Advertising across cultures, where translation is nothing… or everything

Laura Cruz-García, Universidad de Las Palmas de Gran Canaria

ABSTRACT

This article deals with the concept of 'translation' in the field of advertising, often known as 'copy adaptation.' The different advertising strategies used when adverts are published or broadcast in different countries involve different approaches to the task and the study of translation in this context. Standardisation (or globalisation) and localisation (or adaptation), two opposing advertising strategies, require different translation procedures. The main purpose of this paper is to examine the extent to which what is termed 'advertising translation' can actually be considered to be translation or not, bearing in mind existing definitions of translation and classifications of translation strategies. To this end, definitions of 'translation' from different periods of time (paradigms) will be observed, with an emphasis on the evolution that this concept, and corresponding term, has undergone as it has gradually incorporated different text types and specific translation activities. To illustrate the dynamic nature of this field of study, we will present and analyse pairs of advertisements (comprising an original advert and its translated version) in the translation of which specific strategies or solutions regarding the transfer of the message have been used. In the course of this study, a key question is posed: is adaptation different from translation or is it part of translation? The conclusion shows that transfers in advertising largely depend on functionalist strategies of translation, and therefore on translation in general.

KEYWORDS

Translation of advertising, adaptation, standardisation, translation strategy, advertising strategy.

1. Introduction

Although the process of translation dates back to the far distant past, as a academic discipline it achieved recognition in the second half of the twentieth century. From then on, experts have identified a number of different paradigms that both reflect and define the course of Translation Studies as an increasingly interdisciplinary field. The concept of 'translation' has evolved adapting not only to the successive theories postulated but also to the communicative needs arising from the constant, and every faster, development of new technology.

Thus, eminently linguistic approaches that considered the sentence to be the main unit of translation and concentrated on the concept of 'equivalence' gave way to socio-cultural and functional approaches, in which translation was no longer considered a mere code-switching operation but rather an activity that takes part in a given socio-cultural context. In the process, the scope of the translator's work has broadened to encompass new commitments, responsibilities and skills. In fact, Gambier (2016: 888) points to one of the latest shifts along the continuum of the development of Translation Studies: "the paradigm of

the book transforms into one of the digital and Web (where the text to translate becomes multimodal)."

The number of differing definitions of 'translation' coined during the period in which it has been studied, both as a process and as a product, suggests that there is no one universal definition to adequately cover the various conceptualisations contemplated. As Chesterman (2006: 4) says, "[d]ifferent times and cultures may well conceptualize the notion of 'translation' in very different ways. To what extent might such conceptualizations overlap? Could there be a universal prototype notion of translation?" In this sense, it is useful to refer to Stecconi (2004, cited in Chesterman 2006: 5), who posits the following basic characteristics of translation in his attempt to coin a universal conceptualisation of translation: (a) similarity between the source and target texts; (2) difference between the working languages in contact (and thus impossibility of total identity of meaning); and (3) mediation in terms of the translator's position between the two languages and cultures in contact. Thus, these characteristics could be considered as necessary pre-requisites for an activity to be deemed to be translation. In other words, this expert considers a translation to have taken place whenever an original and target text present a degree of similarity (although the exact nature of that *degree* is not specified). Chesterman (1997: 62) also claims that the basis for translation is the existence of a (verbal) text to which the target text can be said to bear a "relevant similarity." But, again, what is 'similar' (and 'relevant') in this context? According to Stecconi (2004: 479), a translation has taken place where different languages are involved (interlinguistic translation), thus excluding any type of intersemiotic translation, such as subtitling for the deaf and hard-of-hearing or audio description based on audiovisual products that have already been translated (dubbed) into the target language, as is the case in Spain; and when there is a translator acting as a mediator between the different cultures in contact. Interesting nuances are also contributed from Chesterman's study on how the concept of 'translation' is construed in different languages, and therefore in different cultures, as he found that "Not all these interpretations give the same priority to the preservation of sameness which characterizes the words denoting 'translation' in many modern Indo-European languages" (2006: 10).

When it comes to the translation of advertising (or copy adaptation), messages are so conditioned by the target audience and the predominantly persuasive function with which they have to comply, that the similarity (or lack thereof) between the source and target texts (ST and TT) can be perceived not only at the linguistic level but also in aspects related to the graphic content and the format, for example. The extent to which this is the case is such that it is frequently difficult to guess which text is the ST and which is the TT (taking into account that adverts of large international companies are usually devised in English, and then translated into the languages of the target markets, we could surmise that

the English version will tend to be the original). For this reason, copy adaptation would not have been considered to be translation in the period during which the concept of *translation* was almost exclusively defined by questions of linguistic equivalence. Even nowadays, the most recurrent terms used to refer to this activity among translation scholars and marketing experts are 'adaptation' and 'transcreation,' understood to be something different from translation since it usually involves significant changes with respect to the original advert and even the creation of a new advert.

When promoting their adaptation/transcreation services in their website, Globallink (a language service provider) state that

> The standard translation process aims to produce final text that matches the source language as closely as possible without changing the meaning. When advertising copy or other marketing language is involved, the priority shifts to maintaining the concepts, meaning, and significance of the source message, regardless of what text changes are required.
>
> Taglines, headlines, and other creative marketing copy are often based on culturally dependent elements including idioms, puns, word play, insinuation, subtext, or rhymes in the source language. If translated directly into another language, these elements may not make sense, or worse, can be potentially offensive.

This implies that translation can only refer to literal translation. In the same vein, Ray and Kelly (2010) apply the term 'transcreation' both to the adaptation of a literal translation and to a complete rewriting of the original message in a target language. They go on to say that this practice usually involves a combination of new content, adapted content and imagery together with literal translation. Among the synonyms of transcreation the authors mention the following: 'cultural adaptation,' 'multilingual copywriting,' 'copy adaptation,' 'international copy,' 'adaptation of marketing materials,' and 'creative international marketing.' Examples of projects that require transcreation include adverts based on wordplay, and culturally-bound humour. In their words,

> Transcreation provides the freedom to address the cultural gaps. It allows the intent of the message to be communicated so that it is positively received by the intended audience, without requiring the local version to remain fully faithful to the words or images used in the original version (Ray ad Kelly 2010: 3).

Over time, research interest in translation-related issues has broadened to include inter- and transcultural communicative activities that would not be encompassed in the more conventional definitions of *translation*. To date, copy adaptation is perceived as one of those activities at the crossroads between what some would consider translation and others as adaptation or transcreation.

The main objective of this article consists in examining the extent to which the translation of advertisements can be considered as translation, in the

light of existing definitions of translation, the concept of *translation* as understood today and the reality of translation practices as carried out by professional translators.

2. Back to the concept of *translation* (and adaptation)

The existing definitions of 'translation' are so varied that quite frequently, when we deal with the translation of certain texts, we wonder what translation actually is. The widespread simplified view that translation consists in conveying a message or an idea originally expressed in an original language in a target language, takes no account of the implications of this process in the final product or in the procedures that take part in the translation process itself. It does not specify the extent to which, in terms of content similarity (or equivalence) between the ST and the TT, a text can be seen as a translation or as something else. Is there really a measure or scale that helps determine what can be considered a translation or not?

Although interlinguistic translation or 'translation proper' (Jakobson, 2004[1959]) has traditionally been the core interest of Translation Studies, intralingual translation and intersemiotic translation have gradually gained ground in translation research, with recent decades seeing a significant increase in interest in this field. Jakobson referred to these other communicative acts as "translations" (2004[1959]: 114). While he considered intralingual translation to be rewording, nowadays this communicative act has taken on new shapes and forms, especially in the field of audiovisual translation (AVT) and accessibility. Thus, we see subtitling for the deaf and the hard-of-hearing in countries where this task is usually carried out based on audiovisual texts dubbed in the language of the subtitles. As for intersemiotic translation, audio description has been the focus of much research within Translation Studies, also in the field of AVT. Transediting, localisation, adaptation or transcreation, among others, are just some of the other activities that form part of the day-to-day reality of the translation profession.

In this context, we see not only that the translation-related profession has grown to include different combinations of sign systems involved in the process but also that the scope of translation as a profession has broadened to cover a number of text types and communicative tasks relying on technological advances. But is there a definition of translation that covers all these communicative activities performed by translators without resorting to an overly general concept of *translation*, such as the mere interpretation and transmission of messages? For example, at a high level of abstraction, we can consider writing as a translational activity by means of which conceptual knowledge is expressed through words (Schrijver 2014: 2), but its excessively wide scope fails to define the particular nature of translation. As Gambier (2016: 888) puts it, "How

broadly can the definition of the term be extended to encompass the evolving communication situations and new hierarchies implied beyond the labels?".

When Newmark (1988: 5) posed the question "What is translation?", he replied somewhat vaguely that "[o]ften, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text." In this quotation his allusion to reproducing the intention of the author of the text is key, particularly because he qualifies his statement by means of "[o]ften, though not by any means always." Thus, a breach can be perceived in the traditional need for the target text faithfully to reproduce the original text and its author's intention. Does this mean that the translator may alter this aspect of the ST?

Over a 30-year period, scholars such as Catford (1965), Bell (1991), and Koller (1995) advocated the idea of translation as the substitution of a text originally written in one language by a text written in a target language that maintained (as far as possible) a relation of equivalence in terms of form, content and function. Their concern was with ensuring equivalence between the ST and the TT.

Later, functionalist scholars, such as Vermeer (1992) and Nord (1991), went on to describe translation as a professional activity performed by a translator who, working with a ST, produces a TT guided by a specific function or *skopos* in order to satisfy the need for communication between the addresser and the addressee of the message. This assignment takes place as a consequence of communication difficulties caused by linguistic and sociocultural barriers, as well as time and financial issues. As we can see, the professional context where the assignment is described and performed is paramount in their view of translation. The client, the addressees, the intended function of the TT as well as social and economic factors determine the role of the translator and his or her actions. The translator acts with these conditions in mind and thus makes decisions with respect to the degree of the adaptation and the form of the TT. This consideration of translation thus moves away from the traditional concerns regarding equivalence. As Schrijver (2014: 3) states,

> […] the functionalist definition of translation allows for a broad spectrum of possible translations, in which the ST-TT relationship can vary from strict to nearly absent dependent on the function of the translation in the target culture. At the extreme end of this spectrum, the translator engages in text production that is minimally bound to the ST.

The taxonomies of translation strategies proposed by different researchers in the field also bear witness to the development and evolution of the concept of 'translation.' Generally classified in two differentiated levels depending on whether micro-textual operations (where scope is limited to

a word or sentence) or macro-textual operations (at the overall text level) are under consideration, these strategies constitute a continuum from the most literal or faithful rendering of the ST through to the most adapted or creative renderings.

Newmark (1981: 39) distinguished two general translation methods (lying in the first half of this continuum): semantic and communicative translation, which he described as follows:

> Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

As we can observe, his methods highlight the need for some sort of equivalence (intention and meaning). However, Hurtado Albir (2001: 252) establishes four translation methods which focus on the aim of the translation assignment: interpretative-communicative, when the purpose of the translation is to reproduce the effect of the original text on the original addressees; literal, when the linguistic elements of the original text are to be maintained in the target text; free, when the purpose of the target text is not to transmit the exact meaning of the original (and thus the semiotic and communicative dimensions, the addressee as well as the function may differ from those of the original); and philological, when an analytical, annotated translation is needed. Hurtado Albir's classification is broad enough to allow the inclusion of linguistic operations and shifts that go beyond the traditional search for equivalence.

Although Newmark presents these translation methods applied to texts as a whole, he establishes a set of micro-textual procedures, including adaptation (which is also included in Hurtado Albir's classification of techniques). Adaptation is presented as a solution for dealing with specific units that, for a range of reasons, cannot be translated in a way that is faithful or linguistically close to the original text.

These two classifications stem from the differing notion of *translation* held by their respective authors, leading us to ask: is adaptation different from translation as a global method? Or is adaptation a part of the translation task and process?

In March 1972 the Canadian journal *Meta Journal des Traducteurs – Translators' Journal* released its No 1 Vol 17, a special issue devoted to adaptation of advertising (*L'adaptation publicitaire*) edited by André Clas. The main aim of this publication was to examine the state of this practice in Canada. At that time, most advertisements in this bilingual country, were produced in English by large English-speaking advertising agencies and were later adapted for French-speaking consumers. As Boivineau (1972: 6) puts it, advertising was based on an "English creation-

adaptation française" system. It is interesting to note that in the Publisher's Preface of the journal, Cles raises the following questions:

> "Peut-on traduire les réclames? Doit-on adapter plutôt que traduire la publicité? Quels sont les critères qui permettent de tells adaptations?" (1972: 3)
> [Can adverts be translated? Should we adapt advertising rather than translate it? What are the criteria that allow us to carry out such adaptations? (my translation)].

Thus, the prevailing idea of translation 45 years ago excluded the adaptation of adverts for a target audience. The 'translatability' of some texts was questioned, as the concept of 'translation' was more intimately linked to that of a 'faithful' rendering of, or one that was very close to, the original text than a transfer of meaning or function advocated by the functionalist translation theories.

Other scholars working in the field of translation delved into the concept of 'adaptation' in the 1990s. Some considered it to be a kind of translation, others saw it as a strategy, while for others, it remained something other than translation. This debate arose in the context of the translation of advertising, given the translation theories that deem the function of the TT and the cultural transfer produced in the translation process to be of particular importance. The lack of consensus regarding a definition of 'translation' or the set of different transfer-related procedures involved between the two languages and their respective cultures also comes into play. In this sense, Cattrysse (1998: 10) argues that it is a question of terminology and method. He considers the origin of adaptation to lie in the new forms of communication, which have given rise to new types of translation, new jobs and new working conditions. Consequently, he understands that research and training should take this evolution on board, both in terms of terminology and method.

Gambier (1992) and Bastin (1993) each identified a somewhat fuzzy dividing line between translation and adaptation, and their reflections as to the concept of *adaptation* give rise to similar conclusions.

Bastin (1993: 473), taking Translation Studies to be the framework within which adaptation should be studied, differentiates between a set of adaptation modalities: transcription of the original text, omission, expansion, exotisation, equivalence and creation. The textual conditions that the translator or adaptor has to deal with determine the need to resort to a translation or an adaptation. This scholar outlines adaptation at different textual levels, be they micro-textual, macro-textual or complete adaptation. Thus, adaptation constitutes both a general translation method and also a strategy.

Gambier (1992: 421) states that in certain genres such as plays and advertisements, adaptation involves a degree of freedom for the

translator, who can make additions or adjustments to, or omit certain elements from, the ST to ensure that the TT fits in with the reception norms of their addressees. Thus, he considers translation to be a mimesis of the original, while viewing adaptation as a synonym of free translation and oblique translation. He proposes the following types of adaptation: (1) adding or leaving out elements to ensure that the TT produces the same effect as the ST (the assumptions of the text are modified in order to adapt them to the new reception conditions to ensure that the TT appears to be an original text), (2) creating an original piece of work (change in genre), and (3) transforming a text (when, for example, simplifying a work for foreigners or young people).

In order to achieve any one of these ends, some parts may be translated literally and others adapted (in line with the reception conditions of the target language). A distinction is drawn between adaptation as a translation method for some types of text and adaptation as a set of transfer strategies aimed at smaller textual units. As far as translation vs. adaptation as translation methods is concerned, Gambier (1992) considers there to be an implicit opposition between literalness (oriented to the ST) and freedom (oriented to the TT).

According to Tatilon (1990: 245), adaptation is "traduir, non la lettre mais l'esprit, non les mots mais les fonctions" [to translate not letters but rather the spirit, not words but functions, (my translation)], referring to translation reduced to functional equivalence. He does not think that this is the same thing as translation and believes it should be given a different name: adaptation. Thus, this expert also considers adaptation to be a textual processing procedure applied to the text as a whole.

Reiss and Vermeer (1984: 122) use the term 'adaptation' to explain certain phenomena involved in the translation process. They consider it to be a transfer process, by means of which textual equivalence is achieved and the use of which arises when, for example, (a) the characteristics of the addressees of both original and target texts are different (e.g. adaptation of a novel for children); (b) the communicative function of the target text is different from that of the original text, and (c) one or more elements or aspects of the ST are deliberately modified (when, for example, a textual element is obsolete in the target culture). These scholars understand that in cases (a) and (b), adaptation is a global method of processing a text, while case (c) represents the use of adaptation in specific textual aspects.

3. The translation of advertising

In order to include copy adaptation in the domain of Translation Studies, the definition of 'translation' must be reconsidered. According to Smith (2002: 15), "some form of translation" is carried out if businesses

operating abroad want to make their advertising material appropriate to the target culture. As she points out,

> The definition of translation has to be broad, involving a whole range of strategies from complete transference of the source text into the target culture to the creation of a new advert for the target culture, based on the interpretation of the advertiser's creative brief.

Interestingly, "some form of translation," according to Smith (2002: 15), includes a set of options which range from the closest to the furthest with respect to the original text.

But this distance (be it short or long) from the original text, represented by the use of different translation strategies, greatly depends on the advertising strategy or approach used in the marketing campaign. So translation strategies here are determined by advertising strategies. As Valdés Rodríguez (2016: 132) states,

> in the twenty-first century, a first hypothesis claims that to study and to understand advertising translation naturally involves studying and understanding the tensions between a global and a local approach to culture, since there are different institutional norms, namely marketing ones, which result in decisions involving translation and crosscultural communication.

At an international level there are two main advertising strategies or approaches: standardisation and adaptation of the advertising message (or globalisation and localisation, respectively). While the standardisation approach assumes that an advertisement can work well in different markets, either translated into the corresponding target languages or transferred in the original language (this is the case, for example, of adverts for well-known perfume brands), the adaptation approach reflects the need to take social and cultural aspects of the target context into account. As Okazaki and Taylor (2006: 441) state, "[a] localized approach criticizes the standardized assumption for not taking into account the economic, cultural and social aspects of a local environment."

As Corbacho Valencia (2010: 184) puts it, the two tendencies are points on a continuum. Rather than a total standardisation or total adaptation, a mixture of both is usually applied to international campaigns in order to convey the advertising messages in the best possible way. As an intermediate solution, Valdés Rodríguez (2004: 52) highlights what has tended to be the norm until quite recently, 'glocalization,' (from the motto "Think global, act local"). It involves the creation of advertising messages with global objectives and strategies that are subsequently adapted locally in the different markets. These adverts "will require minimum adaptation, mainly at the level of style and use of language, to be relevant for any single target community" (Adab 2000: 224), since they rely on a message with similar effects across international markets and socio-cultural contexts.

Although economic aspects play an important role when deciding which option to use, since global advertising is cheaper than local advertising, there are detractors who defend the idea that "advertising adapted at a local level is more likely to be effective as it will appeal directly to the specific culture of the target market" (Smith 2002: 112).

It is important to bear in mind that when dealing with advertising (whether printed or broadcast), the message is conveyed by means of a series of codes, including verbal and non-verbal elements. The linguistic elements, the image, the format, typography, etc., play specific roles in the advertising message as a whole.

According to De Pedro Ricoy (1996: 27), the fundamental idea or message in any advert is *buy or use this product or service*. Thus, the different advertisements created to promote a product at an international level should be perceived as interpretations of this basic message. The verbal and non-verbal components of the original message (which she calls the "proto-advert"), will be altered in order to satisfy the expectations and needs of the different target markets. As she explains:

> All the different forms under which the original message appears in different cultural and linguistic communities are, therefore, translations. […] The procedures listed range from the simple literal translation of the text and a repetition of the same images in every case, to the creation of a completely new advert for each of the markets targeted (De Pedro Ricoy 1996: 27).

Let us observe an example of the different approaches and the implications to translation. Pairs of adverts (ST and TT) are shown in order to illustrate the translation strategies used. The transcriptions of the ST and the TT (oral and written modes) are also presented.

Example 1: ST = TT (standardisation - literal translation)

This commercial by the well-known brand L'Oréal for the *Vita Lift 5* (L'Oréal Men Expert) product resorts to a testimonial or endorsement (a celebrity, an expert or a satisfied user who explains the benefits of the product or service advertised). This is the British actor Hugh Laurie, known for his role in the American TV series *House M. D.*, which became very popular in Spain between 2004 and 2012.

ST1 HUGH LAURIE: One day you wake up and it hits you. You are 45 and a bit. So what do you do? Panic? No. Do you become spiritual? Write your life story? Go on a diet? Cheat? Use the knife? You can go far far away or rediscover your youth. Come on! Make new friends or you can do what I do. I just keep on being myself. And keep my skin looking good.
OFF-SCREEN VOICE: L'Oréal creates Vitalift Complete care for men who still want to look good. Skin stimulated regaining its vitality.
ON-SCREEN TEXT: L'ORÉAL MEN EXPERT. NEW VITA LIFT 5. COMPLETE ANTI-AGEING DAILY MOISTURISER
(https://www.youtube.com/watch?v=Wh0AiQ-fajY)

TT1 HUGH LAURIE: Un día te levantas y ¡zas! Te sacude. Tienes 45 y pico. ¿Y qué haces? ¿Entras en pánico? No. ¿Te haces budista? ¿Escribes tu biografía? ¿Haces dieta? ¿Haces trampas? ¿Recurres al bisturí? ¿Huyes muy muy lejos? ¿Redescubres tu juventud? ¡Venga ya! Haz nuevos amigos o haz como yo. Simplemente sigo siendo yo mismo. Y mantengo mi piel con buen aspecto.
[One day you get up and bang! It hits you. You are 45 and a bit. So what do you do? Panic? No. Do you become a Buddhist? Write your biography? Go on a diet? Cheat? Use the scalpel? Do you go far far away? Rediscover your youth? Come on! Make new friends or do what I do. I just keep on being myself. And I keep my skin looking good.]

HUGH LAURIE: L'Oréal crea Vitalift 5. Un cuidado completo para hombres que todavía quieren verse bien. Estimula la vitalidad de la piel.
[Complete care for men who still want to look good. It stimulates skin vitality]
ON-SCREEN TEXT: L'ORÉAL MEN EXPERT. NEW VITA LIFT 5. COMPLETE ANTI-AGEING DAILY MOISTURISER
(https://www.youtube.com/watch?v=1biDu_ZhKwQ)

Both the ST and the TT last for 60 seconds. As can be observed, the ST and the TT present a high degree of similarity, as a result of the standardised approach (of the product, the brand, and the communicative strategy). Literal translation is predominant throughout the target text, although the sentences uttered by the off-screen voice included in the ST are pronounced by the dubbing actor in the TT. The image, the format, the content and the length of the Spanish commercial remain unchanged from the original version. Neither the type of product advertised nor the values highlighted give rise to a cultural conflict between the ST and TT audiences. Besides, since it is an audiovisual text, and the image is so closely linked with the oral utterances (which have been dubbed in the TT), there is little possibility for creation. Kinesic synchrony and isochrony are fundamental.

Although the prevailing translation method used has been literal translation, some non-literal strategies have been used at the micro textual level (ST: and it hits you. ST: y ¡zas!, where the English expression has been replaced with the Spanish onomatopoeia imitating a crash; ST: Do you become spiritual? TT: ¿Te haces budista?, where the 'spiritual' factor presented in the ST is associated with Buddhism in the TT). The written text on screen has been kept in English in the TT, thus revealing the adoption of a foreignisation strategy.

Example 2: ST ≠ TT (glocalisation - adaptation)

This is the commercial for a free online personal nutrition plan offered by the breakfast cereal brand *SpecialK* by Kellog's.

ST OFF-SCREEN VOICE: Jeans: skinny, bootlegged, straightlegged, flared. They can pinch you or caress you; squeeze you or hug you. Why not start something fabulous with the free online personal slimming plan from myspeciak.co.uk and see if you can turn your meanest critics into the greatest assets?

ON-SCREEN TEXT: MySpecialK service provides nutritionally balanced calorie controlled plans and are advocated as part of a healthy lifestyle. Must be 18yrs+ Individual results may vary.
MEAL PLANS. ADVICE. SUPPORT.
My SpecialK.co.uk SEE IF YOU CAN BEGIN TO FEEL THE DIFFERENCE IN 15 DAYS.
My SpecialK.co.uk The start of something fabulous.
(https://www.youtube.com/watch?v=b_4n3EgJe_s)

TT OFF-SCREEN VOICE: Vaqueros: de pitillo, anchos, rectos, de campana. Tu arma de seducción. Este año llega algo único con el nuevo programa de control calórico gratuito de mispecialk.es. El comienzo de algo único.
[Jeans: skinny, bootlegged, straightlegged, flared. Your weapon of seduction. This year something unique comes with the new free calorie control program by mispecialk.es. The start of something unique.]
ON-SCREEN TEXT: Mi Specialk.es es una herramienta informática gratuita que ayuda a preparar planes de control calórico sin sugerir ni proponer el consumo de marcas concretas.
APOYO. CONSEJOS. PLANES DE ALIMENTACIÓN.
Mi SpecialK.es COMIENZA A CUIDAR LO QUE COMES.
Mi SpecialK.es El comienzo de algo único.
[My Specialk.es is a free computing tool which helps you design calorie control plans without encouraging the use of any specific brand.
SUPPORT. ADVICE. MEAL PLANS.
My SpecialK.es START TO WATCH WHAT YOU EAT.
My SpecialK.es The start of something unique.]
(https://www.youtube.com/watch?v=CXYRgxIAeqw)

While the ST lasts for 30 seconds, the TT has been pared down to 20 seconds. This commercial is based on a standardised approach in both markets but the linguistic and the visual components have been subjected to many changes. The song *Mercy*, performed by Welsh singer Duffy (2008), is played throughout the commercial in both versions. The overall translation method used is adaptation. However, a combination of strategies at the micro textual level can be observed, including mainly literal translation (ST: Jeans: skinny, bootlegged, straightlegged, flared. TT: Vaqueros: de pitillo, anchos, rectos, de campana), omission, and creation. The reduction of 10 seconds in the TT has led to a series of omissions both in the verbal and the visual elements. Two shots of the ST have been omitted in the TT, which were closely linked to two utterances ("They can pinch you or caress you; squeeze you or hug you"), also omitted.

The on-screen text, which is part of the iconography of the commercial, has been manipulated in different ways. Only "MEAL PLANS. ADVICE. SUPPORT" has been translated literally although in an inverted order: "APOYO. CONSEJOS. PLANES DE ALIMENTACIÓN." The ST on-screen text "MySpecialK service provides nutritionally balanced calorie controlled plans and are advocated as part of a healthy lifestyle. Must be 18yrs+ Individual results may vary" refers to the age of the users and the fact that the results of the diet plans they propose work differently on each person. However, the TT on-screen text "Mi Specialk.es es una herramienta informática gratuita que ayuda a preparar planes de control

calórico sin sugerir ni proponer el consumo de marcas concretas" highlights the fact that the service is free and that they do not mention any brands in their proposed diet plans. This change could reflect the intention to adapt the message to the needs and expectations of Spanish consumers.

Example 3: ST ≠ TT (localisation – creation of new text)

The testimonial in this commercial for *L'Oréal Casting Crème Gloss* is British singer Cheryl Cole in the ST, and Spanish actress Paz Vega in the TT.

ST1 CHERYL COLE: Life is too short, for just one colour.
OFF-SCREEN VOICE: Casting crème Gloss from L'Oréal Paris.
CHERYL COLE: Decisions, decisions. Rich, shimmery colour. Super soft, super glossy. All this and no ammonia. All down to the right Casting.
OFF-SCREEN VOICE: Choose from 32 shades from Casting Crème Gloss from L'Oréal.
CHERYL COLE: Go find your colour. Show them. You are worth it.
ON-SCREEN TEXT: L'ORÉAL PARIS. No ammonia. L'ORÉAL PARIS. Becoloursafe.com. 32 shades. L'ORÉAL PARIS.
(https://www.youtube.com/watch?v=jE7ShoLQMP4)

TT1 PAZ VEGA: Ya está, me he lanzado. Lo que quería era estar natural. He elegido Casting Crème Gloss caoba con reflejos cereza. ¡Qué bien huele! Sin amoniaco. Y cubre las canas. Mi pelo nunca ha estado tan suave. Tiene un tacto increíble. Un color brillante. Con reflejos tan naturales. *Glossy, Glossy.* Adoro mi caoba y su reflejo cereza.
[I have done it. I wanted to look natural. I have chosen Casting Crème Gloss chestnut with cherry tones. It smells so good! With no ammonia. It covers grey hair. My hair has never been so soft. An incredible feeling. Shimmery colour with natural gleam. Glossy, Glossy. I love my chestnut with cherry tones.]
OFF-SCREEN VOICE: Casting Crème Gloss de L'Oréal Paris.
[Casting crème Gloss from L'Oréal Paris.]
PAZ VEGA: No sé por qué no lo he hecho antes. Para mi pelo solo quiero el número uno. Nosotras lo valemos.
[Why hadn't I done it before? I just want the best for my hair. We are worth it.]
ON-SCREEN TEXT: ¿Primera coloración? Casting Crème Gloss. L'Oréal Paris.
Sin amoniaco. Tacto increíble. Brillo Glossy. Casting Crème Gloss. 30 colores diferentes. L'Oréal Paris. Nº1 sin amoníaco*. *Fuente: Nielsen 2011 Valor.
[First colouring? Casting Crème Gloss. L'Oréal Paris. No ammonia. Incredible touch. Glossy colour. Casting Crème Gloss. 30 different shades. L'Oréal Paris. No. 1 with no ammonia*. *Source: Nielsen 2011.]
(https://www.youtube.com/watch?v=noNGfCAlOYo)

Both ST and TT last for 30 seconds. Although some features and benefits highlighted of the product advertised (no ammonia, softness, and shimmery colour) are shared by both versions, the general advertising approach is localisation. As mentioned above, while the product in the ST is endorsed by Cheryl Cole, famous especially in USA and UK, in the TT this role is performed by Paz Vega, who is well-known in Spain and thus more persuasive for the Spanish L'Oréal campaign. The scenes and the

shots are also different. Moreover, ST and TT highlight different values as associated with the product. While the ST (oral and written modes) repeatedly refers to the wide range of colours available either directly or indirectly ("Life is too short, for just one colour," "Decisions, decisions," "Choose from 32 shades," "Go find your colour"), the TT focus on naturalness ("Lo que quería era estar natural", "Con reflejos tan naturales"), touch ("Tiene un tacto increíble"), smell ("¡Qué bien huele!"), and the fact that it covers up grey hair ("Y cubre las canas"). The translation strategy is that of creation. At the micro textual level, the use of the word *glossy* in the TT (also used in the ST) constitutes the use of partial foreignisation. English expressions are increasingly common in Spanish adverts for cosmetics, lending them a more modern feel. Another element they have in common is the famous L'Oréal slogan: "You are worth it" in the ST, and "Nosotras lo valemos" in the TT. It is interesting to note that the ST addresses the consumer directly by the use of *you*, while in the TT the first person plural (*nosotras*) is used to include the actress and the consumers, reflecting a difference in approach, with the ST stressing a more individual appeal to the consumer, and the TT including the famous actress within the group of (potential) users.

It is interesting to notice that Ray and Kelly (2010), as explained above, would consider examples 2 and 3 to be cases of transcreation, although the distance in terms of content between the ST and the TT is much greater in the latter than in the former example.

4. Discussion and conclusion

What do these commercials have in common? First of all, they share the same persuasive purpose. They arise from an idea or message devised during the planning of the campaign, which is then conveyed into one or more target cultures in the corresponding target languages. The following Venn diagram may apply to depict a hypothetical international advertising campaign, where the original idea, represented in the darkest section, where the circles overlap, is then rendered in the different adverts or texts (T1, T2, T3) for the different markets (see Figure 1).

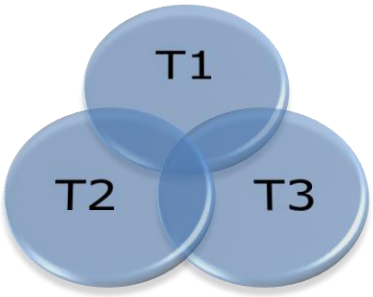


Figure 1. Different texts based on the same original idea.

In the light of what has been put forward in the sections above, regarding the three pairs of commercials described, the tendency would be to view the first example as a translation event *per se*, where the different target texts imitate a source text, mainly through literal translation.

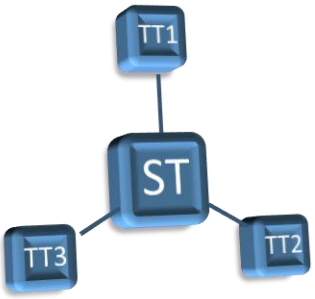


Figure 2. Target texts based on a source text.

The second pair presents a borderline example, where literal translation occurs only in few sentences of the TT and the visual element is the same in both versions (with the omission of only some shots). Although omissions, partial creations, etc., have been made, keeping the same image could tilt the balance towards translation. But what about the third pair of commercials? Would we consider the Spanish version to be a TT (Figure 2) or rather another original text (Figure 3, below)?

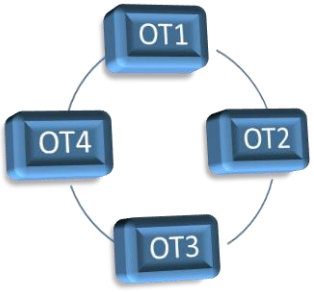


Figure 3. Different original texts in different languages.

Figure 3 is likely to be the most widely-accepted approach, particularly among marketing and advertising professionals, as we have already seen. In this framework, nothing included in the Spanish version would be considered to be translation. The basic, underlying issue here may lie in the fact that in advertising, the figure of the translator will often overlap to a greater or lesser extent with that of the creative team.

As mentioned in the Introduction, the main objective of this article was to examine the degree to which copy adaptation can be considered as translation, taking into account existing definitions of the term as well as the evolution of both the concept and the professional practices associated

with it. We have observed that from Catford (1965), Bell (1991), and Koller (1995), who considered translation to be an activity that reflected a relation of equivalence in terms of form, content and function, to Nord (1991), Vermeer (1992) and Hurtado Albir (2001), whose view of translation goes beyond equivalence concerns, the concept of *translation* has varied in such a way that adaptation (or transcreation) has become a more common strategy used by translators during the translation process. More specifically, in the field of copy adaptation, De Pedro Ricoy (1996) regards adaptation/transcreation as a type of translation, which implies that a difference in the degree of distance between the explicit contents of the ST and TT (illustrated in the three examples provided) should not entail a change in the name given to this activity but rather the need to use different strategies (from literal translation to different degrees of adaptation or transcreation).

There can be no doubt as to the fact that it is the functionalist theories of translation that most closely represent translation activities in advertising, as the success of the target text will depend entirely on its end goal or function. It is within this framework that the creation of an advert based on a main idea conceived for an international advertising campaign as a translation scene can be circumscribed. Thus, here, translation is everything.

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Biography

Laura Cruz-García is a Senior Lecturer at the Faculty of Translation and Interpreting of the Universidad de Las Palmas de Gran Canaria. Her PhD thesis (2001) examined the translation of advertising in the sector of computing. Her research fields include advertising and audiovisual translation, and LSP and the teaching of foreign languages in Translation Studies. She has published articles in journals like *Meta. Journal des Traducteurs*, *Studia Anglica Posnaniensia* and *Iberica*.
Email: laura.cruz@ulpgc.es

