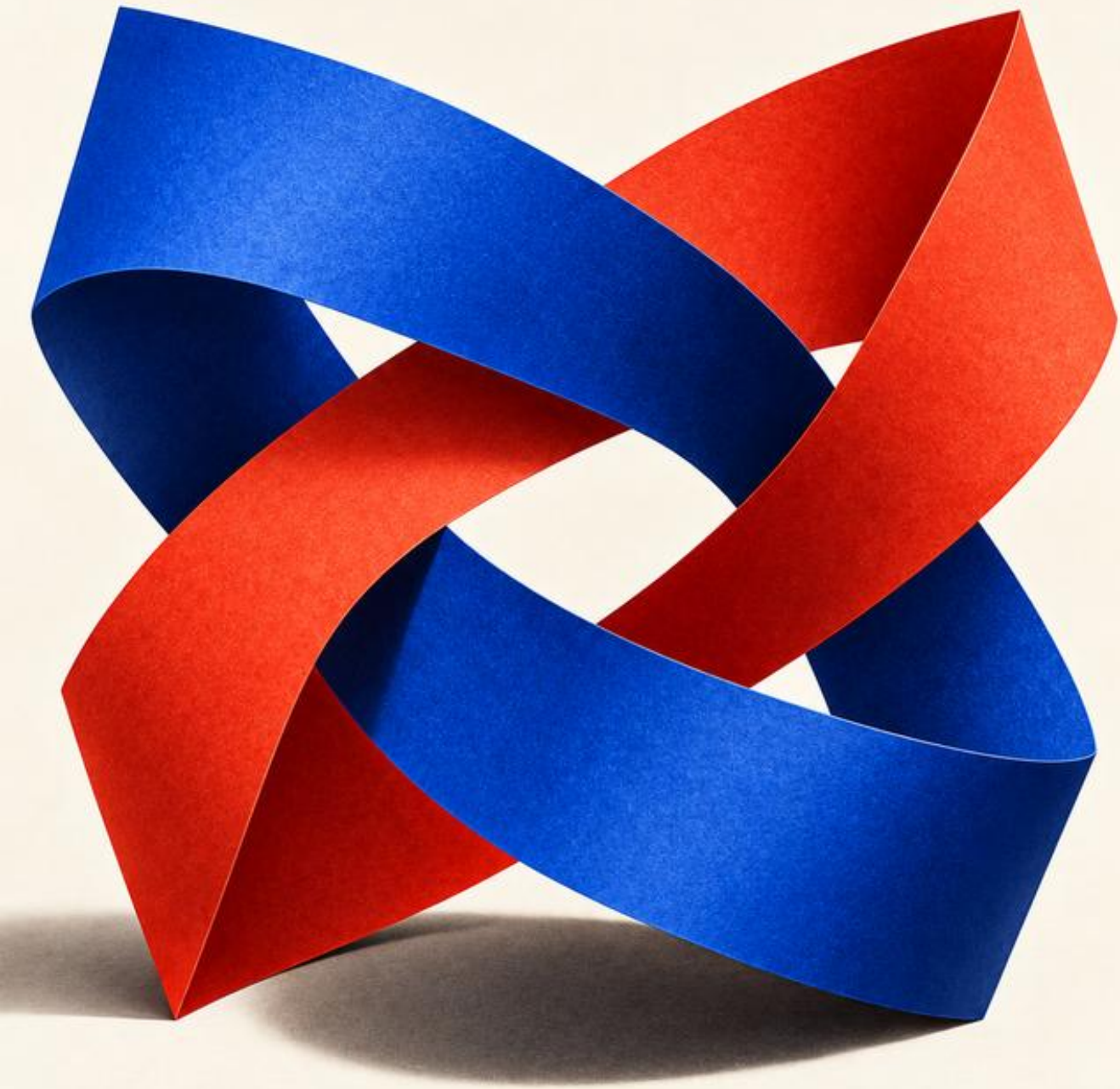
Arabic is NOT the last slide!



01 / THE ASSIGNMENT

Give language something to do

An Arabic line added after the film, image and English headline are approved inherits decisions it cannot influence. Sometimes this is perfectly workable: a clear product demonstration may require accurate labels. Sometimes the entire idea depends on an English expression that has no useful equivalent. The problem is not which language appears first in the deck. It is whether either language can still change what happens in the work.

This guide produces a creative route, not a translation checklist. Use it while you can replace a line, alter a scene or choose another mechanism. You will separate the useful promise from the particular words that currently carry it, then make rough executions in both languages. Equal creative consideration does not require identical sentences or equal amounts of screen space.

Invented teaching scenario: a repair service called Turn provides a repair quote after an assessment and before any repair begins. Its fictional brief asks people to book an assessment for a broken household item. The service does not promise every item is repairable. The creative opportunity is the pause before an owner decides whether to repair or replace. That circumstance, rather than a claim about how a whole culture treats possessions, will drive the example.

02 / SIX DECISIONS

Choose before writing the headline

01 Name the circumstance: an owner has a faulty item and needs enough information to choose the next step. Do not replace that circumstance with a national personality.

02 Define the promise: a repair quote comes before a repair decision. Both language versions must leave the viewer with this same understanding.

03 Choose the mechanism: show a familiar decision interrupted by useful information. The interruption can work through action, speech, an object or typography.

04 Choose the speaker: the service can explain its process; an actor can express uncertainty. Do not give an invented customer the authority of a real testimonial.

05 Distribute meaning: decide what the image establishes, what the headline changes, and where the condition belongs. Every version needs a viable reading path.

06 Choose what may change: sentence shape, rhythm and timing can vary. The estimate, the approval step and the absence of a guaranteed repair cannot.

These are working decisions, not a validated scoring system. Write the answers in ordinary language. If a route cannot be described without quoting its English headline, that is a useful warning that the line may be carrying the entire mechanism. It does not prove the idea is unusable; it means you need to test what another language would actually let the audience experience.

03 / ROUGH ROUTES

Compare different mechanisms

Make three roughs before polishing either language. Route A is a verbal trick: 'A new lease on your toaster.' Its English idiom suggests renewed usefulness, but the image is merely an appliance portrait. The product process is absent. Translating the expression accurately would still leave the commercial promise vague.

Route B is a small scene. An owner places a desk fan beside a replacement listing on a laptop. Before the owner clicks, a written repair estimate appears on the table. The line asks for a decision after that information arrives. Here, the action holds the idea. The spoken rhythm can change without rebuilding the premise.

Route C is a service demonstration. The screen shows three choices in order: request an assessment, receive a repair quote, approve or decline the repair. It is more explanatory and less dramatic. It may be the better answer on a booking page, where the viewer already wants to understand the process.

Choose Route B for the awareness film and borrow Route C's clarity for the destination page. This is a contextual choice, not evidence that drama always outperforms explanation. Route A could work for a different brief with strong supporting information, but it offers no special advantage here. The useful comparison is what each route makes understandable, not which sounds most clever in English.

04 / THE EXECUTION

A decision held open

Invented execution: a short film opens on a desk fan that will not turn. Its owner looks at a replacement listing, then at the fan. A hand places a Turn repair quote between them. The owner reads, closes the laptop and taps 'Approve repair'. The scene ends before any repair occurs; we have shown a decision process, not fabricated proof of a successful repair.

English headline: 'See the repair quote. Then decide.' Supporting line: 'Get a written repair quote after assessment. Approve the repair only if you want to proceed.' Button: 'Request an assessment'. A clear process note on the booking page explains assessment charges, if any, and how further work is approved. Those terms must come from the real service before production.

اطلع على عرض تكلفة الإصلاح، ثم قرر.

See the repair quote, then decide.

The Arabic is a draft in a broadly formal register, not a claim of suitability for every audience or placement. A qualified writer for the intended market should check whether the wording describes the actual kind of estimate. The visual pause and the order of information matter more than matching the English word count.

Neither version needs a decorative cultural prop to establish its relevance. The fan, the replacement listing and the estimate create the situation. Casting, setting and performance should be chosen for the specified audience and story, then reviewed as concrete choices rather than treated as proof of regional authenticity.

05 / THE LANGUAGE CHECK

Protect the consequence

Review the two versions with the execution visible. A word-by-word comparison cannot show whether the estimate arrives too late in one edit or whether one button sounds like permission to begin paid work. Ask a reviewer to describe the sequence: what can the person do, what happens next, and what has not yet been promised?

Suppose an adaptation becomes 'Give your fan another life.' It is lively, but it changes the promise from informed choice to successful restoration. The repair service may not be able to deliver that outcome. Repair the claim before debating elegance. A less poetic but accurate sentence is a stronger foundation for this particular film.

Now suppose the Arabic line is clear but takes longer to read. Try a longer hold on the estimate, shorter supporting copy or a different transition. Shrinking the type is not the only production option. Assess the entire encounter at its intended size and speed. Reading time belongs to the creative design.

An English gloss helps a non-Arabic-speaking decision-maker follow the intended meaning. Label it as an explanation, not the audience-facing line. It cannot certify rhythm, social register, ambiguity or performance. Keep the Arabic visible and, for spoken work, audible during review. Record a disagreement specifically enough that a writer can address it without receiving the empty instruction to make it more Arabic.

06 / PRACTICE

Repair the route, not only the line

Invented exercise: a storage service can collect up to four sealed boxes and return them by appointment. A proposed film shows someone opening a cupboard full of balloons. The English line is 'Room to breathe.' The Arabic draft explains that the service makes life stress-free. Spend five minutes identifying what each version promises, then write an alternative that keeps one defensible benefit.

Model response: the operational fact is a collection and return service. More available cupboard space is a plausible consequence; a stress-free life is not. The balloons provide a visual metaphor but do not explain where the belongings go. Replace them with four labeled boxes leaving the cupboard, then show the owner's hand choosing a return date.

Revised English headline: 'Keep the space. Call back the boxes.' Supporting copy: 'Store up to four sealed boxes. Book a return when you need them.' Arabic direction, written here as a meaning brief: emphasize available space while keeping retrieval explicit. Do not require the writer to imitate the English sentence's repeated short commands.

Why this answer works: the idea has a visible exchange, a retained product condition and a clear next step. Another strong answer could show the cupboard before and after collection. The model is not the only acceptable line. Reject only answers that lose retrieval, invent unlimited capacity or rely entirely on an expression that the second language must struggle to preserve.

07 / WORKSHEET

Build the route on one sheet

Use this before approving a concept. Fill the fields with observable decisions, then sketch one frame beside the sheet. If an answer is still a hypothesis, label it and name who can help check it. Keep the same sheet through both language reviews so changes remain visible.

Audience circumstance and the information they need

Promise and important condition that both versions must preserve

What happens in the image, scene or interaction

What each language can change without changing the promise

Actual headline, Arabic meaning brief and next step

Before handing over, underline the one decision still capable of changing the concept. Resolve that decision before commissioning a polished execution.

08 / REVIEW

Approve an experience, not a translation

Put the rough film or layout in front of someone without its rationale. Can they identify the useful proposition and the next step? Can they explain the difference between an estimate and a completed repair? Their account gives you a concrete place to inspect. It does not, by itself, predict sales or represent everyone who will see the work.

+ The image and wording contribute different information, and neither language depends on an absent explanation.
+ The brand has a credible role in the action; it is not simply added to a generic human scene.
+ The most consequential product condition remains understandable in each version.
+ The Arabic is reviewed for the intended readers or listeners, medium and register.
+ Any change in rhythm, layout or duration has been evaluated in the finished encounter.

The six decisions are a practical creative method assembled for this guide. The sources support concept development, audience attention and useful benefits; they do not establish a universal Arabic adaptation formula. Some briefs genuinely require close translation. Others need separately conceived executions. Decide from the role of language in the mechanism, not from a rule that one language must always lead.

Leave with one selected route, one rough execution in each language and a short note naming what changed and why. If the only improvement is a better translation of a weak idea, return to the action before moving into production.

READING / PRACTICE / CONTEXT

Where the thinking starts

The methods, teaching scenarios, exercises and worksheets here are original synthesis. The books below inform particular decisions; their authors do not endorse this guide. Page references locate the supplied PDF editions and may differ from printed page numbers.

Pete Barry / The Advertising Concept Book

PDF pp. 8-11

The emphasis on judging a concept before polished execution informs rough route comparison. This guide applies that principle to bilingual creation; its six decisions and examples are original synthesis.

Jon Steel / Truth, Lies, and Advertising

PDF pp. 13-18

Audience involvement and the distinction between creative means and commercial ends inform the circumstance-based brief. The historical research analogies are not used as scientific support for language choices.

Robert W. Bly / The Copywriter's Handbook

PDF pp. 74-77

The feature-to-benefit distinction informs the estimate example and its promise boundaries. The guide does not adopt every direct-response or historical example as a universal rule.

Make the tools your own

Read the worked example, try the exercise before its model response, then use the worksheet on a real assignment. Print the worksheet at 100% or annotate a copy digitally. Check your actual product facts, audience context and production conditions before applying the advice.

THATCOPYADDICT / AHMED MOUSTAFA ELSHERIF / 2026