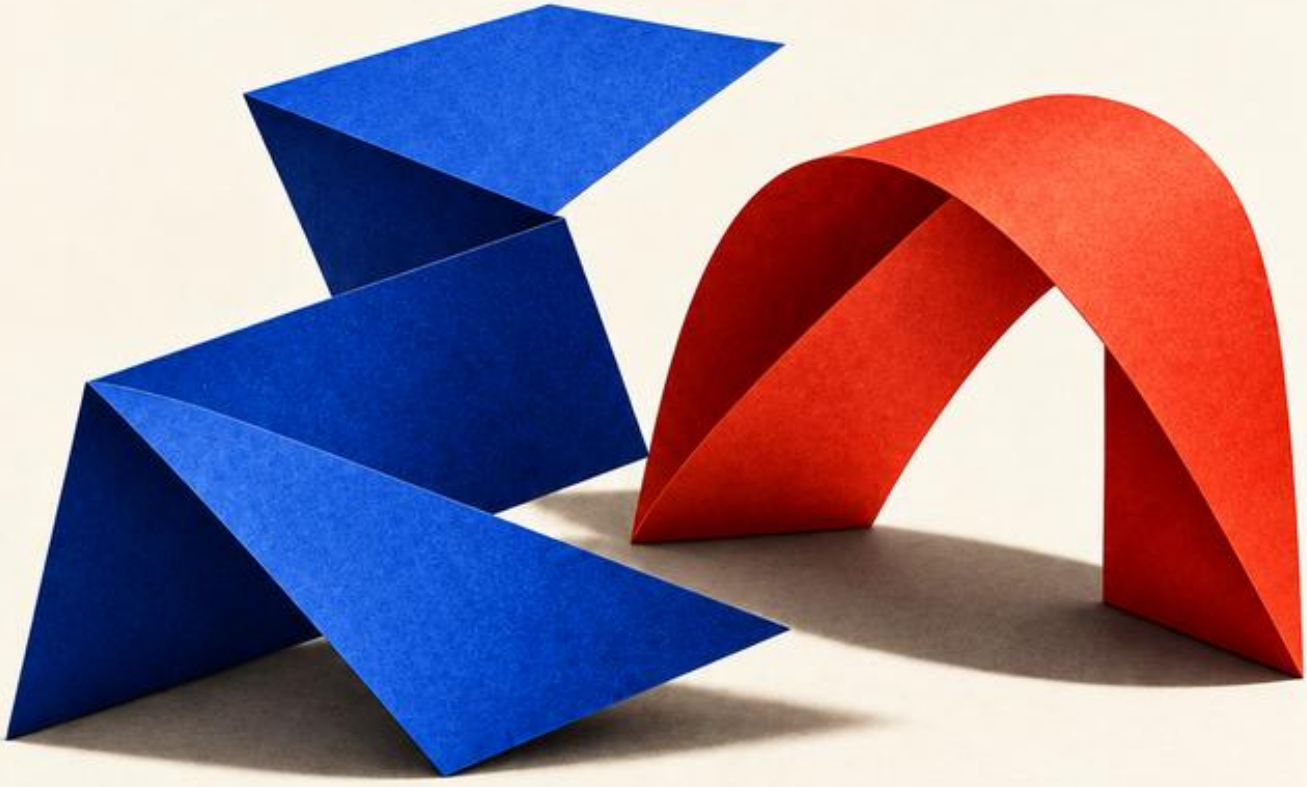
A dialect is NOT a personality.



01 / THE MISSING CHARACTER

Give the speaker a reason to speak

'Make it friendly, local and young' does not describe a person speaking. It combines desired impressions without explaining who wants what from whom. A dialect can help locate a voice within a particular social setting. It cannot, on its own, provide curiosity, competence, impatience, generosity or wit. Those qualities need choices in the writing and performance.

This guide starts before dialect selection. It gives you a speaker brief: the relationship, the occasion, the speaker's authority, the information shared and the action sought. That brief can help a qualified writer choose appropriate language for a defined audience. It is not a guide to impersonating dialects or a claim that one register represents a whole region.

Invented teaching scenario: Loop is a parcel-collection service. A parcel has arrived at a staffed counter, and its owner can collect it until eight that evening with the required collection code. We will write an official message, a counter exchange and a short film between two flatmates. The service fact stays stable. The speakers' reasons for mentioning it change. The useful difference will come from what each person knows and wants, not from assigning confidence or humor to a nationality, accent or age group.

02 / THE SPEAKER BRIEF

Five decisions before vocabulary

01 Relationship: name what connects the people in this moment. 'Staff member helping a first-time customer' gives the writer more to use than 'a warm local voice'.

02 Occasion: identify why this exchange happens now. A routine arrival notification needs different pacing from someone asking for help while a queue forms.

03 Authority: state what the speaker is entitled to promise or request. A friend can offer a lift; only the service can confirm its collection requirements.

04 Shared knowledge: decide what can be left unsaid. Two flatmates may recognize a long-awaited purchase; a counter assistant cannot assume they know the customer's story.

05 Desired action: write what the listener should do next and why the speaker cares. Character appears in how the speaker pursues that action.

These decisions describe a relationship rather than a permanent personality profile. A confident person may hesitate when asking for a favor. An official message can be considerate without pretending to be a close friend. Write the situation first, then check which language choices support it.

Add the actual place, audience and medium before commissioning dialect work. If those details are unknown, keep them unresolved. Do not ask a performer to supply an unspecified regional identity through an accent, then mistake their improvisation for a grounded cultural decision.

03 / THE SERVICE VOICE

Clarity can sound considerate

Loop's arrival message speaks as the service to a customer. Its authority is narrow: it can confirm arrival, explain the collection window and state what to bring. It does not know how excited the person feels. An invented draft, 'Your little bundle of joy is here!', projects emotion and could sound bizarre for an ordinary replacement cable.

Worked message

English: 'Your parcel is ready to collect. Bring your collection code to the Loop counter before 8 pm today.' A location link and confirmed date belong in the real message. If collection after today is possible, explain the actual holding period separately rather than implying the parcel disappears at eight.

طردك جاهز للاستلام. أحضر رمز الاستلام إلى نقطة لوب قبل الثامنة مساء اليوم.

Your parcel is ready for collection. Bring the collection code to the Loop point before eight this evening.

This is a draft in a broadly formal register for a specific utility message. A local language professional should review the service term, brand rendering and instruction in context. It is not presented as the correct register for every interaction or audience.

The consideration comes from providing useful information at the right moment. You can adjust phrasing without adding exaggerated affection. Read the message beside the actual location and code display: a kind-sounding sentence that sends someone to the wrong counter remains poor communication.

04 / THE SCENE

Let behavior produce the character

Invented twenty-second film: two flatmates sit beside a half-assembled lamp. One has spent the evening describing how much better the room will look when the missing cable arrives. This shared knowledge supplies the scene; neither person's identity needs to be the joke.

Script rough

Close shot: an arrival notification lights up the owner's phone. Owner: 'It's here.' Flatmate, still reading: 'The cable or the speech about the cable?' Owner holds up the phone instead of answering. The flatmate closes the book and picks up the keys. Flatmate: 'Counter closes at eight. Finish the speech on the way.' Cut to the two leaving. Endcard: 'Ready when the message says ready. Collect at Loop.' Supporting information directs viewers to the real collection terms.

The owner is enthusiastic; the flatmate is teasing but helpful. Those qualities come from anticipation, an unanswered question and the decision to offer a lift. An Arabic version can find a natural exchange within a specified setting without reproducing 'speech about the cable' literally. Its task is to preserve the relationship and action, not the English joke's exact words.

The endcard must match the actual service. The invented scenario assumes arrival messages are sent only when collection is possible. If a real operation cannot support that claim, revise it. A charming exchange cannot compensate for a promise the business does not keep.

05 / PERFORMANCE

Direct an intention, not an accent

At the read-through, give the performer an objective. The flatmate wants to get the owner moving while gently puncturing the grand build-up. 'Say it more locally' does not communicate that objective. 'You have heard about this lamp all week, but you are already getting the keys' gives the line a playable relationship.

Invite the intended language writer and performer to flag phrases they would not use in that situation. Ask what changes with their alternative: the joke, the level of familiarity, the authority or only the rhythm? Keep the scene's purpose available for discussion. A request for naturalness is not a requirement to accept every improvisation, especially if it adds a product claim.

Listen without watching once. Can you distinguish the service message from the flatmates' exchange? Watch without sound once. Does the helpful action survive? These are craft checks for this scene, not audience validation. Then restore image and sound together; neither isolated pass substitutes for the actual experience.

Dialect decisions need a defined context and competent review. One speaker's comfort with a line is useful evidence about that speaker, not a certificate for everyone in a country. If reviewers disagree, record the relationship and setting they are imagining. They may be evaluating different conversations rather than competing versions of one universal correct voice.

06 / PRACTICE

Remove the shortcut

Invented exercise: a first-time customer cannot find the collection code. The draft assistant says, 'Hey superstar, you lost the magic numbers again?' The brief asks for friendliness. Write a more useful exchange, then explain where warmth comes from. Assume the service can resend a code after its normal identity check; do not invent a way around that check.

Model exchange: Customer: 'I have the message, but I can't see the code.' Assistant: 'Let's find it. Is this the arrival message or the order receipt?' Customer: 'The receipt.' Assistant: 'That explains it. The code is in the arrival message. If it hasn't reached you, we can check the details and resend it.'

The assistant sounds competent because the question narrows the problem. The response avoids blaming the customer or pretending a stranger is a close friend. Warmth comes from making the next step manageable. A performer can soften the pace and leave room for the customer to answer without adding affectionate labels.

Why this answer works: it respects the relationship, preserves the verification process and lets the customer retain dignity. Other wording may be better for a particular location or language. The test is whether the person receives usable help without a false promise or an unwanted social performance. 'Friendly' becomes a consequence of what the speaker does.

07 / WORKSHEET

Write the relationship

Use this sheet for one scene or message. Complete it before selecting slang, a dialect or a performer. Keep the actual commercial requirement visible so a natural exchange does not accidentally change what the service offers.

Who speaks to whom, and what connects them here?

Why now, and what does each person already know?

What may the speaker promise, request or joke about?

The desired action and the behavior that reveals character

Intended location, language context, reviewer and performance question

Write one line below each character's name that states their immediate intention. If those intentions are identical, consider whether the scene needs both speakers.

08 / REVIEW

Check the relationship in the finished work

A speaker brief has done its job when someone can see its decisions in the work. The assistant asks a useful question. The flatmate picks up the keys. The service states the collection requirement. If those actions disappear and the remaining distinction is simply an accent, the character work is not finished.

+ The speaker's role and authority are clear without a paragraph of explanation.
+ Humor arises from the situation or relationship, not from mocking a language variety.
+ Familiarity is earned by the relationship rather than pasted onto every customer message.
+ The chosen wording has been heard in a full performance, with the intended pauses and responses.
+ A qualified reviewer understands the specific audience and setting being represented.

This method does not define a correct dialect, replace linguistic expertise or eliminate disagreement about social register. It gives that expertise a concrete scene to work on. Formal language is not inherently cold, and colloquial language is not inherently warm; the effect depends on the exchange. Avoid turning either observation into another rigid prescription.

Leave with a speaker brief, actual dialogue and one performance note per speaker. Compare the result with the original brief's adjective list. If you can now point to the choice that creates each desired quality, you have moved from describing a vibe to writing a person in a situation.

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.

Jon Steel / Truth, Lies, and Advertising

PDF pp. 13-18

The consumer relationship and audience involvement inform the insistence on a specific communicative situation. The guide offers no national or dialect typology and does not attribute one to Steel.

Robert W. Bly / The Copywriter's Handbook

PDF pp. 74-77

The connection between useful features and customer benefits informs the service-message example. Consideration is expressed through useful information rather than decorative friendliness.

Luke Sullivan and Edward Boches / Hey, Whipple, Squeeze This

PDF pp. 355-360

The discussion of tone, audience, product and intended response in radio informs the performance checks. The relationship method and original dialogue are this guide's synthesis, not an Arabic-language framework from the source.

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.

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