

Translation and Adaptation of Advertisements

LINGUISTIC AND SOCIO-CULTURAL PROBLEMS

INTRODUCTION

Language, as one of the most essential elements of communication, is a powerful instrument, influencing people and their behavior. This is especially relevant in marketing and advertising. The choice of language to convey specific messages with the intention of influencing people is vitally important. Advertising companies have their own philosophy about how to persuade the consumer. But the linguistic differences may disturb the process of persuading, because it might be difficult to find the equivalents in one or another particular language. "Hence, the translator will have to bridge the gap, small or large, between two cultures" (Ginter 2002). Another disturbing factor in persuading or attracting people is culture. Culture here is to be understood "in the broader anthropological sense of all socially conditioned aspects of human life, as a totality of knowledge, proficiency and perception" (Ginter 2002). The translator has to "produce meanings which are acceptable for cultural community the reader belongs to" (Wolf 1997:128).

There are two very broad factors that help people to identify a product and remember it – visual content as well as

design and language. Language strengthens the effects of persuasion. The translator not only has to translate the text, but also to transmit the highly persuasive meaning of an advertisement.

Globalization has also affected the world of translation. With the media revolution and its string of intangible exchanges, translators suddenly find themselves involved in every aspect of intercultural communication. Different people sometimes interpret language in different ways. Wherever the local language is an influential measure, the translator is called in as a decoder and mediator, sometimes even as a negotiator.

Advertising is now one of the areas of activity that most often makes use of the services of specialized translators. Indeed, the intensification of international exchanges involves a growing need for communication and, consequently, for translation. The amount of translations in advertising is already substantial, and keeps increasing. In this regard, it follows the opening of new linguistic areas to international trade. The media are more and more varied: the press, the radio, television, and the Internet. Multinational advertising agencies, cross-border television networks, and the success achieved by multilingu-

al publications have contributed to the expansion of this phenomenon. One just has to watch a satellite broadcast for a day to see the same campaigns shown in several languages. In the same way, consulting various weekly or monthly editions of a magazine enables one to come across the same translated advertisements again and again. All these media provide an extraordinary amount of advertisements and rich material for the study of translations in advertising.

East European countries, including Lithuania, entered the market economy only since the early 1990s. Earlier there were no reasons to investigate the difficulties of translating advertisements, because there was no commercial advertising in Soviet Lithuania.

A contemporary advertisement has to be not only informative, but also interesting, funny and attractive. Thus, if the advertisement is able to contain these qualities in one language, it will not necessarily have the same meaning in another language. If the visual part of an advertisement is attractive to one target group, it may not be attractive to another. The worldwide trade has to overcome these obstacles.

In the last decades some linguists have tried to describe the process of translation of advertisements, to define problems and to stress the features that are necessary for translators but, at that time, the situation regarding the translation of advertisements then was not comparable with that of today. In 1990 Claude Tatiol wrote a paper dealing with the question of "translation" and "adaptation" of the advertising text. Since then relatively little has been published concerning the problems in translating ads in particular. A lot of the text used in advertising does not fit the same norms that are conventionally adhered to in natural language. Translation itself is a complica-

ted process, though in translating adverts one has to be aware of the cultural differences which sometimes do not allow the same product to be presented in the same way, because of the different mentality of a particular nation. "The concept of culture is fundamental. If translation is defined as source text induced text production, translation into a foreign language will always be an instance of intercultural communication" (Ginter 2002).

The language of advertising does not conform to general linguistic rules. The article deals with the **problem** of whether it is possible to translate linguistically unconventional texts and to present the message in the same persuasive and attractive verbal form.

The article **aims at** analyzing the translation and adaptation of advertisements from two aspects: linguistic and socio-cultural. It analyzes the attractiveness of verbal and visual presentations to different target audiences, in particular, the adaptation of Western advertisements to the Lithuanian market.

Research methods include a survey and content analysis. The quota sample was drawn from the population of Lithuanian translators, taking into account their gender and age. As the profession of translator is dominated by women, the research data reflect mainly women's attitudes. The sample consisted of 90 respondents (81 female and 9 male). As the group of male translators turned out to be too small for analysis, it was not analysed. Distribution among the respondents by age and professional experience is as follows: 44 experienced translators (employed as translators for more than 5 years) and 37 unqualified translators (students or persons working as translators less than 5 years). The age of non-experienced translators is 18-28, whereas the group of experienced translators consists of senior respondents.

OVERVIEW OF TRANSLATION THEORIES

There are two very basic approaches to translation. The first one aims to express as exactly as possible the full force and meaning of every word and turn of phrase in the original. The second one (Adams and Thelen 1999) aims to produce a result that does not read like a translation at all, but rather expresses itself with the same ease as in its native rendering. In the hands of a good translator neither of these two approaches can ever be entirely ignored.

Prior to modern translation theories in 1791, the Scottish historian Sir Alexander Fraser Tytler (1907) published his celebrated *Essay on the Principles of Translation* in which he describes a good translation to be "that, in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work". Tytler proceeds to suggest certain rules to be used to guide translators in their work and as a criterion for judging the efficiency of their translations. According to Tytler (1907), the ideal translation should give a complete transcript of the **ideas** and **sentiments** in the original passage, maintain the **character of the style**, and have the **ease** and **flow** of the original text. Tytler's ideas inspire modern translators and scholars, particularly his open-mindedness on quality assessment and his ideas on linguistic and cultural aspects in translation. At that time form-equivalent translation or formal equivalence translation was the most favoured. Form-equivalent translation (often called literal translation) is the oldest theory of translation. In this type of transla-

tion, the translator chooses one of a limited number of meanings assigned to each Hebrew, Aramaic or Greek word. The translator fills in the words that belong in the sentence but follows the word arrangement and grammar that is characteristic of the original language. Such a translation is often viewed as accurate. However, it can result in very awkward, misleading, incomprehensible, or even amusing sentences. That is one of the reasons why poetry was considered to be the most difficult genre to translate. The difficulty was in rendering both the form and the content in the target language. In 1959, in his influential paper "On Linguistic Aspects of Translation", the linguist and semiotician Roman Jakobson even declared that "poetry by definition [was] untranslatable" (Jakobson, 1959). In 1974 the American poet James Merrill wrote a poem, "Lost in Translation", which in part explores this subject.

Tytler could be considered to be the first person to consciously use a translation type, similar to what is now called "free translation". A free translation is one which preserves the meaning of the original but uses natural forms of the target language, including normal word order and syntax, so that the translation can be naturally understood. Free translation is a kind of idiomatic translation.

Together with "free translation" another type of idiomatic translation should be mentioned: functional equivalence (formerly known as dynamic equivalence). The term was changed in the book published much later "From One Language to Another: Functional Equivalence in Bible Translating" (De Waard, J., Nida, E 1986). This theory of translation is also often called paraphrasing.

However, in 1964, the linguist Eugene Nida claimed to separate translation studies from linguistics, since one can tran-

slate without knowing anything about linguistics at all, in the same manner that one can speak a given language fluently without being a student of linguistics. According to Nida, a translator **analyzes the message** of the text in question into its simplest and structurally clearest forms in the source language, **transfers** it at this simple level to the target language and **restructures** it at this simple level to the target language, which is most appropriate for the particular type of audience in mind (Nida 1964). This encourages translators to concentrate on what is important, and to restructure the form when it is necessary to convey the meaning. Such an emphasis is especially helpful in a situation where communication is difficult, because it is better to transmit at least minimal core content than to produce a formal equivalent that does not work at all. According to Nida,

(...) language consists of more than the meaning of symbols and the combination of symbols; it is essentially a code in operation, or, in other words, a code functioning for a specific purpose or purposes. Thus we must analyze the transmission of a message in terms of dynamic dimension. This dimension is especially important for translation, since the production of equivalent messages is a process, not merely of matching parts of utterances, but also of reproducing the total dynamic character of the communication. Without both elements the results can scarcely be regarded, in any realistic sense, as equivalent (Nida 1964).

In recent decades, translation modes include the Franco-Canadian translation scholar Antoine Berman who identified twelve deforming tendencies inherent in most prose translations (*L'épreuve de l'étranger* 1984), and the American theorist Lawrence Venuti who insisted "foreignizing" has to be used in translation strategies instead of domesticating ones (see *The Translator's Invisibility* 1994).

In addition, many mid-century tran-

slation theories draw on concepts of German Romanticism, with the most obvious influence on the theory of *foreignization* being the German theologian and philosopher Friedrich Schleiermacher. In his seminal lecture "On the Different Methods of Translation" (1813) he distinguished between translation methods that move "the writer toward [the reader]", i.e. transparency, and those that move the "reader toward [the author]", i.e. respecting the foreignness of the source text. Schleiermacher clearly favoured the latter.

Larson's (1994) translation theory suggests that there are three important requirements for the translator to meet: familiarity with the source language; familiarity with the target language; familiarity with the subject matter.

At a time when people and ideas, and culture and business, seem to increasingly cross the barriers of language, translation from one language to another becomes a necessary part of the action, with that action being neither transparent nor automatic. Translators make choices about how to move the text across the barriers behind which cultures have evolved characteristic linguistic ways of seeing and thinking, of encoding and protecting their cultures. All throughout history, we can see the creativity of individual translators as they sought to push their texts through filters of culture and language (Adams and Thelen 1999).

The same source text can be translated in different ways; the result is not going to be the same. Reasons for this variation include the purpose of the translation, the translation team itself and the target language audience for whom the translation is intended. The results are translations that fall someplace on a continuum from literal translations to idiomatic translations. Literal translations follow very closely the grammatical and lexical forms of the source text language, whereas idiomatic translations are concerned with communicating the

meaning of the source text by using the natural grammatical and lexical items of the receptor language. Translations that add to the source text or change certain information for a specific effect are called unduly free or linguistically unconventional.

Modern translation theories appeared together with modern linguistic studies (Witherspoon 1998; William 1999). The literature on translation has started to become more objective and systematic. Modern translation theory has moved away from a purely linguistic perspective toward the methodology of incorporating non-linguistic disciplines, most notably semiotics (the systematic study of signs, sign systems or structures, sign processes, and sign functions) to supplement the existing theory.

Another important contemporary trend to be mentioned is functional linguistics (also known as functionalism). It attempts to find explanations for language phenomena outside the field. The work of functionalists contrasts with those who pursue formal linguistics, which typically (like in a Chomskian way) defines linguistics (especially syntax) as a self-contained field of study, and finds "explanations" in formal notations. Functional linguists pursue a variety of theoretical approaches to language but are united in viewing language function as being of primal importance. Linguists who have approached language functionally include Wallace Chafe, Simon Dik, William Foley, Talmy Givon, John Haiman, Michael Halliday, George Lakoff, Ronald Langacker, Ellen Price, Sandra Thompson, Teun van Dijk and Robert Van Valin. Functional linguistics and "relevance theory" are the two areas of linguistics today most valuable for translation theory.

Relevance theory is added as a relatively new branch of linguistics develo-

ped by the British linguists Sperber and Wilson. It focuses on coherence in communication which derives from explicit and implicit information which pertains to a speech situation. Relevance theory is built upon the premises of pragmatics. Ernst-August Gutt (2000) has best described why this theory is relevant to translations.

"Translation, in the broadest sense of the word, is probably the unsung hero of international communication" (William 1999). Despite all the talk about Global English and the need for a *lingua franca*, remarkably very little has been said or written about the extraordinary contribution of translation to the exchange of ideas, the dissemination of human knowledge and, ultimately, cross-cultural understanding.

TRANSLATING ADVERTISEMENTS: THEORY AND PRACTICE ON OPPOSITE SIDES OF THE BARRICADE

Unfortunately, although various theories suggest different ways of translation, analysis of practice shows that these theories are almost useless when aiming at the translation of adverts. Current trends in advertising show that advertisements disregard the rules and conventions of linguistics. This is especially true when rules and conventions end up in affecting the reference to the product and make readers reconstruct them and insert a referent. In doing so, readers will arrive back at a certain entity as the referent and at the product as the focus of the advertisement. This pattern of rule-breaking, then, is very valuable and beneficial to the realm of advertising, as it helps advertisers achieve their goal of marketing a product as one that is desirable. This scheme works in the

source language, but causes enormous problems when the same formula is applied in the target language. The list of cases when rules are broken and linguistic anomalies appear in advertising is as follows:

- 1) Use of referring expressions (such as pronouns, without any explicit linguistic antecedent) in the advertisements;
- 2) The advertisement makes a reference in the text, but the referent is not textually contained. Instead, the referent is in the image;
- 3) Advertisements tend to include the product logo or brand name as a referent;
- 4) Advertisements may perform inadequate reference in one of two ways: either they do not use an appropriate referring expression or they do not furnish an antecedent referent;
- 5) Language in advertising assigns the semantic role of agent to entities that cannot be agentive;
- 6) Within advertisements, language appears clearly written to be read and not spoken. At the same time, we also find patterns that are typical to spoken language and that are intended to represent spoken language, such as the use of contractions or sentence fragments;
- 7) In advertising, the sentence fragments that are clauses are of a type that lacks a subject;
- 8) In cases of advertising, where the subject is dropped, it can be represented by and recovered in the image;
- 9) The reflexive pronoun is not employed where it is supposed to be;
- 10) Sentences are not often appropriate to the context. The text is a sentence that consists of the product name and is followed by an adverb of intensity like *evidently*, *naturally*. They are intensifying and affirm a proposition that was made previously but about which the consumer has no information. Sentences of this type are typically used in a conversational context and not when they stand in isolation, as in such advertisements;
- 11) There are two relatively well-known examples of morphological anomalies that are in widespread use in advertising campaigns. (a) Although in natural language, morphology does not allow for *un-* to be affixed to nouns, this is often done purposefully in advertising; (b) Another example of morphological irregularity is the brand name

of a product inflected with a morpheme which does not belong to a lexical, derivational or an inflectional affix.

This list shows that the language of advertisements does not obey general linguistic rules. Indeed it is only in this way that it becomes attractive and interesting for the consumers. At the same time, such adverts often pose problems of translation, because many translation theories become inapplicable.

TRANSLATION AND ADAPTATION OF ADVERTISEMENTS

Translation in advertising depends on the meaning given to the concept of “advertising”. This concept includes all forms of commercial communication and promotion, from a leaflet to a television campaign broadcast on an international scale. Obviously, the translation of an advertising brochure is not to be placed on the same level as multimedia campaign, but the practical principles and the management of the translation process are comparable.

In fact, the translation of advertisement is the means of communication of a company exporting its products. But defining translation as a tool or even as another type of international marketing is somewhat restrictive, because an essential fact is then forgotten: communication becomes effective abroad only after the message has been translated. Without this prior translation, it will hardly have an impact on the foreign consumer.

However, this implies that translations must be adapted to each country. This concept encourages companies to systematically adapt their communication to the consumers they are targeting. Actually, translation must be considered as a business function, the mission of which consists of adapting marketing strategies to a group of market countries.

According to Lockard (2001), the implementation of such a function within a company is the result of a general diagnosis which aims at appraising the relevance of advertising campaigns translated for the business considered, with reference to the competitors. This diagnosis varies according to the markets targeted by the company: it is known that the automatic adaptation of advertisements from one country to another does not involve the same risk. Several aspects must be taken into account: first, it must be considered if the national market differs from the foreign markets and if these differences justify the translation of the advertising message. Then, it must be considered if the competing companies resort to this kind of service for marketing their products. Will the translation be an advantage for the company? Lastly, it has to be decided which objectives are assigned to the translator, i.e., what will be the effect of this new business function.

According to Bruce Bergh and Helen Katz (1999), three types of advertising effects can be observed: *zero effect*, in which the translation of the original message into the languages of the foreign consumers or the new company's advert does not bring any change to the communication status of the company, either in terms of brand image or in terms of commercial repercussions (neither a drop nor increase in sales). This effect has already been observed in some European markets. A *positive effect* occurs more or less according to business expectations, in which the translation of the advertisement or new company's advert almost automatically involves increased brand awareness and an increase in demand on the target market. This effect is common in the Arab and oriental markets, especially in the luxury, perfumes, and cosmetics sector. However,

a third unexpected and often incomprehensible result, known as *negative effect* occurs when the translation of the advertisement or company's new advert nullifies the strengths of the company on the foreign market and becomes a disadvantage, which does not serve the interests of the producers or the distributors. This effect has been observed in the case of sports products and of country-typical products, the expected potential of which has been reduced by the translation or the advert itself that has somehow made these products undesirable in the eyes of the foreign consumers.

All this leads to underlining the complexity of the problems raised by implementing a translation function within the market. This also reveals the huge pressure put on the translators of advertisements, since they are perceived, all things considered, as the guarantors of the success or of the failure of the campaign. As the last link in the chain, they are therefore responsible for the entire communication process.

THE IMPORTANCE OF TRANSLATION IN CULTURE AND THE IMPORTANCE OF CULTURE IN TRANSLATION

The art of translation has played, and continues to play, a key role in the development of world culture. It is common to think of culture as national and absolutely distinct, but if one begins to examine the impact of literary translation, the possibility of communication beyond a specific geographical location is clear. Indeed, the translational capacity of culture is an important criterion of culture's specificity. "Culture is like a life plan, established by the float of history" (Liubinienė 2002). Culture ope-

rates largely through translational activity, since only by the introduction of new texts into a culture can this culture experience innovation as well as perceive its specificity. The cultural dimension offers a very subtle field for research. Culture is to be understood here in the broad sense of the entire virtual or effective context in which the translated advertising message is received. The parameters related to this aspect of translation of an advert can be prescriptive and explicit (for instance, the legislature of the target country) or implicit and left to the judgment of the translator (like uses and customs). In the specific case of Lithuania today, laws that protect the consumer are strict only for those companies that advertise potentially harmful products (cigarettes, drugs and the like).

According to Bruce Bergh and Helen Katz (1999), advertisers, under the pressure of economic logic, tackle this subject from a pragmatic point of view. The advertising approach to cultural facts is always specific. Culture is not considered in the absolute; it is associated with the commercial concerns of communication. Only those cultural elements that are refractory to transfer are examined. It is not the culture in general, but only some aspects of it create a problem in international advertising. Thus, it is possible to differentiate two main components. The first, a strictly socio-cultural component, is related to religion, traditions, ethnic attitudes, the spirit of community, and purchasing habits. The second one, the legal component, relates to products that are forbidden to be advertised and are liable to legislation on commercial promotion (for example, the ban on misleading advertising).

This last effect not only varies according to the countries and the products affected by advertising, but is also evo-

lutionary and often dependent on the political system and the political situation. Thus, the translator is forced to take the legislation of the target countries into account, or run the risk of seeing the entire advertising campaign refused. Edward B. Tylor (1998) said that culture is “that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society”. Here the “law” is to be noted as a very important concept, because it regulates advertisement contents as well as their expression and their presentation.

In order to comprehend the activity of translation, we need to clarify what we mean by the terms language and culture, and to point out the relationships between culture and language. Commenting on this relationship, the linguist Gary Witherspoon (1998) wrote: “If we look at culture from a linguistic point of view, we get a one-sided view of culture. If we look at language from a cultural point of view, we get a one-sided view of language”.

Various theorists describe culture as something very fragile and tender. Indeed, in practice, specifically, in advertising practice, culture could be described as a victim. As long as ethics is a part of culture, advertising ignores it, too.

Enola G. Aird (2001) points out that today in the United States, Americans are blessed with extraordinary material surpluses, but they are riddles with profound spiritual, moral and character deficits: “We are losing touch – in important ways – with our humanity”. “America is the country in which the dominant cultural messages are: “Just do it”. “Have it your way”. “Follow your instincts.” “Obey your thirst”, “No boundaries”, “Got the Urge?” (Aird 2001). These messages are all advertising slogans and they all promote a powerful

worldview holding that life is about “selfishness, instant gratification and rampant materialism. A world view that degrades human sexuality, promotes the idea that our value as human beings is determined by what we buy and what we own, and desensitizes our children to ever-increasing levels of vulgarity and violence” (2001). In addition, she claims that she is from a country in which MTV, the flagship network for young people in the United States and, increasingly, across the globe, features what one commentator has called the “self as a star of the universe”. “It is a culture that believes in unbounded freedom, unlimited choice, radical individualism, and material success as an end in itself” (Aird 2001).

A comparison can be made with Lithuanian society, which only two decades ago was a closed and traditional society. Lithuanians, like people in all post-soviet countries, were supposed not to free their mind, soul or the body. Individualism was not acceptable. Each of the life spheres was under governmental control. Suddenly, through advertising, slogans like “follow your instincts” have appeared. Statements like this have been incompatible with Lithuanian culture and ethics.

THE LINGUISTIC ASPECT OF THE ANALYSIS OF ADVERTISEMENTS

The paper aims at analyzing advertisements in two aspects: linguistic and socio-cultural. Thus, the perceptual perspective becomes very significant. Firstly, if the advertisement is interpreted only as an informational message, it does not have to be attractive. Its purpose then is to inform and this process does not call for attractiveness. The appeal of an advertisement is created with the help of numerous techniques. To reach the effect the advert has to be interpreted and adapted, as even a linguistically unconventional text sometimes should strongly relate to a visual image or brand name. To find out the linguistic problems in translating the advertisements, the respondents were asked to rank the provided methods of verbal persuasion on the list and add their own options. Table 1 presents the ranking pattern in a descending order.

The additional list of verbal persuasion methods suggested by respondents is as follows: appellation to feelings; caricature; alliteration; irony; climax; compounding; idiom; logo.

As is shown in Table 1, experienced

Table 1. Ranking of verbal means of persuasion by importance in groups by experienced and non-experienced translators

<i>Means of persuasion</i>	<i>Total %</i>	<i>Non-experienced</i>	<i>Experienced</i>
Rhetorical questions	90	43	47
Symbols	89	39	50
Personification	86	40	46
Simile	85	34	51
Metaphors	83	33	50
Detailed description	71	22	49
Comparison	68	26	42
Repetition	51	15	36
Hyperboles	43	21	22
Other	32	3	29
N	81	37	44

translators have been more active in providing additional verbal means of persuasion (29% compared to 3%). Experienced translators attach more importance to symbols (50% compared to 39%), simile (51% compared to 34%), metaphors (50% compared to 33%), detailed description (49% compared to 22%), comparison (42% compared to 26%) and repetition (36% compared to 15%). The data confirm that the experienced translators are more active. The fact of activity could be explained by the following: the longer the professionally active period, the wider the knowledge in the field of translation; the more profound knowledge in the field of linguistics, the more developed analytical skills become. This whole list of verbal means of persuasion refers to the most common persuasion techniques so that the ranking shows that respondents pointed out techniques not according to the frequency or spread, but according to the memory of one or another advert. Here the visual means of persuasion play a vital role. Respondents remember few particular advertisements and recognize their content and context as the most common. For example, *caricature* does not fall into the category of the most common verbal technique, but if the advert, containing *caricature*, was very funny or interesting, it will be remembered each time in the context of advertising. This would mean that the advertising campaign or advert was successful.

The other block of questions analyzes the problems of translating the advertisements. Professional experience here was a significant parameter, which helped to form very definite conclusions. One point of research was the logic of advertisements. Firstly, respondents were asked to evaluate if the text of advertisement seemed to be logic. Differences by age have been discerned. 98 % of the

senior respondents have noticed that advertisement are sometimes illogical, whereas even 84 % of respondents aged 18-22 did not notice any illogical advertisements. A significant difference can be explained considering the level of proficiency and experience. Non-experienced respondents, possibly, have fewer skills not only in translation, but also in text composition, style, etc. When asked to provide an illustration of an illogical advertisement, only 21 out of 81 respondents were able to provide an example. 16 from those 21 respondents belong to the older age group. The list of examples given is as follows: illogical comparison; illogical associations; illogical metaphors; untenable simile; motiveless comparison; illogical conclusion.

Illogical comparison here is to be understood as the process of the comparison of things that cannot be measured, so it is senseless to state the result, which is often given as a fact in advertisements. For example, the advertisement for hair shampoo, which states the product will make your hair more beautiful multiplied by n times. Firstly, beauty is not a thing to be measured, because it is perceived individually. Secondly, the beauty of hair does not have levels to be measured. It has different criteria – shiny, healthy or strong, but these cannot be measured. Nevertheless, the shampoo cannot make your hair healthier, unless it is a medical treatment, but most companies advertising shampoo do not have any medical purposes. Legally, this is called misrepresentation. The same manipulation could be recognized in the adverts of hygiene products (for women, babies, children, etc.).

Illogical association here is understood as the association between things that cannot be associated: for instance, the association made between meat and women in the advertisement produced by

“Krekenavos Agrofirma”. The association is not only illogical, but also sexist.

An *illogical metaphor* is clearly illustrated by the advertisement of “Švyturys” beer. A lighthouse has an allusion to a light in darkness, to a solution in chaos, but a beer or its usage cannot be considered to have such an effect, controversially, it has an opposite effect.

An *untenable simile* is illustrated by the advertisement for toothpaste, which pushes consumers to believe that if one uses “Colgate” his/her teeth will be similar to a beaver’s. Physically, this is impossible. In the advertisement the beaver speaks in a human voice. This fact is supposed to make the consumers think that natural powers will make human beings and animals exchange or share their features: if a beaver can speak English, human beings can have a beaver’s teeth. The fact that only adults are shown in the advert (communicating to the beaver) should make consumers think that this is not a fantasy.

Illogical conclusion could be described as a conclusion based on false facts or no facts. The conclusion is often presented not verbally, but by image. For instance, the image of a happy family or a happy couple is presented in the advert of a bank, which is offering loans. This kind of advertisements appeals to the feelings of a customer, sending the message that one or another good or service will help the consumer to start a joyful life or relations.

The next question was to analyze if some translated advertisements lose their meaning during the translation process. 86 percent of experienced translators admit that advertisements of imported goods lose meaning during the process of translation, whereas 84 percent of non-experienced translators did not express their opinion in regard to this question. They claim that they do not watch ad-

vertisements carefully or that they do not analyze them.

Thus, it could be stated that a lack of experience in translation includes the lack of ability to analyze different types of text.

Further research leads to the analysis of translation mistakes in advertisements. Again it is noticeable that non-experienced translators had no opinion related to this question. This fact stands as further evidence that there is a clear gap in the analytical skills of non-experienced translators. Only 2 percent of respondents provided an example or named the mistake in translation. Mistakes named by respondents are as follows: word choice; jargon; the use of international words in an inappropriate context; the use of false idioms. It is worth mentioning that the language of advertisements allows linguistic mistakes for the sake of creating an effect. Thus, the list of mistakes given above could be called “mistakes on purpose”, because the same grammar, style and composition rules cannot be applied to the language of advertising.

Another significant aspect is the attractiveness of advertisements. 68% of non-experienced translators disagree with the premise that advertisements lose their attractiveness because of the translation, whereas 32% of them agree with the statement. On the contrary, 77% of experienced translators believe that advertisements lose their attractiveness because of the translation.

To sum up, it could be stated that non-experienced translators have weaker analytical and linguistic skills, which means that they might mistranslate the text or leave it not translated, because they would not be able to find the right linguistic solution. Even advertisements that are linguistically unconventional or grammatically incorrect operate under high linguistic literacy, because they make mis-

takes on purpose - to enable the specific technique of persuasion to function.

Considering problematic translations, the respondents were asked to translate an advertisement “BU” (*be you*). All the variants suggested by the respondents were rather similar. The most common answers are as follows:

1. be individual (*būk individualus*);
2. stay individual (*lik individualus*);
3. stay yourself (*lik savimi, pasilik savimi*);
4. be yourself (*būk savimi*).

The most interesting answers are as follows:

1. survive yourself (*išgyvenk būdamas savimi*);
2. follow yourself (*sek savimi*);
3. follow your mind (*sek savo mintimis*).

The slogan “follow your mind” is borrowed, because it is an advertisement for another kind of product, but this slogan is universal and easy to remember. It is important to note that the experienced translators suggested more interesting versions of this translation. Abbreviations as linguistic objects are not too complicated to translate, but abbreviations in advertising play a very significant role. Sometimes they even contain a slogan (as in this particular example “BU”) or the original message. Thus, the translators in such a situation cannot use any of their skills, because the only way to preserve the original message is to keep to the original text. In English-speaking countries, children or teenagers use abbreviations in everyday life, for instance, in the text messages: “CU tmr” (See you tomorrow), “vR” (we are), “come2me” (come to me), “givit4me” (give it for me), etc. This kind of a text (abbreviated as much as possible) is very familiar to them. When they read “BU”, it seems like a message from a friend, a person that one knows well. When people from other countries read such an abbreviation it requires short

analysis. Sometimes we understand such adverts accidentally, by repeating the abbreviation a few times: it does not seem familiar at all. It may seem funny, strange, even attractive, but not like a text message from a friend.

A similar problem is observed in the next advert presented for analysis: *How Fa will you go?* The word “Fa” is an abbreviation from the word “far”, but phonetically it sounds the same (in British English) - [fa:]. In the advertisement the word “Fa” is both the slogan and the name of a product at the same time, so it is particularly significant. Yet translation perspectives are complicated, because the Lithuanian language does not have the equivalent word. Most of the respondents (77 %) together with variants of translation provided an explanation in brackets. This means that it was rather difficult to transfer the original message. The most common variants of translation are as follows:

1. How far will you run/go? (*kaip toli nubėgsi/nueisi?*);
2. How far would you go? (*ar toli nueitum?, ar toli nueisi?*);
3. Could you do this? (*ar padarytum tai?*).

As it seen, not many variants of translation could be suggested for this advertisement. Experience did not act as a dividing line in this case. In such complicated cases the translator cannot follow any of the directions suggested by theorists, cannot apply any linguistic or grammatical solutions. Thus, this is not only a matter of the translator. The advertisement or the whole advertising campaign depends on a particular company, and the company is supposed to be the institution for decision-making.

The respondents were to explain why, in their opinion, advertisements are sometimes not translated. The most common answers are as follows: not to lose its sense/message; to stay attractive; be-

cause it is aimed at a particular group (target audience) that understands the advert; to keep authenticity; because of its untranslatable features.

To conclude, it has been noticed that experienced translators do not refer to any advertisement as “untranslatable”, whereas non-experienced translators offer this as a reason, thus hiding their lack of linguistic knowledge and competence.

Next, the respondents were asked to translate four complicated adverts of different types. The first task was to give a variant of translation to the slogan *Unfurl your curl*. Alliteration is used to make this slogan sound attractive. The repetition of consonants “rl” creates the effect of curliness and something soft. The question is how to transfer this effect to the Lithuanian language? Is it possible to translate this advert, not losing the effect of curliness and softness? In addition this slogan contains a rhyme, which makes the advertisement funny and attractive. The variants suggested by the respondents are as follows:

1. Line your curl (*ištiesink savo garbanas*);
2. Let your curl repose (*leisk savo garbanoms ilsėtis*);
3. Uncurl your curly curl (*išraityk susiraičiusias garbanas*);
4. Release your curl (*išlaisvink savo garbanas*)

Experienced translators have suggested the third version, which seems to be the most attractive; it even has a little alliteration – repetition of consonant “r” in each word. However, logically it is not acceptable, because the curl (*garbanos*) cannot be uncurled (*nesusiraičiusios*): if a curl is uncurled, it is not a curl anymore. All the other suggested variants are neither attractive nor suitable to function as a slogan.

The second task was to translate the advertisement related to foot cosmetics: “*Make your pinkies perky*”. This adverti-

ment also contains a powerful language tool – alliteration. The repetition of consonant “p” in this advert creates an effect of lightness and softness. The list of suggestions is as follows:

1. Revitalize your feet (*atgaivink savo pėdas*);
2. Let your feet shine/glow (*leisk savo pėdoms blizgeti, švytėti*);
3. For your toes to be wantonly nice/beautiful/soft (*kad jūsų kojų pirštai būtų begėdiškai gražūs*)

From the grammatical point of view, the translations were correct, but aspects of effectiveness seemed to be ignored. None of the suggested variants have alliteration; none of them create the specific sense of softness. The first and the second variant sound too simple and are not attractive. The third variant sounds a little bit snobbish or arch, which is completely different from the effect of lightness and softness.

The third task was to translate a similar advert: *Extra Frothee Coffee*. The advert contains alliteration and assonance. The repetition of consonants “r”, “f”, “t” creates alliteration, and the repetition of vowels “a” and “e” creates assonance. Nevertheless, this advertisement contains a grammatical mistake, because the word “frothy” is normally spelled with the letter “y” at the end, but in this advert the word is spelled with a double “ee” at the end. The pronunciation of the word would be the same in both cases, but here the visual effect is significant for advertisers, too. This fact turns the situation into a more difficult one, because the translator has to convey not only the linguistic aspect, but also the visual. Thus, the situation becomes rather complicated. The suggested variants were as follows:

1. Coffee with a special froth (*kava su ypatinga putą*);
2. Special-froth coffee (*ypatinga kavos putą*);
3. Frothy coffee (*putojanti kava*).

None of the original effect is left. The advertisement becomes simple and not attractive. Probably most of the respondents would leave the original message in the advertisement for a consumer to read.

The fourth task was to provide a translation variant for the advertisement of “Swatch”, a very expensive watch often advertised together with the tennis player Ana Kurnikova. The advert reads: “Touch “Swatch””. As many as 60 % of non-experienced translators did not translate the advert at all, because, as they stated, they cannot translate without the context. In comparison, only 10 % of experienced translators did not translate the advert, but only one of these explained why. The list of suggestions is as follows:

1. touch “Swatch” (*paliesk “Swatch”*);
2. graze “Swatch” (*prisilies prie “Swatch”*);
3. feel “Swatch” (*pajausk “Swatch”*).

The same conclusion could be drawn – not suitable suggestions. None of the sentences in the list could serve as slogans for the company because of the reasons mentioned above: simplicity and unattractiveness.

To conclude, the linguistic analysis has revealed that possessing a linguistic literacy and grammatical awareness is not enough in translating adverts that contain rhetorical devices. To transmit the attraction and original idea of an advertisement, great creativity is demanded from a translator.

SOCIO-CULTURAL ASPECT IN ADAPTATION OF ADVERTISEMENTS

Most of the respondents interpret the concept of advertising as a message calling for public attention to a product, service or company by means of paid announcements so as to affect perception or arouse consumer desire to make a purchase or take a particular action. 96% of respondents suggest that advertisements are mechanisms for creating stereotypes or that they involve a complicated and intangible process of conscious-manipulation. 93% percent of respondents agree that advertisements are permanent processes of persuasion, while only 4% of respondents presume that advertisements are presentations of a new product or service. Those respondents who considered advertisements as mechanisms for creating stereotypes were asked to name the exact stereotypes. A list of stereotypes was provided to be ranked by frequency of response. The results are provided in Table 2.

In addition to these, 24% of respondents suggested some other stereotypes, such as an ideal way of acting; an ideal way of living; an ideal way of saving; an ideal business, an ideal environment; ideal friends; an ideal car, etc. 64 percent of respondents those who noticed “an ideal female/male” stereotype, belong to the group of experienced translators. As Table 2 indicates, the stereo-

Table 2. Ranking of stereotypes by importance

<i>Stereotypes</i>	<i>Total %</i>	<i>Non-experienced</i>	<i>Experienced</i>
Coolest teenager	71	49	22
Ideal female/male	69	5	64
Ideal mother/father	44	13	31
Cozy home	40	3	37
Harmonious family	32	12	20
Ideal housekeeper	12	4	8
N	81	37	44

types of “an ideal female/male” and the “coolest teenager” are the most noticeable, recognizable, and frequent.

The next block of questions was aimed at identifying the influences of global advertising on the local market. Firstly, the respondents had to discuss the significance of globalization on the market of advertising. The responses could be grouped as follows: advertising weakens national features; advertising becomes universal and global. 43 % of experienced translators have expressed a negative attitude towards globalization, whereas only 11 % of non-experienced translators have formed a negative opinion considering globalization. Different cultural backgrounds or even a generation gap could explain this fact.

It has been noticed that Lithuanian advertisers have provided an alternative to Western advertising, launching national advertising campaigns for certain products. E.g. “Krekenavos Agrofirma” has been mocking at the well known Western advertisers, using their slogans as an introduction to their own advertising message. (“Kai jau išmokote teisingai valyti dantis (the pause or space) – Krekenavos, kai norisi mėsos” / “When you’ve already learned to brush your teeth ... Krekenavos, when you want meat”). But, this company might have been quite successful in this campaign, if they had not got into the scandal because of a highly sexist advertisement, where a parallel is drawn between a woman’s body and meat. The advertisement shows a woman from the backside unclasping her (red) dress, followed by a slogan inviting us to taste it (the meat). “Krekenavos, kai norisi mėsos”. The slogan has a parallel structure, it is rhythmic, and sounds very strange. This advertisement did not run long. It aroused a lot of public dissatisfaction and was finally banned, since demeans wo-

men and portrays her as an inferior sex, a thing to eat when you feel passion. Stanislovas Kairys, the journalist, states, that all bad advertisers offer millions of arguments why they are not guilty and why the advert has become unsuccessful. Advertisers claim that there are always unsatisfied groups of consumers. Advertisers often forget moral criteria and interpret them from the perspective of business success. Kairys calls the advertisement of “Krekenavos Agrofirma” an example of “vulgar semantics”, where “meat” is linked with woman as a sex object.

CONCLUSIONS

It is a very delicate task to discern linguistic and cultural differences in advertising. One language cannot express all the meanings of another; instead, there is a distinction between the meanings built in and the meanings that must be captured and expressed. In this sense, different languages predispose their speaker to think differently, i.e., direct their attention to different aspects of the environment.

Translation is not simply a matter of speaking in other words conveying a similar meaning, but rather of finding appropriate ways of saying things in another language. Different languages may use different linguistic forms, but these forms are only one of the aspects of the difference between the two language systems.

Translation of advertisements still does not have clear strategies to follow, because this particular sphere is not referable to any fitted classifications. It could be considered as a sphere of idiomatic translations, though in most cases even this direction is not the appropriate one. The main reason is because the concepts

of function and purpose differ in literal texts and in advertising language. This could serve as a firm basis for future research.

Translation of advertisements is a complicated task, as many translation rules become inapplicable. Still, the main task for a translator is to convey the message of the advertisement. Thus the translator has to cross two barriers: linguistic and socio-cultural, and both of them require very profound knowledge and experience.

Research has revealed that experience is a very important matter for a translator. Decision-making in translation requires not only professional practice but also social experience, which comes together with age. Translation reveals the power that one culture can exert over another. Translation is not merely producing an equivalent of another text, but it is rather a complex process of rewriting the original text, taking into account both linguistic and socio-cultural properties. The process of transmitting cultural elements through translation is also a very complicated task, which demands deep professional knowledge. Indeed, the cultural factor is vitally important in advertising. Neglecting cultural aspects may result in making the advert unattractive to consumers. In an advertisement not only the text, but also the background of

the text, the image, is very important.

Thorough knowledge of a foreign language, its vocabulary and grammar, and even culture, is not sufficient to make a competent translation in advertising sphere. As research shows, rhetorically built adverts are not translatable if the advert is considered as a complicated, technically - built message to persuade the consumer. The translator should be familiar with the local culture, be aware of the source-language culture, and be familiar with the company or at least the campaign before attempting to build any bridges between different languages, cultures, societies, companies, and consumers.

Significant age and experience-related differences have been observed and they could be listed as follows:

Most of the senior respondents with strong conservative moral principles are shocked by immoral, vulgar or too straightforward advertisements.

Experienced translators have better analytical skills and can provide more linguistic solutions which would serve in creating the desired effect or attractiveness of advertisements.

Translators that have developed good linguistic and social skills can not only translate advertisements but also actively participate in the process of creating them, suggesting more acceptable variants.

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REKLAMOS VERTIMAS IR ADAPTAVIMAS

Lingvistinės ir sociokultūrinės problemos

S a n t r a u k a

Reklamos vertimas turi savo specifiką. Todėl verčiant reklamą dažnai tenka nusižengti bendrosioms kalbos normoms ir taisyklėms. Reklamos vertimas ir adaptavimas vietinei rinkai yra problemiškas dalykas, nes tenka atsižvelgti į begalę sociokultūrinių faktorių. Problemiška vertime išlaikyti reklamos originalo patrauklumą, žaismingumą ir įtikimumą. Straipsnio tikslas – analizuoti reklamos vertimo ir adaptavimo problemas lingvistiniu ir sociokultūrinio aspektu.

Straipsnyje analizuojama, kaip vakarietiškos reklamos adaptuojamos lietuviškame kontekste ir kiek reklamos vertimas lemia jos priėmimą vietos rinkoje. Tyrimo metodai – apklausa ir turinio (kontentinė) analizė. Patyrusių specialistų ir pradedančiųjų vertėjų apklausa bei lingvistiniai tekstų tyrimai padėjo išsiaiškinti pagrindines tokio pobūdžio vertimų problemas. Tyrimo rezultatai atskleidė, kad vertimo sėkmė labai priklauso nuo vertėjo amžiaus ir profesinės patirties.

Reklamos vertimo kokybės sąvoka apima

ne tik lingvistinio teksto perteikimą kita kalba, bet ir dvasinį bei moralinį vartotojų auditorijos komfortą. Daugumą solidaus amžiaus arba turinčių stiprius moralinius principus vartotojų amoraliai, vulgari ar pernelyg arogantiška reklama šokiruoja ar verčia jaustis nepatogiai, todėl reklamos kūrėjams ar leidėjams patartina nuolat analizuoti Lietuvos rinkoje vyraujančias įdomumo, patrauklumo bei žaismingumo nuostatas. Profesionalūs vertėjai yra įgiję geresnius analitinius gebėjimus ir gali pasiūlyti daugiau ir įvairesnių lingvistinių sprendimų, kurie padeda išlaikyti reklamos originalo patrauklumą. Šie vertėjai gali aktyviai dalyvauti ne tik reklamos adaptavimo vietinėje rinkoje, bet ir jos kūrimo procese. Tyrimas parodė, kad vertėjui nepakanka vien kalbinės kompetencijos. Vertėjas turi būti gerai susipažinęs su kultūrine ir socialine-ekonomine aplinka, pažinti rinkos specifiką ir turi būti kūrybinga asmenybė. Tik tokiu būdu jis gali tapti mediatoriumi tarp skirtingų kultūrų, visuomenių, kompanijos ir vartotojo.