embassy websites, analyzing both visual and translational elements. It draws on Kress & Van Leeuwen's (2006) visual grammar and localization processes, offering insights into the semiotic and design elements of these websites. The study provides a descriptive and evaluative analysis, identifying the translation strategies employed and how they impact the conveyed meaning and priorities of each embassy. She concluded that the multimodal approach, combining visual elements and translation, is essential for conveying diplomatic priorities on embassy websites, emphasizing the translator's role as a crucial mediator in this process. This approach enhances dialogue and understanding in the fields of diplomacy and translation studies.

A third key study by Baumann (2023) conducts a cross-cultural analysis of public health messaging on government websites in Switzerland and the United States. Using multimodal discourse analysis, this research explores how governments assert their authority in public health through their official websites. It examines textual elements such as navigation menus and headers, as well as semiotic elements like color and imagery. The study reveals how distinct visual and textual features are used by each

government to establish its authority in public health, highlighting the challenges faced by individuals in navigating healthcare systems.

The conclusion highlights the significance of a multimodal approach in understanding how cultural differences manifest in communication. It emphasizes that both textual and visual elements play crucial roles in conveying distinct cultural messages and values, demonstrating the importance of considering multiple modes of communication to fully appreciate and navigate differences.

Chapter Two

Corpus and Methodology

This chapter outlines the methodology adopted for examining the multimodal elements in English and Arabic versions of online websites. Section 3.1 explores the methodology utilized for analyzing these websites. Section 3.2 discusses the data collection process and provides background information on the selected websites.

2.1 Data Collection

This study involves a systematic examination of the multimodal components gathered from various commercial websites. The purpose is to explore the way these multimodal elements, including pictures, colors, format, and other components, add to the overall meaning of these websites, and to assess how they are translated to align with the cultural values of Middle Eastern audiences. For the process of data collection, the chosen commercial global online websites are Adidas, Nestle, and Dettol. These websites were chosen based on the fact that they belong to the same genre, and they are a well-known commercial brand amongst Middle Eastern and Western audience. Moreover, an official translated version of these websites is available in English and Arabic.

2.1.1 Adidas

Adidas AG is a worldwide company based in Germany with a focus on creating and producing sportswear, accessories, and footwear. Founded in 1949, Adidas stands as the biggest sportswear producer in Europe and the second largest globally, right behind Nike. The business is well-known for its three-stripe emblem, which is among the most recognizable images in the world of sports.

Adidas manufactures a broad variety of sports goods for football, jogging, basketball, tennis, and other games. The company has also branched out into streetwear and fashion. The business is also very concerned with sustainability; it supports programs like using recycled materials in its goods and trying to get rid of plastic trash.

Website Description

The Adidas website (https://www.adidas.com) is sleek, modern, and highly interactive, focusing on both product sales and brand storytelling. The homepage features the newest product lines, which include partnerships with athletes and designers. There are sections dedicated to various sports, sustainability initiatives, and fashion partnerships. Moreover, the website navigation is user-friendly. The homepage is mostly focused on graphics, including product images, videos, and interactive features, as it is intended for E-commerce. It is updated often to display promotions and new releases. The website exudes luxury due to its black-and-white color scheme and high-quality images, which highlight the brand's influence in both fashion and sports.

2.1.2 Nestlé

Company Overview

Founded in Switzerland in 1867, Nestlé S.A. is a global leader in the food and beverage industry. The company has an impressive portfolio that includes dairy products, bottled water, infant food, pet care, coffee, confectionary, and other products. It operates in multiple sectors, including nutrition, health, and wellness. Popular names like Nescafé, KitKat, Maggi, and Purina are among Nestlé's brands.

Nestlé has established itself as a leading global player in nutrition, emphasizing customer health, sustainability, and innovation. The business has committed to reaching net-zero emissions by 2050 and has made large expenditures in sustainability programs and research and development, particularly in the fields of plant-based foods.

Website Description

The highly sophisticated design of the Nestlé website (https://www.nestle.com) is intended to showcase the company's extensive product line and global reach. The homepage has a dynamic design with revolving banners emphasizing corporate news, product advancements, and sustainability initiatives. Access to several aspects, including brands, careers, and research, is available through the navigation. The site also contains significant materials on nutrition and sustainability, underscoring Nestlé's dedication to wellness and environmental impact. With a color scheme dominated by white and blue,

which stand for trust and dependability, the design is polished, uncluttered, and strongly emphasizes corporate responsibility.

2.1.3 Dettol

Company Overview

Primarily recognized for its antiseptic and disinfection products, Dettol is a prominent brand in the health and hygiene industry. The global British business Reckitt, which specializes in home, hygiene, and health goods, is the owner of this establishment. When Dettol was initially released in 1932, its purpose was to avoid infections during childbirth and surgeries. However, as time went on, other uses for it included cleaning the home and maintaining personal hygiene.

The products offered by Dettol include air fresheners, soaps, hand sanitizers, surface cleaners, and antiseptic solutions. The brand is trusted in many homes, healthcare settings, and institutions, and it is well-known throughout the world for its potent antibacterial protection.

Website Description

The Dettol website (https://www.dettol.com) clearly emphasizes health and hygiene promotion with a clean, polished appearance. The official homepage highlights their product line and displays current efforts, such handwashing education. The user-friendly interface provides easy access to many product categories, such as cleaning supplies and personal hygiene. The brand's dedication to raising public health awareness is further demonstrated by the integration of educational content, such as cleanliness advice. Vibrant hues like white and green, which are connected to freshness and cleanliness, are used in the design.

2.2 Method of analysis

This thesis adopts the visual grammar approach proposed by Kress & Van Leeuwen (2006) as its primary analytical framework for examining the multimodal elements of English and Arabic online websites. This method provides a theoretical lens for understanding how visual design and layout contribute to the meaning-making process in web communication. The visual grammar approach of Kress & Van Leeuwen (2006) is

based on the understanding that visual elements in any medium, including websites, are not randomly placed but are structured in ways that communicate specific meanings. In the context of website analysis, this approach decomposes the visual layout into various components such as images, color schemes, typography, and spatial organization. The multimodal components included in these global websites are first collected and analyzed. Subsequently, the same procedure was carried out to analyze and assess how these multimodal resources were conveyed in the Arabic counterpart of the same brand

The approach focuses on three primary dimensions of visual design: the representational, the interactive, and the compositional. The representational aspect examines how different elements within a website represent information and ideas, including the use of images and icons to convey messages. The interactive dimension explores the relationship between the viewer (user) and the website, focusing on elements like the angle of view and social distance conveyed through visuals. Finally, the compositional aspect analyzes how the various components of the website are arranged and integrated, including the balance, alignment, and juxtaposition of textual and visual elements.

2.2.1 The Representational Meaning

In accordance with Halliday's ideational function, the approach of visual grammar presents the representational meaning which is associated with how an experience or an action is coded in an image. In this approach, the term 'participants' can be given to people, objects, places, or any other component that is represented in an image. Additionally, two types of participants can be identified within this approach, the 'interactive' participant and the 'represented' participant. The former refers to those who speak and listen write and read, or make images or view them while representing participants the objects, people, places, and things represented in an image (Kress & Van Luveen, 2006, p. 48). In other words, represented participants are concerned with "the participants about whom or which we are speaking or writing or producing images" (2006, p.48). Consequently, two distinct narratives arise from representational meaning. The first is narrative representation in which vectors are used to demonstrate processes of change, evolving events, and actions. The participants within an image are associated with a vector which illustrates the participants' actions towards each other (2006).

Conceptual patterns represent participants “in terms of their class, structure or meaning”, enabling the conveyance of deeper layers of meaning, emphasizing the inherent structures or classifications of the depicted subjects beyond their mere visual representation (Kress & Van Luveen, 2006, p. 59).

As a result of the variety of the number of participants or vectors which are represented in an image, several types of narrative process, which are centered around the content of the picture, can be inferred. One example of such narratives is Action Processes in which actions (vectors) are initiated by a participant called the ‘Actor’. The actions of an ‘Actor’ are aimed towards a ‘Goal’ who is “the participant at whom or which the vector is directed” (Kress & Van Luveen, 2006, p. 64). Consequently, transactional or non-transactional structures can emerge. In the former, the ‘Actor’ performs an action which is aimed at the ‘Goal’. On the other hand, non-transactional structures include an ‘Actor‘ whose actions are not targeted towards a ‘Goal’ who is not included in the picture, in other words, the ‘Actor’s’ vectors are not targeted towards anyone/thing. Thus, Kress & Van Leeuwen’s (2006) analysis of interaction patterns aims to explain how social cues and interactions are conveyed within images. These patterns of interactions fulfill Holiday’s (1975) interpersonal function, taking into consideration different types of relationships between the represented and the interactive participants.

In the realm of visual grammar, color holds a pivotal position within the dimension of Representational Meaning. In this context, color is not merely an aesthetic choice, but a powerful tool that conveys depth, emotions, and context. Color significantly influences the interpretation and perception of the visual message. The analysis of a color’s role involves three scales: saturation, differentiation, and modulation. Saturation refers to the range from vibrant colors to black and white; differentiation spans the spectrum from a wide range of colors to monochrome; and modulation covers the spectrum from fully varied tones to plain, unvaried colors. As the level of abstraction increases, moving away from intense colors, diverse ranges, and varied tones, the depth and intricacy of visual expression lessen. Greater abstraction toward simpler or less diverse color palettes tends to reduce the depth of visual communication conveyed by color, while richer and more diverse color usage enhances the expressiveness within an image or composition (Kress & Van Luveen, 2006, p. 160).

2.2.2 The Interactive Dimension

As explained by Kress & Van Leeuwen (2006), gaze is an essential semiotic resource that shapes interactive meanings with visual content. The gaze can either be direct, in which participants are engaged in direct eye contact with the viewers of the image, indirect gaze on the other hand, substitutes the lack of eye contact between the participants are the viewers with eye contact between participants in the image. This alternation between direct and non-direct gaze aims to attach viewers to certain participants by detaching them from others. Additionally, this choice between the lack of gaze between the participants and the viewers also aligns with a choice between demand and offer. When direct eye contact is established, the image "demands" the viewers to do something, or to engage with the content of the image in some way. On the other hand, "offer" visuals, where direct eye contact is not present, creates a sense of detachment between the viewers and the participants. Thus, these images "offer" interaction with the content without demanding immediate engagement.

The interactive aspect of perspective selection, which is also considered, involves choosing an angle or viewpoint to express subjective attitudes toward depicted subjects. Kress & Van Leeuwen (2006) distinguish between subjective images, which possess a central perspective and offer a built-in point of view, and objective images which lack this inherent viewpoint. Subjective images guide viewers by presenting a specific angle, while objective images simply convey information without considering the viewer. The chosen frame size also affects how objects in an image are illustrated and how viewers perceive them, drawing attention to intricate details. This approach invites viewers to scrutinize and explore the finer elements within the frame. Close-distance shots that display parts of the objects engage the views. Objects can also be depicted from a medium distance, conveying to the spectator that this object is within reach. Additionally, long-distance shorts on the other terminate any interaction between the object and the viewers; since these objects are placed out of reach and serve the purpose of viewing only.

2.2.3 The Compositional Dimension

Informative value is concerned with the placement of elements in a website or elements within an image. The three different placements of elements give rise to various compositional meanings with different information values: ‘Given’ and ‘New’, Ideal’ and ‘Real’, and ‘Center’ and ‘Margin’. Moreover, elements that are ‘given’ (refers to an idea that is already familiar to the target culture), are usually placed on the left side of the image. On the other hand, elements that convey new information are placed on the right side of the image to draw the audience’s attention to these elements since it “represents something viewers have not known yet”. In addition, ‘ideal’ information attempts to convey an emotive feeling. As a result, such pieces of information are typically placed on top of images on a website. On the other hand, ‘real’ elements that “show more informative and practical information of what is presented” are placed at the bottom of an image. Elements that are considered to hold the most important informative value are placed in the middle of an image. Consequently, such elements are labeled as ‘central elements.

Salience is more concerned on how elements are framed to attract the viewer’s attention to different degrees. Kress & Van Leeuwen (2006) argue that saliency cannot be objectively measured. Instead, it depends on the complex interaction of various factors, such as size, sharpness of focus, tonal and color contrasts, and placement in the visual field. Most importantly, the cultural factor plays a key role in determining the elements present on a website and how they are perceived by the target audience.

Framing is the third primary element related to composition that is concerned with the presence or absence of framing devices. Such presence of absence can have an effect on elements by connecting or disconnecting them together, which in turn demonstrated whether they belong together or not. According to Kress & Van Leeuwen (2006), the framing of shots within images can significantly influence the viewer’s perception and interpretation. In real life, this concept resonates with the distance that people keep away from each other during social interactions. In images, close shots, which display the participants, face and shoulders, covey a sense of intimacy and closeness with the viewers. On the other hand, medium and long shots, which display the participant’s entire

figure, indicate the presence of a social distance between the participants and the spectators (Kress & Van Luveen, 2006, p. 124).

Chapter Three

Data Analysis

3.1 Adidas

3.1.1 A Comparative Analysis of Visual Composition, Spatial Harmony, and User Interface in Adidas' Global and Saudi Websites

Figure (1)

Displays the Layout of Adidas's Global Website

In terms of visual composition, spatial harmony, and user interface, both websites exhibit cultural sensitivity and adaptation; however, the Saudi website prioritizes categories for men, women, and children, putting more of an emphasis on male shoppers. This indicates a greater conformity to societal standards surrounding gender roles.

On the American version of the Adidas website, the preferences and reading habits of their target audience are considered when arranging and balancing the elements, and their needs are prioritized. The placement of the navigation menu in the middle of the front page is designed to draw attention to key elements. This arrangement caters well to users who expect to find information and navigation options conveniently located in one place.

Additionally, the placement of the logo on the top left aligns with the reading pattern of English, making the logo the first thing users notice, which in turn leads to brand familiarity. The presence of the shopping icon on the top right of the front page also reflects convenience and accessibility while online shopping.

The analysis of the Saudi version of the Adidas website highlights the cultural sensitivity towards the Middle Eastern audience. Examining the website's composition, layout, and user interface demonstrates Adidas's intention to provide users with an immersive shopping experience. The website begins with Adidas's logo, placed on the far right. This placement aligns with the Arabic right-to-left reading pattern, making it one of the first elements that grabs the user's attention and enhances the logo's recognition among users. A well-recognized logo not only improves the brand's popularity but also evokes feelings of trust and credibility.

In the top-middle of the front page, the user encounters the navigation list, which includes the following elements: الرجال 'Men', النساء 'Women', الرياضات 'Sports', 'Three Striped Life', and تخفيضات اخر الموسم 'End-of-Season Sale'. Placing one of the main navigation tools in the middle makes it more noticeable and accessible to users. Additionally, straightforward and accessible navigation paths are a global preference, including among Middle Eastern users.

Other options are placed at the top and far left of the website. Given the Arabic reading pattern, these elements are considered less important and meant to be less noticeable to users. Generally, Arab users are less likely to explore and navigate websites extensively due to the relatively recent adoption of online shopping in the region (due to cultural and economic reasons). Moreover, the main section of the front-page features two women on the right side, accompanied by a picture of one shoe on the right and three more navigation options on the left. The placement of the product on the far right (making it more prominent to Arab users) indicates Adidas's attempt to enhance product visibility by creating a focal point. Additionally, placing the two women on the right instead of the center creates another focal point. As users' eyes naturally read from left to right, their attention is immediately drawn to the visually engaging element on the front page. This arrangement might also respect the more conservative Middle Eastern culture of modesty by positioning the women on the right rather than the center.

The order of the three categories (from top to bottom: Men, Women, and then Kids) also reflects Adidas's alignment with the target website culture and gender roles. In the Middle East, sports and sportswear are generally associated with masculinity and manhood, so

‘Men’ is given more significance by being placed above the others. This order makes it more accessible to the Middle Eastern male audience, who are more likely to make purchases from the website. Additionally, Adidas caters to a culture that prefers hierarchy, highlighting the importance of each category. Placing ‘Men’ above ‘Women’ and ‘Kids’ signifies that ‘Men’ are the primary category, while ‘Women’ and ‘Children’ are secondary and less significant.

3.1.2 Typography in Adidas' Global and Saudi Websites

Typography, the technique used to arrange texts and fonts, is a powerful tool that enhances the aesthetic appeal of websites while engaging the user’s attention to important information. Adidas takes full advantage of typography, strategically implementing different font sizes for different purposes. While both websites accommodate the cultural preferences of the Middle East, the Saudi version adopts a more conventional approach to visual hierarchy and places greater emphasis on gender-specific categories. This contrasts with its Western counterpart's more neutral design.

The global version of the Adidas website uses a visual hierarchy to highlight specific information. For instance, the options “Help,” “Orders,” and “Return,” located at the far right of the website, use very small font sizes. The reasoning behind this is that Adidas presumes users are less likely to click on these options or search for them, so they are neither given much significance nor visual prominence. Visual hierarchy is also apparent in the navigation list in the middle of the front page. Although the five categories utilize the same font size, the options “Men,” “Women,” and “Kids” are highlighted and given the most priority. This contrast reflects Adidas’s attempt to direct the user’s focus to certain sections of the website, which in turn facilitates navigation and improves user experience. Additionally, “60% off,” which covers a large portion of the front page, is written in a large font size. This is a method websites use to attract the user’s attention to the most profitable section of their site. In other words, the reason behind this font choice is to engage users and prompt them to explore further. This commonly used marketing tactic aligns with Western consumer culture, promoting profitable deals and attracting more customers.

Adidas also utilizes typography in the stories and narratives sections of its website. The font sizes used for the titles of these stories are not only larger but also highlighted with

bold font. This aligns with a pattern familiar to Western audiences, where titles convey the most informative part of the article for convenience and timesaving.

Although the Adidas global website uses different font sizes across its sections, the font type itself remains consistent throughout the website. This coherent and well-organized appearance symbolizes professionalism and reliability, which leads to enhancing Adidas's appeal as a brand, as well as promoting a user-friendly image for Western users.

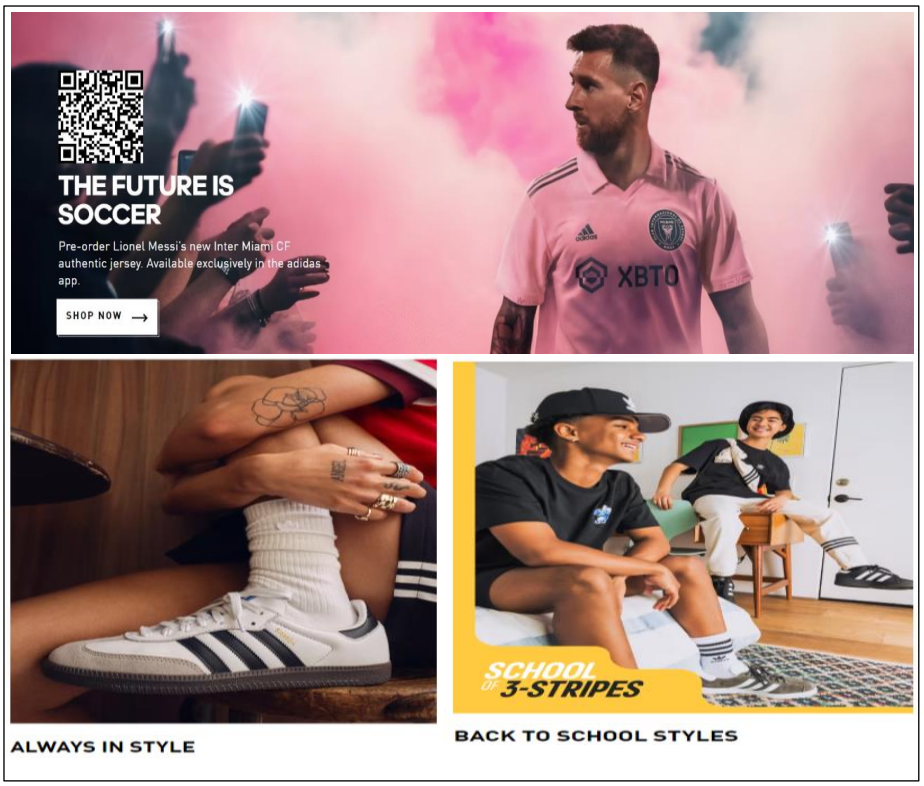
The typography of the Saudi Arabian version of the Adidas website demonstrates a wide range of choices to adhere to Middle Eastern social and cultural aspects. First, the website highlights the categories "الرجال" (Men), "النساء" (Women), and "الأطفال" (Kids) using a bold font that stands out from the rest of the categories. This aligns with the Middle Eastern cultural mindset, which is inclined towards gender-specific categories and classification. On the other hand, the typography for the options "الرياضات" (Sports) and "3 STRIPE LIFE" uses a less prominent font size, creating a clear distinction between these categories and the three main shopping categories mentioned above. By using this typography, the options "3 STRIPE LIFE" and "الرياضات" (Sports) remain noticeable but do not overshadow the primary categories that most users likely seek. The color red is used to highlight "تخفيضات اخر الموسم" (End-of-Season Sale). The color red is associated with discounts and sales in many cultures, including the Middle East. This choice encourages users to pay attention to valuable and affordable offers, prompting them to explore the website further.

Furthermore, the typography for the options "مساعدة" (Help), "متتبع الطلب" (Order Tracker), "تطبيق أديداس" (adiClub), "المُرتجعات" (Returns), and "سجّل الدخول" (Login) is relatively small compared to other elements on the website. The smaller font size aims to avoid overshadowing the more essential options while still being available for users who wish to log in, need help, or want to track their orders. The website also employs varied typography to evoke feelings of urgency and importance. For instance, the phrase " خصم 50% ثابت بنسبة" (Fixed Discount of 50%) is written in large, bold white font. The use of bold white typography makes the statement stand out from the rest of the content on the

website, grabbing the user's attention and encouraging potential purchases. Additionally, bold fonts are used to emphasize essential elements. For example, " كن عضواً واحصل على خصم 20٪" (Be a Member and Get 20% Discount) highlights the "20%" with a bold font, while the rest of the sentence remains normal. This emphasis on the percentage highlights the value of the discount, tempting users to explore the program or sign up as a member.

Figure (3)

Presents Images From the Official Adidas Website



3.1.3 Cultural Meaning and Brand Identity in Adidas' Global and Saudi Websites Images

In terms of images and how they are utilized to reflect Adidads' identity, the two websites have different visual representations of the brand identity. The American website features bold, individualistic styles, such as trendy accessories and tattoos, whereas the Saudi counterpart employs modest and culturally appropriate visuals.

The three pictures above are selected from Adidas' official website. The main picture that the user is first met with on the front page displays the world-famous Argentinian football

player Lionel Messi. The cultural and societal meanings conveyed in the first picture align with the Western fascination with sports and celebrity culture. Leonel Messi, who represents peak athletic greatness at the front of the website, represents these ideas. Furthermore, the technological age and the impact that social media has on Western society are also represented in the photo. The mobile phones which can be visible on both sides of the image not only reflect the fan's enthusiasm for seeing the player, but it also represents how modern technology plays a significant role in shaping modern fandom. This enchanting allure surrounding an icon like Messi is also emphasized in the image utilizing the visually striking pink smoke in the background. This captivating part of the image not only reinforces Messi's status, but smoke can also symbolize triumph and victory. Moreover, the outstretched hands evoke feelings of inclusivity. Furthermore, these hands symbolize the act of bridging the gap between a beloved sports icon and his devoted fan base, highlighting feelings of unity amongst the sporting community. This image positively enhances Adidas' reputation as a brand focused on athleticism and sport. Including renowned athletes such as Lionel Messi not only represents Adidas' association with top-tier athletics but also reinforces the notion that Adidas is the preferred choice for athletes. Moreover, this image successfully merges the appeal of sports and fashion, as Messi is dressed in a trendy pink shirt. This represents the brand's versatility, as Adidas is not only trying to appeal to sports fanatics, but it resonates with a wider audience who are interested in fashion. To conclude, by highlighting the connection between devoted fans and Messi, Adidas successfully links its brand with its clients on an emotional and personal level, leading to feelings of loyalty towards the brand.

In the second picture, the cultural meaning conveyed is associated with individuality, self-expression, and relaxation. The accessories the person is wearing, the tattoos coupled with the laid-back posture resonate with the Western youth culture. This is of importance to Adidas since young people make up the majority of its target audience. Additionally, this picture also represents the trendy notion of athleisure fashion, in which fashion is not uptaken for its own sake but is utilized as a tool for self-expression. From a marketing perspective, the laid-back position also communicates Adidas' versatility as an effort to encourage clients to effectively merge Adidas products into their everyday lives. Moreover, the presence of wood in the picture (the stool and table) and its associated nature evokes a cultural association with seeking a balanced life and prioritizing self-care.

Consequently, the picture suggests that fashion is a fundamental method to achieve this balanced life and sets an atmosphere of relaxation. In terms of brand identity, the choice of this picture reinforced Adidas' core value, encouraging self-expression, and embracing personal style, and individuality. The third picture evokes feelings of youth and friendship, which resonates deeply with the younger audience. The picture also conveys a sense of communication and loyalty by referencing the 'back to school' as a result, Adidas strategically integrates itself into its customer's daily lives (this is supported by the fact that both teenage are dressed exclusively in Adidas attire). The different race of the two boys reflects one core value of Western culture which is inclusivity and multicultural acceptance, but it also showcases how Adidas embraces diversity and unity. Placing the boys in the bedroom suggests to the image viewers a sense of familiarity, comfort, and intimacy. Additionally, the boy's seating position also plays a crucial part in amplifying this message since It implies the boy's preference for relaxation and comfort. Furthermore, the lowered camera angle helps the viewer associate with the boy sitting on the bed. By positioning the camera slightly above the boys, it creates a viewpoint that mimics the viewer's natural line of sight when looking at someone from a setting position. This perspective allows the viewer to feel as if they are observing the scene from a personal standpoint, almost as if they are physically present in the room.

Figure (4)

Presents Images From the Saudi Adidas Website

The two women represented in the first picture are of different backgrounds, this reflects the inclusivity and diversity present among not only Saudi Arabian people but also all Middle Eastern countries that consist of a diverse range of people with various backgrounds. Furthermore, Adidas employs this image to exhibit one of its fundamental values, which is female empowerment and feminism. By featuring two women as the subjects of this photo, Adidas represents women as strong, independent, and confident. A closer inspection of the photo shows that one of the women (with darker skin) is placed behind the other women with typical Middle Eastern features as a choice to create an aesthetically pleasing composition. The hairstyle of the two holds cultural meanings and significance. The contrast in hairstyle not only symbolizes the difference in fashion choices and individual preferences but also challenges the conventional gender norms and beauty standards in the Middle East. Equally important, the choice to include a woman with short hair reinforces her autonomy and expresses her right to form her own identity, which deviates from cultural norms. This bold self-expression aligns with the principles of feminism, a movement that the Adidas brand advocates for, especially in Middle Eastern countries where women's rights are still a topic of progress.

In the second picture, Adidas strategically employs the image to advocate for women's empowerment, and in support of women's sports and the anticipated Women's World Cup, which will be held in July 2023. The woman represented in the photo is dressed in white Adidas sportswear, coupled with a background, symbolizes strength and independence of thought. The exclusion of males in the photo challenges the traditional gender roles in the Middle East, which further emphasizes the notion that women can excel in sports. The photo also resonates with Middle Eastern audiences, as the woman represented in the photo is dressed modestly, which is highly valued among Muslim countries. In addition, the 'hoodie', which covers most of the women's hair, resembles the headscarf that is typically worn by Muslim Arab women. This approach allows the website viewer to connect with the brand, as Adidas uses a familiar visual element that demonstrates respect for their cultures. Because of the increasing emphasis on female empowerment and gender equality in the Middle East, Adidas seeks to represent and strengthen its brand by using women's sports as a platform to advocate for gender equality.

The third image represents a crucial cultural value in the Middle East, which is collectivism and social unity. Contrary to Western societies, Middle Eastern culture embraces a collective social and cultural identity, which transcended into various aspects of life including social relationships. Moreover, the photo utilized by the Saudi Arabian version of Adidas not only represents unity, but also suggests a sense of social harmony by having the individuals standing closely to each other and sharing the same passion for sportswear. Furthermore, the positions of the individuals in the image also subtly reflect a cultural norm that is prominent in most Middle Eastern countries, especially Saudi Arabia. The two male characters are standing next on the left side of the picture, while the two females are by each other's side on the right side. This reflects 'gender segregation', in which males are females are discouraged from intermingle with each other under certain social situations. By adhering to the social norms of the Middle East regarding gender roles, Adidas successfully resonates with the region's diverse audience and establishes a meaningful connection with its customers. Additionally, the setting of the picture also plays a significant role in adherence to the lifestyle in the Middle East. The picture takes place on a hot sunny day, which is the most common climate in Middle Eastern countries. In the context of Saudi Arabia, the setting of the photo, which displays urban media, reflects the urbanization and modernization that the country has experienced in the past few years. Additionally, the evolving and modernized social dynamics in Saudi Arabia are also in full display in this image, as it includes a diverse friend group consisting of males and females. In terms of Adidas brand identity, this image highlights Adidas as a brand that reflects the modern dynamic cultural values of the Saudi youth, similarly, the setting that takes place in associating the brand with modern urban living, capturing the progress and modernization that is currently taking place all over the Middle East.

3.1.4 Non-Verbal Communication: Gestures and Gaze in Adidas' Global and Saudi Websites Images

The notion of gesture in social semiotics significantly contributes to the meaning of an image. These gestures include non-verbal communicative aspects such as the gaze of the characters within an image, as well as the body language. On the two platforms, distinct approaches are taken to gestures and eye contact. The Saudi website emphasizes direct eye contact and group involvement, fostering social cohesion and inclusivity, while the American website promotes indirect gazes, emphasizing energy and personal focus.

In the first image, the body language exhibited by Messi is significantly important to the meaning of the image. With his two arms next to him, Messi exudes comfort and ease with his surroundings, which signifies a clear projection of confidence and masculinity. This can leave a good lasting impression on the website's users, leading them to associate the brand with similar feelings. The anonymity of the faces also contributes to the meaning conveyed by the image. By hiding their faces, the collective nature of fandom is symbolized, in which the fans collectively collaborate to admire Messi's presence and support the brand. It can also be argued that the fans' faces are hidden to keep the primary focus on Messi himself, rather than other characters in the same image. Additionally, the hidden nature of the fan evokes feelings of mystery and curiosity, encouraging the users to explore the website further.

The absence of facial features is also present in the second photo, which depicts a person sitting in a laid-back position, wearing Adidas clothes. In this case, the lack of facial features makes it easier for a wide range of individuals (whether male or female), to project themselves with the pictures, thus making it easier for users to emotionally connect with the brand. Likewise, with the hidden face, viewers can pay attention to the product that Adidas is trying to emphasize without being distracted by the person's face or facial features. The analysis of the nonverbal communication gestures presented in the third image demonstrated the cultural and social aspects. The boy's laid-back body language captures the essence of friendship, comfort, and most importantly, youth. The lack of direct eye contact between the two boys can also take on a cultural significance that resonates with Western users of the Adidas website. Typically, eye contact is a gesture that demonstrates openness, attentiveness, and honesty in interactions. However, the absence of direct eye contact evokes feelings, comfort, and intimacy, highlighting that the interpersonal relationship between the two boys is intimate, which precedes the need for direct eye contact to communicate their friendship. In addition, viewers may perceive the lack of eye contact between the two boys as more comforting and less confrontational, allowing them to observe this picture like insiders witnessing a pivotal moment. Equally important, the boy who is looking at a source of light can unconsciously influence the viewers. Taking out the source of light can get the viewers guessing and create a sense of curiosity, this in turn encourages them to explore the website, giving more attention to the picture and thus resulting in a memorable visual experience.

In the first image, the non-verbal communication gestures play a significant role in the overall message conveyed by the picture. The different body language between the two women is also in meaning-making. The first woman can be seen standing straight with her hand in her pocket. For Middle Eastern users, this gesture evokes a sense that this individual is approachable, easy to talk to, and confident. This relaxed posture of the woman can also reflect feminist ideals, by presenting a woman who embraces non-traditional gender norms, yet who is comfortable in her skin and demeanor. The second woman's body is slightly facing towards the right, yet she maintains direct eye contact with the audience. The direction of the woman grabs the audience's attention and directs them to look to the right. This strategic move by the website directs the audience's gaze toward announcements of an ongoing sale of Adidas products, which encourages the users to explore the website further. In addition, the body cues expressed by the women suggest a reversed stance; this gesture is also associated with the process of thinking and contemplation, evoking a sense of reflection and self-awareness. The direct eye contact expressed by the two women is not limited to communicating confidence and empowerment, but it also serves as a powerful tool that evokes a sense of inclusion and recognition. For Middle Eastern Cultures, inclusivity, and social engagements with others are important, thus, the direct eye contact between the two women and the viewer suggests the brand's respect and acknowledgment towards its audience.

The body language exhibited in the third picture by the woman conveys a sense of confidence and grace. Her serious facial expression and her posture give feelings of composure and self-assurance, which reflects the importance of exhibiting respect and dignity in Middle Eastern cultures. The woman's posture with her right leg farther forward than its left evokes feelings of alertness, urgency, and engagement with the viewer of the photo. Moreover, Adidas' strategic use of this photo which reflects attributes that are valued across the Middle East demonstrates the brand's respect and willingness to connect with the website's users. Additionally, the image challenges the common cultural conventions by demonstrating that women (exemplified by the confidence of the woman in the picture) can be strong and confident. This deviation from cultural norms intrigues the predominantly male users, thus leading them to explore the website further. Similar to the pictures analyzed above, the Adidas website relies heavily on direct eye contact with the screen to cater to its Middle Eastern users and to suggest

inclusivity feelings on connection and trust. However, the direct eye contact by the woman in the image coupled with a stern face evokes other meanings of confidence and respect.

In the third image, the body language and the laid-back posture of the man on the right elicit strong feelings of confidence and self-assurance, which resonates with the male viewers of this photo. Similarly, the female, with one leg on the ledge and the other leg on the floor gives out the same feeling. However, a distinctive difference between the man and the woman is apparent. While the man lowers his head slightly to interact with the other individuals, the woman lowers her head down to maintain eye contact with the second female. This gesture indicates a sense of humility and respect for the other; these values are of huge importance in Middle Eastern cultures. By representing these values on its website, Adidas brands demonstrated its cultural awareness of social norms in the Middle East, thus appealing to a wider audience. Furthermore, the second male in the image who is maintaining eye contact with the viewers reflects aspects of the collective that are very common amongst Middle Eastern cultures, as it signifies the acknowledgment of the spectator as part of the image and fosters feelings of unity and inclusivity.

3.1.5 A Comparative Analysis of the Color Palette in Adidas' Global and Middle Eastern Websites

While the official website uses bright, vibrant colors to attract a global audience, the Saudi version chooses a more muted, darker color scheme. This likely reflects regional environmental influences and a cultural preference for subtle elegance.

The color palette of the website's official website is diverse, utilizing a range of colors to create a visually appealing and engaging user experience. The website's background color is white, highlighting the displayed products. Black is also a dominant color used for important sections such as the logo, the font, and the upper header. The presence of yellow is also very dominant, and it is mostly utilized as an accent color to highlight call-to-action buttons that draw the user's attention. Beige is used to blend with the other colors and to highlight less important, though noteworthy, sections. The colors included in the images are varied, they represent a mix of vibrant colors such as orange, pink, and red, however, neutral colors, including brown and beige are heavily present as well. Overall,

the color distribution on the official Adidas website is well-balanced and aligns with the Adidas target audience.

Since the color scheme used in websites can influence its users, Adidas' color choices are not only well-planned, but they also cater to the Western global audience. Consequently, the color palette evokes certain associations and offers its users an immersive experience. Initially, the white background color of the website may be explained for many reasons. First, white is a sophisticated color that has universal appeal to users from all over the world. Consequently, by opting for white as its background color, the Adidas website evokes feelings of professionalism and trustfulness. Moreover, this color is often associated with minimalism and simplicity, concepts preferred especially by Western users of the websites, but also by its global users. Additionally, yellow is another color that is prevalent on the website.it is primarily used to capture the user's attention to important promotional sections. On both websites, the promotional phrases "JOIN OUR ADICLUB & GET 15% OFF", and in Arabic 'كن عضواً واحصل على خصم 20٪' are written with dark black against a bright yellow background. The contrast in the colors also served as a prominent design.

The color pink which is heavily prevalent on Adidas' official front page website of Lionel Messi is meant to celebrate the player's Soccer Debut with the American soccer team Inter Miami CF. Additionally, the color pink has been chosen since Inter Miami CF's logo is a mix of pink, black, and white. For this occasion, Adidas is promoting the release of its new jerseys as a celebration of Lionel Messi's new career. However, the prominent presence of the color pink in the photo also has a positive influence on the website's users. Since the color pink is usually associated with femininity, using pink on a sports website conveys boldness and uniqueness. This unconventional use of this color intrigues the (male-majority) users and evokes a sense of curiosity, thus encouraging them to explore the website and its content even further. Furthermore, the choice of pink also promotes a strong message of inclusivity and a progressive mindset towards traditional gender norms. As a result, users view the Adidas website as a place that embraces diversity and challenges gender stereotypes, resonating with the younger demographic.

Moreover, by utilizing the color pink, Adidas enforced its reputation as a brand that successfully merges sportswear with, the latest fashion trends, which nowadays has seen

an acceptable use of pink for males. Additionally, the pink cloud surrounding Messi in the picture has two different shades, the 'light' pink, and a patch of 'darker' pink which is closely placed close to the football player's face and the direction of his gaze. the contrast of different shades of pink in the photo immediately draws the user's attention to Messi's face by creating a visual focal point. As a result, a positive connection between the brand and Messi is made by the users. Additionally, the use of the darker shade of pink conveys other meanings that are not typically associated with light pink, such as intensity, enthusiasm, and confidence.

Figure (5)

Displays the Color Palette Used in Official Adidas photos

For Adidas, using a diverse palette of colors that caters to the preferences of its global audience is crucial. However, the use of neutral and light colors is the most noticeable feature of the website. Colors such as beige, white, black, brown, and taupe are observed throughout the website. Psychologically, the choice of these colors is culturally motivated and can influence the viewers by evoking certain connections and emotions.

White: as mentioned above, the color white is associated with simplicity, freshness, modernity, and minimalism. The use of this color in their website enforced the brand's commitment to producing timeless and sophisticated designs.

Brown: the color brown is connected with nature, warmth, and earthiness. The use of this color on sportswear (such as Adidas) associates the brand with outdoor activities and

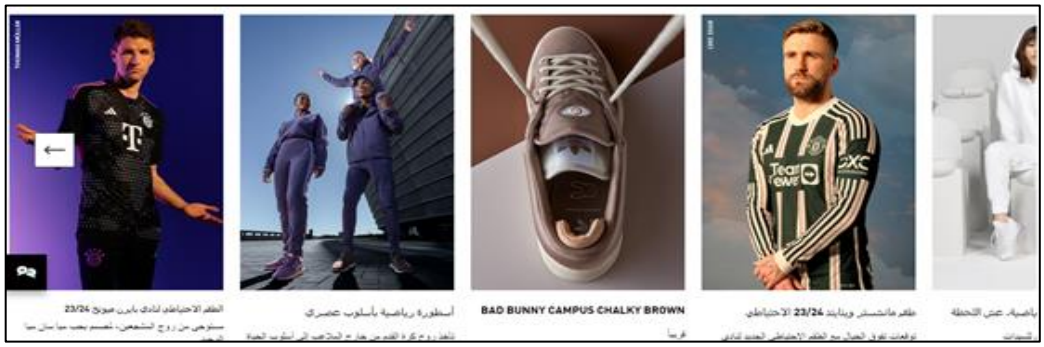
environmentally friendly design. Additionally, the color brown is often lined with durability, which is beneficial for sports brands.

Beige: Beige is another neutral color that is commonly used and culturally present in Western countries. Linked with versatility and warmth, Adidas makes use of this color in various sections on its website. Additionally, the warm and inviting undertones of this color create a welcoming environment for its users.

Adidas global websites opt for using bright colors instead of darker ones. The use of the bright shade of pink, the bright blue sky, and the bright bedroom evokes feelings of positivity and positivism, thus, connecting the brand with positivism and excitement. Consequently, the use of bright colors can enhance the user's connections and emotional responses to the brand. For example, employing bright blue evokes feelings of trust and reliability.

Figure (6)

Shows the Color Palette Used in the Saudi Website



Similar to the color palette used on the official website, the color choices of its Middle Eastern counterpart are similar, focusing on neutral colors such as begin, white, black, and brown. However, there is one noticeable difference between the two. While bright shades of colors dominate the official website, the Saudi Arabian version opts for darker shades of colors, including a diverse dim color pallet such as dark purple, dark green, dark red, etc. The choice of darker colors may be inspired by the country's climate and environment. Saudi Arabia has a predominantly desert landscape, and darker colors might be reminiscent of the sandy dunes and natural earth tones prevalent in the region. Furthermore, colors can be associated with luxury and opulence. Using darker color

palettes on the website may project a sense of premium quality and exclusivity, which could be particularly attractive to consumers seeking high-end products.

Figure (7)

Presents the Darker Color Palettes Found on the Saudi Arabian Adidas Website

3.2 Nestlé

3.2.1 A Comparative Analysis of Visual Composition, Spatial Harmony, and User Interface in Nestlé's Global and Middle Eastern Websites

Focusing of the aspect of visual composition, spatial harmony, and user interface, both websites exhibit cultural sensitivity and adaptation; however, some features found in Nestle's global website is omitted to adhere to the geopolitical context of the Middle East.

The layout of Nestlé's website front page is professional and organized which establishes the company's message and brand. The placement of the logo on the left alongside the well-known slogan 'Good Food, Good Life' reinforces the brand identity in the minds of the website users. Moreover, the 'Contact Us' button on the top right offers the users easy access to customer service which enhances reachability.

The navigation bar which includes different sections of the websites is placed below the header, these sections include 'About us', 'Our stories', 'Brands', 'Sustainability', and 'Ask Nestlé'. Furthermore, additional options including 'Careers', 'Investors', and 'Media' can also be found on the right side of navigation links, thus ensuring that the users can locate the information they need quickly and efficiently. The website's accessibility is further enhanced by the search bar, which helps users find specific information.

The first noticeable difference between the two websites regarding format is the placement of elements, most importantly the menu. While the global version places the menu on the right side of the website, the menu on the Egyptian version is placed on the left. Such a difference can be attributed to the different syntactic systems of both languages. In other words, English is written from left to right, while Arabic is written from right to left. Thus, these changes are explained by Nestlé's goal to adapt the format of its website to the linguistic needs of the target audience, making it easier to navigate through the online site.

In terms of informative value, information that is considered 'new' or important is placed on the right, while information that is 'given' is placed on the left. In the global version of the website, the menu, which is considered new or important information, is placed on the left. Conversely, the logo and the slogan of the brand are placed on the left, as they convey 'given' information. Moreover, this paradigm shifts when analyzing languages written from right to left. Consequently, the Middle Eastern version of Nestlé places the menu on the right, while the 'given' information, which includes the brand's logo and slogan, is placed on the left of the website. Salience, which refers to the property of elements that are emphasized to attract readers' attention, also differs between the two websites. Although the two websites share a similar frame, the headlines of the global website are more salient than the headlines illustrated in the Middle Eastern version. However, the Middle Eastern version opts out of using details and instead provides readers with a brief headline about the news.

One possible reason for the difference in the layout of the global and Middle Eastern websites is marketing strategies, audience preference, and, most importantly, cultural differences. The simpler design of the Middle Eastern website may serve the preferences of the local audience. This is due to the fact that people in the Middle East may prefer a more straightforward approach to information as opposed to a more complex or detailed one. The global website must provide more details since it is targeted towards a global and diverse audience.

Another area of framing concerns the content present on both websites. The global Nestlé website includes options in the navigation bar that are not found in the Middle Eastern version. For example, the option for sustainability, which is present in the search bar of

the global website, has been completely omitted from the Middle Eastern version. One reason behind this is that Western countries tend to be more environmentally conscious and eco-friendly. It is logical to assume that users of Nestlé would also be concerned about this. Additionally, Nestlé has been charged with mishandling and causing pollution to various water resources around the world. Thus, highlighting the option for 'sustainability' could be a method for the brand to show its global users that Nestlé does care about the environment in an attempt to repair its image and reputation.

On the contrary, no options related to sustainability are found in the Middle Eastern version since the environment is not always prioritized in Middle Eastern countries (see Figure 8). According to a quantitative study that included 108 countries on environmental performance, most Middle Eastern countries ranked the lowest in their concern for the environment and how to sustain it.

Another noticeable difference in content is the omission of any options related to Ukraine in the Middle Eastern version. While the global version of the website dedicates major sections to updates on the Ukrainian war and links to charities (as shown in Figure 9), none of these sections are found in the Middle Eastern version of Nestlé. One possible reason for this change is the difference in attitude and political stance between the Middle East and the West regarding the ongoing situation in Ukraine. Consequently, Nestlé's global website includes information about Ukraine to adhere to its corporate social responsibility initiative, which promises to address global issues and promote peace. Additionally, if the Ukrainian war is left unaddressed on Nestlé's website, it could lead to a devastating business impact and operations in the region, and the company may want to communicate its stance on the issue with its international clients. On the other hand, the Middle Eastern website avoids any mention of the Ukrainian war and deviates from including any links to charities. The reason behind this is that the Middle East does not prioritize the war in Ukraine since there are many ongoing conflicts in the region.

3.2.2 Typography in Nestlé's Global and Middle Eastern Websites: A Comparative Study

The typography in both websites maintain a modern and professional design, but the Middle Easter version places emphasis on bolder headers which align with the reading habits and regional preference for a clear presentation of visual hierarchy. The typography on Nestlé's main website is effective, visually appealing, and balances readability. To start, a large bold font is used for the main header on important titles as well as the logo, the reason behind this choice is to draw the reader's attention and ensure that the key message is important. Although subtitles such as "Half-year results", "Sustainability", "Contact us", and "Ukraine" use a bold font, they are still slightly smaller than the font used on the main title which maintains visual cohesion while creating a clear distinction with other sections. Furthermore, call-to-action button links on the front page are styled differently for these options to stand out to the user's eye, some call-to-action buttons are underlined, bold, or even in a different colour.

Figure (8)

Shows the Front Page of Nestlé's Global Website

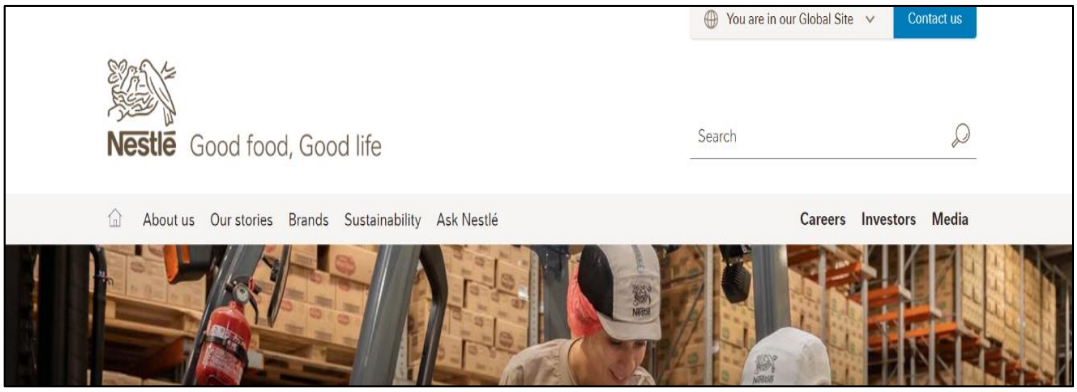


Figure (9)

Displays Examples of Nestlé's Global Website Support for Ukraine

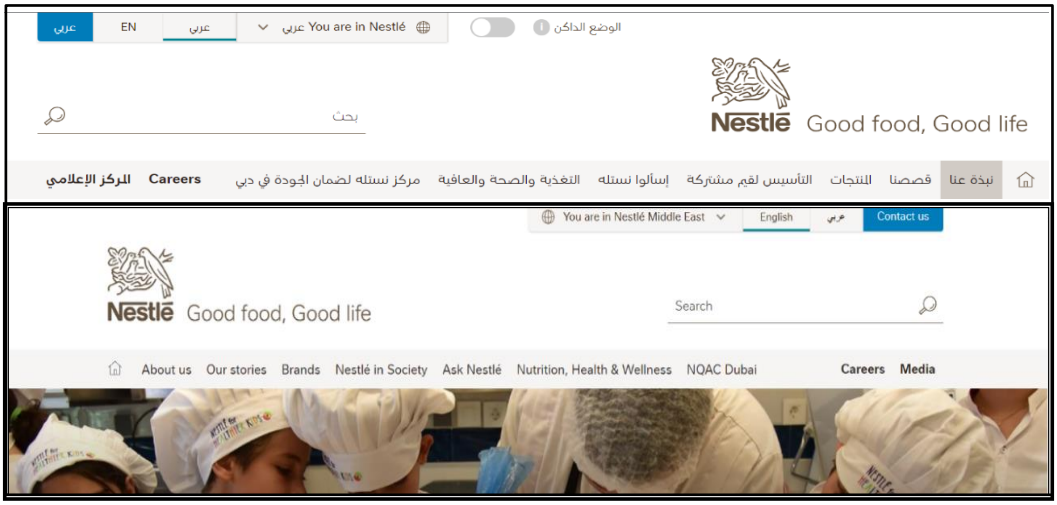
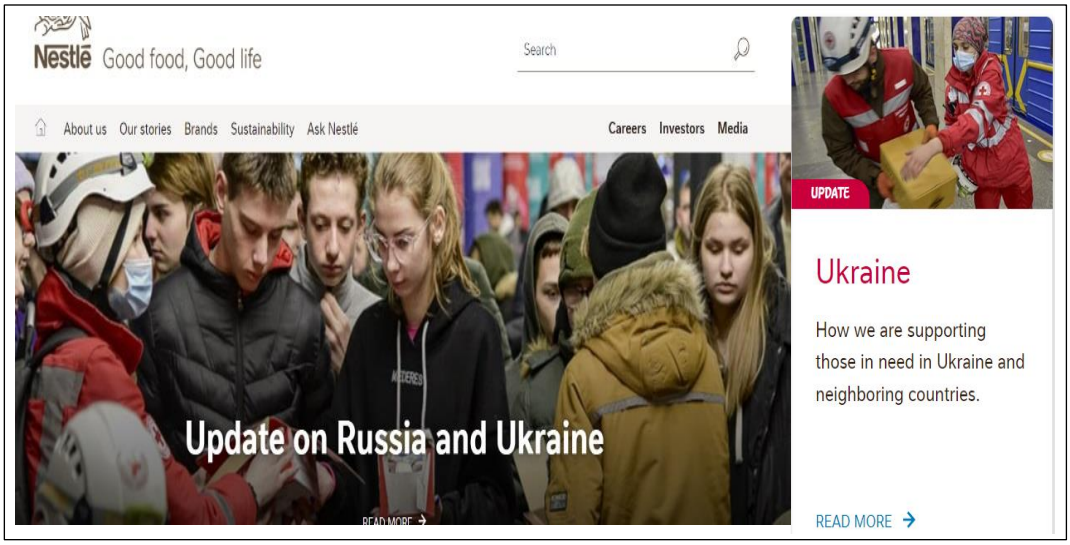


Figure (10)

Presents the Front Page of Nestlé Middle East in both English and Arabic



3.2.3 Cultural Meaning and Brand Identity in Nestlé's Global and Middle Eastern Images

In terms of brand identity and its representation through images, the most significant difference between Nestle's global and Middle Eastern website is the distinct emphasize on showcasing community engagement in the latter. This strategy aims to resonate with the cultural values and for marketing purposes. This contrasts with the humanitarian focus which is emphasized in the global website.

Nestlé's Global website front-page image (Figure 10) shows the interaction between an old woman, a young girl, and a man in an unknown location. Judging by factors such as the woman's clothes and the setting, the audience can deduce that the man is a social worker aiming to help the old woman and the young girl. In this image, the old woman is represented as the 'actor,' while the man and the young girl are the 'recipients' or 'goal' of the action. The 'actor' initiates a smile, which is directed towards the man. For Nestlé's website users, the act of smiling not only represents the woman's attitude and emotions but also communicates feelings of belonging, trustworthiness, and affection. Consequently, users subconsciously associate these positive emotions with Nestlé's brand.

Another type of narrative process that can be deduced from this picture is the 'Reactional Process'. Following Kress & Van Leeuwen's approach, reactional processes are identified when "the vector is formed by an eyeline, by the direction of the glance of one or more of the represented participants" (Kress & Van Luveen, 2006, p. 67). In this case, the terms 'actors' and 'goals' are replaced by 'reactors' and 'phenomenon.' In the figure (11) in appendix (A), the man who represents Nestlé is the reactor in a process where the object held in his hand is the goal. Simultaneously, the man becomes the 'phenomenon' of the woman's reactional process, which is formed by the direction of her eye contact and how her face is tilted towards him. Her smile can be interpreted as approval and thankfulness. Smiling and other nonverbal cues enhance the overall meaning and impact of the message Nestlé is trying to convey.

Additionally, the background and location of the picture convey an important message that Nestlé has been promoting recently. In the 1990s, Nestlé faced opposition from environmental groups over its bottled water operations, which were criticized for exploiting scarce water resources and contributing to plastic pollution. Trees, as seen in the background, signal themes of nature, growth, and sustainability. In a context related to environmentalism and eco-friendliness, trees serve as visual symbols that reinforce these themes and help communicate the importance of protecting the environment.

The Middle Eastern version of Nestlé's website Figure (12) in appendix (A) presents a completely different image from what is shown in the global version. In this picture, Nestlé celebrates its 30th anniversary in North Africa (specifically Morocco). The most

significant vector that the represented participants engage in is their smile and direct eye contact with the camera, and thus with the interactive participants. The smiles and direct gazes of the participants convey openness, friendliness, and approval. Most importantly, they communicate trustworthiness, contributing to the credibility of the message Nestlé aims to convey to its audience. Additionally, the direct eye contact of the participants fosters a sense of collaboration and collectivism, channeling to the viewer that they are part of the picture and establishing a connection and trust.

When a person is depicted holding a certificate in an image, it usually conveys the message that the person has achieved a certain level of recognition or accomplishment in a particular field or area of study. The certificate serves as a visual representation of this achievement and reinforces the message of success.

Clothing choices can also convey specific messages. The majority of the men (except for one person) are wearing black suits, which not only shows that the participants are in a formal setting but also establishes a sense of conformity, collectivism, and a lack of individualism that aligns with Arab cultural values.

Furthermore, the inclusion of a female in a picture on an Arab website can convey several different meanings. As a marketing strategy, Nestlé might be trying to diversify its audience in this region and position itself as a family-friendly brand that is accessible to all genders in society. Highlighting women on the front page of Nestlé's Middle Eastern website could also reflect one of the company's most important values: gender equality and women's empowerment in the Middle East. The presence of a woman in the picture suggests a message of gender equality and inclusiveness, indicating that women are valued and respected in society. In other words, including women not only broadens the brand's appeal but also helps challenge traditional Middle Eastern gender roles by placing women at the center of the image.

3.2.4 Non-Verbal Communication: Gestures and Gaze in Nestlé's Global and Middle Eastern Images

With respect to non-verbal gestures and gaze which is culturally adapted to reflect cultural values and preferences, the global website showcases individual connection through direct eye contact between the vectors, white the vectors in the Middle Eastern version create a sense of community cohesion and engagement by gazing directly at the website's users.

The photo on Nestle's global website figure (13) in appendix (A) showcases a seemingly young girl, whose face is not shown, can also be observed in the photo. The anonymity of the young girl could imply Nestlé's willingness to aid people in need, regardless of age, appearance, gender, facial expressions, or economic status. The camera angle also plays an important role in how an image is perceived. The picture of the girl, taken from behind, conveys a sense of distance between the subject and the viewer since the viewer cannot see her facial expressions. This creates a sense of mystery, potentially urging viewers to spend more time on the website.

Furthermore, other multimodal cues, such as the background and setting, also contribute to the meaning of the gaze and smile. The picture above displays a business and professional setting, which conveys Nestlé's competence as a company and sends a message of professionalism and expertise. Contrary to the image on the global website, where the photo frame does not equally represent the girl and the man, the picture on the Middle Eastern website includes all the participants and displays their facial expressions. As a result, this image creates a sense of unity, inclusiveness, and collaboration for the website user. This is also represented in more images included in the website (figure 12).

In figure (14) in appendix (A), the most significant vector that the represented participants engage in is their smile and direct eye contact with the camera, and thus with the interactive participants. The smiles and direct gazes of the participants convey openness, friendliness, and approval. Most importantly, they communicate trustworthiness, contributing to the credibility of the message Nestlé aims to convey to its audience. Additionally, the direct eye contact of the participants fosters a sense of collaboration and

collectivism, channeling to the viewer that they are part of the picture and establishing a connection and trust (figure 13).

3.2.5 A Comparative Analysis of the Color Palette in Nestlé's Global and Middle Eastern Websites

One prominent color shared between the English and Arabic websites is beige. On both sites, beige is used for the background due to its adaptability and its ability to blend in with other colors to create a balanced design. Additionally, beige, being a neutral color, plays a role in creating a visually appealing and organized website by providing a neutral backdrop for other elements such as pictures, charts, and text. This makes the website more accessible and visually pleasing for users. Most importantly, beige can evoke a sense of calmness, stability, sophistication, and relaxation.

Moreover, green is also apparent and frequently used on both websites. Nestlé uses green as part of its brand identity, associating it with growth, health, nature, and sustainability. Nestlé primarily focuses on marketing itself as a brand that produces products that are sustainable and healthy for both people and the environment. As a result, Nestlé's website uses green to convey these values to its users. Additionally, green can evoke a sense of calm and comfort, which is important to Nestlé's brand as it aims to market itself as reliable.

The global Nestlé website often features a color scheme consisting of blue and green, along with neutral shades like beige, white, and gray. These hues convey ideas of dependability, integrity, and sustainability while contributing to a calm and elegant visual appeal. The Middle Eastern Nestlé website, on the other hand, might employ a different color scheme with more striking tones like red, orange, and yellow. This can establish a connection with the Middle Eastern audience and local culture while also evoking feelings of energy, warmth, and excitement.

3.3 Dettol

3.3.1 A Comparative Analysis of Visual Composition, Spatial Harmony, and User Interface in Dettol's Global and Egyptian Websites

The visual design of the American and Saudi Dettol websites maintains global brand consistency while still reflecting their respective cultural values. As represented in figure (15) in appendix (A), the American website mirrors the Western cultural preference for clarity, modernity, and efficiency. This is done by emphasizing neutral tones, sharp lines, and minimal visual clutter utilizing a clean and structured approach utilizing a clean and structured approach. The design offers a streamlined, functional experience, with a clear focus on enabling quick and autonomous navigation through products and information. Kress & Van Leeuwen's (2006) visual grammar theory is relevant here in understanding how these choices encode cultural meanings. The Ideal-Real structure is adopted in the American website. The "Ideal" part is evident in the idealized images of clean and sterile environments placed at the top of the page. The "Real" part is evident in the more practical, actionable content, such as product information or health tips located towards the bottom. This reflects American cultural values of productivity, pragmatism, and personal responsibility.

In comparison, the Saudi website emphasizes collectivism and community, the core elements of Middle Eastern culture through integrating a more vibrant and visually engaging approach. The colors used are richer, and the imagery is more pronounced featuring prominent visuals of families and homes. This visual structure including images and icons is prioritized over text with the Given-New structure manner to suit Arabic reading patterns, as shown in figure (16) in appendix (A). More detailed descriptions or explanations Images appear first, followed by new visual information appearing on the left, considering right-to-left reading patterns. This layout increases users' engagement on the site through visual cues rather than relying solely on text-based navigation, which aligns with the region's cultural preferences for storytelling through visuals.

In terms of user interface (UI) elements, the American website UI elements reflect a Western cultural emphasis on individual autonomy and immediacy through featuring more textual interactions such as drop-down menus, hover effects, and quick-access links.

The use of such elements allows users to exert direct control over the browsing experience. In contrast, the Saudi website UI elements are tailored to appeal to the cultural preferences for visual representation and intuitive interaction by integrating more iconographic elements and pictorial cutes to guide navigation. Kress & Van Leeuwen's theory of affordance helps explain these contrasts: in the American context, the design affords more control and autonomy through textual interaction. In the Saudi context, however, the affordance is shaped by iconography and visual metaphor. Each of these choices is catered to the local expectations of each region.

3.3.2 Typography in Dettol's Global and Egyptian Websites: A Comparative Study

Typography serves as a subtle but critical layer in the overall design, reflecting both branding and localized cultural values. The American website primarily uses sans serif fonts, which are uncluttered, modern, and functional to read and use, aligning with the broader aesthetics of efficiency and professionalism as well as minimalism which is widely praised in the West. Moreover, the typography supports a clear hierarchy of information designed to make it easier for users to distinguish between primary navigation, secondary content, and supplementary details.

On the other hand, the Saudi website incorporates Arabic script with a blending of modern sans-serif and more traditional serif fonts. Since Arabic typography is deeply embedded in cultural and religious history its use on the website serves not only a functional purpose but also a symbolic one, reinforcing regional identity and tradition while carrying additional aesthetic and cultural weight. The mixture of modern sans-serif fonts for headings and traditional serif fonts for body text creates a cultural hybrid that reflects the ongoing negotiating between both parts of the Middle Eastern audience identity, the contemporary and the traditional parts. Kress & Van Leeuwen's modality theory plays a crucial role in understanding these choices: the text in each website is a modality that reflects both cultural context and intended meaning.

3.3.3 Cultural Meaning and Brand Identity in Dettol's Global and Egyptian Images

A comparison of the British and Egyptian/ Middle Eastern Dettol websites reveals remarkable differences in how they use imagery to reflect cultural norms and values. On the British Website, Images blatantly feature a diverse range of scenarios of men and

women engaging in domestic and caregiving tasks from parents cleaning with their children to adults handling daily hygiene. This view of a progressive family in which both genders are included and equally responsible reflects the cultural shift to greater gender equality in domestic roles which the United Kingdom is moving towards. Kress & Van Leeuwen's concept of representational meaning speaks of the use of such images; they combine narrative representations, such as a father and son working together with conceptual representations, such as a mother preparing a meal, to showcase these daily life duties as shared tasks.

In contrast, as illustrated in figure (17) in appendix (A), the Egyptian/Middle Eastern website presents only female figures in its imagery, with a strong indication of women's main role as caregivers within the home showcasing images of mothers interacting with children teaching them about hygiene and maintaining the cleanliness of the home. This reflects on the traditional roles women often play in Middle Eastern societies where caregiving and domestic responsibilities are typically considered as women's duties only. According to Kress & Van leeuwen's approach, these images are heavily rooted in narrative relationships which emphasize action processes that focus on caregiving and nurturing. Additionally, conceptual representations show women managing personal hygiene, further underscoring their role as caretakers, these choices of reflecting the cultural norms of the family's structure and the role of women in maintaining the well-being of the household without the inclusion of men are central to social expectations.

3.3.4 Non-Verbal Communication: Gestures and Gaze in Dettol's Global and Egyptian Images

Non-verbal communication elements, such as posture, gaze, and gestures, play a crucial role in conveying cultural messages across both websites. Kress & Van Leeuwen's semiotic theory explains how these visual cues are essential in representing cultural values. Figure (18) in appendix (A) shows how non-verbal cues are more subtle on the British website. The participants are typically focused on their tasks, whether it is cleaning, cooking, or interacting with products. This depiction focuses more on the action rather than emotion to build a more pragmatic approach to these tasks which is consistent with the Western Values of practicality and efficiency. The participants in these images

often have an offering gaze where they do not look directly at the camera singling that they are offering an example of behavior for the viewer to observe and follow, rather than directly engaging them. The interactions, such as a father cleaning with his child, reinforce the idea of shared responsibility in domestic life. On the Egyptian/Middle Eastern website, the non-verbal cues are more emotive and intimate. In many of the images, the participants make eye contact with each other, particularly between mothers and children. This use of intra-diegetic gaze where characters look at each other rather than at the viewer, emphasizes the emotional bonds and care that are central to the cultural narrative. The gestures are also more nurturing, with mothers guiding their children's hands during handwashing or holding them in protective postures. The choices of such visual representations create a nurturing narrative that positions Dettol not just as a product for cleanliness but as a factor in ensuring family well-being and safety. This deeper emotional connection in the visuals reflects cultural values in the Middle East, where family and caregiving are core social responsibilities.

3.3.5 A Comparative Analysis of the Color Palette in Dettol's Global and Egyptian Websites

The color palette of each website is among the crucial factors that reinforce cultural meanings and expatiations for the users. According to Kress & Van Leeuwen's modality theory, the color scheme adheres to a high modality where the colors used are considered realistic, stable, and familiar to the audience, helping to create a sense of credibility and reliability. On the American website, a predominantly cool color palette is used, featuring shades of blues, whites, and greys. These colors evoke feelings of calmness, cleanliness, and trust, which align with American expectations of healthcare and hygiene-related products. The use of blue, in particular, is widespread in healthcare branding because of its association with trustworthiness and clinical reliability.

In contrast, the Saudi website uses more vibrant colors, with a prominent use of green. The color green holds high significance in Islamic culture, where it is associated with purity, health, and spiritual well-being aligning not only with the local audience but also with the religious and cultural connotations of well-being and protection. This cultural encoding through color plays a crucial role in building trust with the audience. The vibrant

palette engages users more dynamically, reflecting regional preferences for visual richness and symbolic depth. Again, using Kress & Van Leeuwen's modality theory, the color choices here reflect a modality that aligns with cultural realism, where the color usage is perceived as appropriate and relevant to local value. The vibrant tones contribute to a sense of warmth and care, enhancing the emotional appeal of the product for a family-centered audience.

3.4 Discussion

It is evident from examining the three websites; Nestlé, Adidas, and Dettol, that that the translation of multimodal elements is best classified as *transcreation*. Transcreation involves modifying text, images, and cultural context to suit the intended audience in a way that goes beyond simple translation. Customizing the material to fit local audiences' cultural values and preferences, guarantees that the brand's message resonates more effectively with them. Moreover, the use of Transcreation is heavily influenced by commercial objectives. Content that is tailored to the customs and values of each area helps brands stay relevant and boost engagement in a variety of cultural contexts.

Chapter Four

Conclusions

This study is conducted to assess the translation of multimodal components compiled from various commercial websites including Adidas, Nestle, and Dettol. This thesis adopts the visual grammar approach proposed by Kress & Van Leeuwen (2006) as its primary analytical framework for examining the multimodal elements of English and Arabic online websites. The purpose is to explore the way these multimodal elements, including pictures, colors, format, and other components, add to the overall meaning of these websites, and to assess how they are translated to align with the cultural values of Middle Eastern audiences. Based on this analysis, a number of conclusions can be drawn regarding the translation of multimodal elements in the Global (Western) and Middle Eastern versions of the selected online websites.

The results demonstrate that across all websites analyzed in the research utilize Transcreation in the process of conveying multimodal elements from one culture to the other. It should be noted that the three analyzed commercial websites in terms of the format and the visual composition.

The key findings of this study reveal that all three websites utilize Transcreation in the process of conveying multimodal elements from one culture to the other. For instance, across the three websites, the format and visual composition of the Arabic websites are tailored to align with Arabic reading habits and cultural expectation in the region.

Moreover, the images utilized in the three pictures also align with the gender norms of the region. While the study reveals that the analysed online commercial websites adequately translate multimodal elements, more research in terms of translation quality assessments are needed in various types of websites

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Appendices

Appendix (A)

Figures

Figure (11)

Shows the Front-page Image Found on Nestlé's Global Website

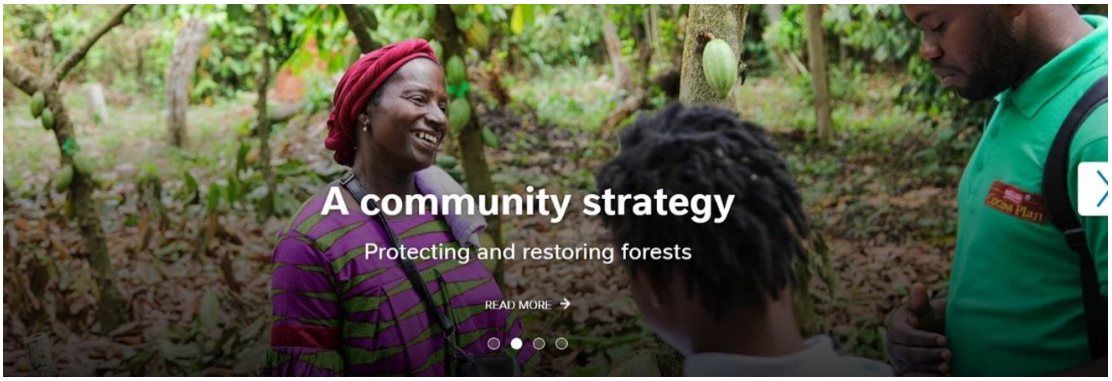

Figure (12)

Demonstrates an Image Found on Nestlé's Middle Eastern Front Page, Celebrating its 30th Anniversary

Figure (13)

Presents the Gaze and Gestures of Two Girls from Nestlé's Global Website

Figure (14)

Presents the Group Gaze Towards the Camera from Nestlé's Middle Eastern Website

Figure (15)

Displays the Layout of Dettol's Global Website

Figure (16)

Displays the Layout of Dettol's Egyptian Website

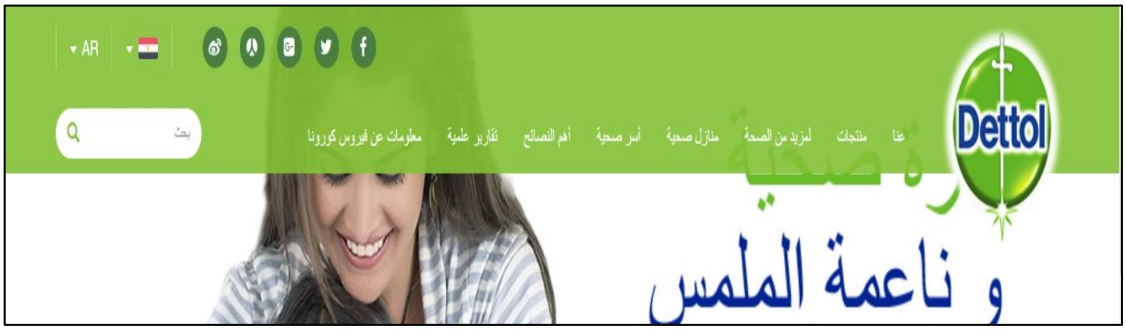

Figure (17)

Shows Images Featured on Dettol's Egyptian Homepage

Figure (18)

Shows Images Featured on Dettol's British Homepage

جامعة النجاح الوطنية
كليَّة الدّراسات العليا

تقييم الترجمة متعددة الوسائط:
ترجمة المواقع الإلكترونية

إعداد
هيا باسل عزت هودلي

إشراف
د. رامي قواريق

قدمت هذه الرسالة استكمالا لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة
بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

2025

تقييم الترجمة متعددة الوسائط: ترجمة المواقع الإلكترونية

إعداد

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الملخص

تهدف هذه الدراسة إلى المساهمة في مجال ترجمة الوسائط المتعددة والتواصل من خلال تحليل استراتيجيات الترجمة المستخدمة في المواقع التجارية الإلكترونية. تستكشف الدراسة كيفية تفاعل العناصر المختلفة، مثل الصور والتنسيق والألوان، لنقل المعنى بفعالية. تعتمد الأطروحة على نهج القواعد البصرية الذي اقترحه كريس وفان ليووين كإطار تحليلي رئيسي لدراسة المواقع الإلكترونية باللغتين الإنجليزية والعربية. يساعد هذا النهج في فهم دور التصميم البصري وتخطيط الصفحات في إيصال الرسائل عبر الويب. وتم التوصل من خلال هذه الدراسة إلى أن المواقع التجارية التي شملها البحث نجحت إلى حد كبير في ترجمة الوسائط المتعددة بفعالية، مما يتيح لها التواصل مع الجمهور في الشرق الأوسط بطريقة أكثر توافقًا مع ثقافته. ويسهم ذلك في توفير تجربة مستخدم محلية تعزز التفاعل والتواصل الثقافي.

الكلمات المفتاحية: الترجمة؛ متعدد الوسائط؛ مواقع الإنترنت العالمية.