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TRABAJO DE FIN DE GRADO

English-Spanish Translations Strategies For
Advertisements.

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ABSTRACT: Nowadays, the investigation of translation of advertisements has become one of the most important considerations due to globalization; companies try to expand their business to achieve knowledge and success, so the dissemination of ads translation has a big impact in their success.

The aim of this undergraduate dissertation is to investigate the interpretation of common ads in Spain and in English-speaking countries, such as United Kingdom and the United States. Different methods used in ads translation are analyzed, as well as some classifications of ads are done; for example according to communication and culture, according to media and according to expressive and phonological elements. Indeed, all these sections provide examples emphasizing the principal ideas of each category. These and other important implications for the translation of ads are discussed in the conclusion.

Key words: advertising, undergraduate dissertation, Spain, English-speaking countries, translation.

RESUMEN: Hoy en día, la traducción publicitaria se ha convertido en uno de los aspectos más importantes debido a la globalización; las grandes empresas quieren expandir sus productos para conseguir el éxito, y la traducción publicitaria tiene un gran peso en ello.

El objetivo de este trabajo de fin de grado es investigar la interpretación de anuncios publicitarios comunes emitidos en España y en países de habla inglesa. Se presentan diferentes métodos usados en la traducción publicitaria, así como distintas clasificaciones de acuerdo a la cultura, medios de comunicación, y elementos expresivos y fonológicos de ambas lenguas. Además, todas las secciones incluyen ejemplos para resaltar las ideas principales expuestas. Estas y otras implicaciones importantes en la traducción de anuncios se detallan en la conclusión de nuestro trabajo.

Palabras clave: anuncios publicitarios, trabajo de fin de grado, España, países de habla inglesa, traducción.

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1. INTRODUCTION

This undergraduate dissertation will be based on the study and analysis of the translation of advertisements. The first part will consist of a theoretical background in which several approaches, and definitions concerning translation studies will be discussed, as well as the explanation of some methods used in translation, such as word-for-word translation, literal translation, faithful translation, and idiomatic translation among others. Then, we will explain the onset of different theories by different authors within the field of translation studies, such as Julianne House, and Christiane Nord among others. Therefore, we will make a short stop to explain some important concepts about advertising and commercial translation.

The second part of our dissertation will contain a classification of different advertisements according to several aspects, such as the brand name, some cultural and media aspects, and the expressive function. In addition, the last part of our work will consist of conclusions, the references, and the appendices.

2. THEORETICAL BACKGROUND

2.1 TRANSLATION: DIFFERENT APPROACHES AND DEFINITIONS

The first step when we speak about translation is to identify what “translation” means. Concerning the concept of “translation” we have to take into account the following question “Is translation a science, a skill, or an art?” In a proper way it includes the three of them: the progress of translation requires a kind of skills and abilities, as well as it is an art, especially literary translation. Despite this, there are two erroneous concepts concerning the development of Translation Theory; the first one lies on the fact that translation is a science, and the second one lies on the fact that it is necessary to create a concept involving every sort of texts to be translated.

So, even if it is possible to study translation from a scientific point of view, it cannot be considered as science due to translation relies on several disciplines such as linguistics, cultural anthropology, philology, communication, and psychology. Many bilingual people can become efficient translators because they own this ability, without the necessity of years of previous studies as it occurs in the case of sciences as physics or chemistry. By any means, translation requires ability, but the capacity of translating texts with a technical content requires a previous special training. That is why we must recognize that translation is a natural unexpected event which can be improved through experience and training.

There exist some principles about translation, which depend on the type of texts to be translated, and this provokes a kind of tension among the different aspects of

communication. The principles to follow in the translation of commercial texts, political texts, juridical texts, and technical texts are very different because some of them need to create a precise and clear translation, which implies the omission of some ambiguities or uncertainties. So, to understand those difficulties it is necessary to know the relation between languages and culture. (Centro Virtual Cervantes, 1996)

Theoretically, there are many definitions of translation from various points of view. We cannot assert a unique definition of translation, therefore we will give our own one taking the most important points from several definitions of translation formulated by some linguists: For example:

The linguist Nelson Cartagena gives a brief and simple definition of translation:

“The interlingua’s transfer of texts done as fidelity as possible” (Nelson Cartagena, University of Heidelberg)

On the other hand, Julianne House(1977: 30) gives a different and interesting view emphasizing the taxonomy based on functional criteria. She defines translation as:

“The replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language.”

In the XXth century there is a significant change in the concept of translation; it goes from a static and synchronous vision to a historical and diachronic vision, this happens due to according to Lefevere and Bassnett’s (1990:8) culture assigns different functions to translations from different texts. So, these authors define translation as:

“An activity that is always double contextualized, since the text has placed in two cultures.” (Lefevere and Bassnett 1990:8)

Otherwise, Christiane Nord defines the concept of translation with the following simple approach:

“Translation is an intercultural communication” (Nord, 1991: 5)

According to Delabastita, the particular characteristics that compose advertising texts are not suitable with a traditional definition of “translation.” While the *process of translation* has usually been bounded only to the verbal component of texts, the concept of *adaptation* makes reference to the amount necessary operations in the process of transferring a source text into a different cultural target text. Thus, Delabastita points out a narrow definition of translation:

“It is in danger of being applicable only to very few, well-selected cases, and of being unsuitable for a description of most actual facts. (Delabastita, 1989: 214)

We have considered the previous definitions of translation as important and useful for our undergraduate dissertation because all of them contain important key words about our theme. Even though each linguist makes his or her own definition concerning translation, these definitions are related. For instance, Cartagena suggests translation consists on *transfer*, House lays emphasis on *semantically* and *pragmatic* elements that constitute a language and a culture. On the other hand, Lefevere and Bassnett are 20th century linguists hence this period investigators and linguistics are interested on historical and diachronic visions of the different cultures that exist, so they emphasize the word *double* making reference to two cultures, as well as Nord does in her definition using the word *intercultural*. Finally, Delabastita brings to light a different point of view referring to *process* and *adaptation* of translation as a unity without which translation could not be possible. Accordingly, we can make our own definition of translation:

“Translation consist on transferring semantically and pragmatic elements from a source language into a target language to achieve an intercultural communication”

2.2 METHODS OF TRANSLATION

The number of methods of translation depends on the different linguists, in this dissertation we will follow Peter Newmark’s (1988b) classification, due to the fact that this author summarizes and gather adequately the different methods of translation:

- **Word-for-word translation:** the source language (SL) word order is preserved and the words are translated individually by their most common meanings, out of context.

As example is the case of *Apple Inc.* Slogan, which keeps the word order translated from American SL to Spanish TL

American Ad: “Think different,” Spanish Ad: “Piensa diferente.”

- **Literal translation:** the source language (SL) grammatical constructions are converted to their nearest target language (TL) equivalents, but the lexical words are again translated singly, out of context.

For instance, the *Coca-cola* slogan keeps the equivalence with the American SL into the Spanish TL.

American Ad: “movement is happiness,” Spain Ad: “moverse es felicidad”

- **Faithful translation:** it attempts to produce the precise contextual meaning of the original within the constraints of the target language (TL) grammatical structures. It means that the translation will bring the original SL into contemporary language expression

An example is *All Bran Kellogg's* television commercial, which plays with the own word of the product "Bran" in its slogan, as the Spanish translation conserves the construction of the SL playing also with the word "Bran".

American Ad: "Feel All-Bran New," Spanish Ad: "Siéntete All-Branmente Nuevo"

- **Semantic translation:** differs from 'faithful translation' only in as far as it must take more account the aesthetic value of the SL text.

For instance, it can be seen in one of the *Bailey's* slogan from the United States in which the translator plays with an aesthetic value using the words "listen" and "confía" ("trust" in English), keeping the essence of the message.

American Ad: "Listen to your lips," Spanish Ad: "Confía en tus labios."

- **Adaptation:** the freest form of translation. It is used mainly for plays (comedies) and poetry. The themes, characters and, plots are usually preserved, the SL culture is converted to the target language (TL) culture and the text is rewritten.

In the case of commercial advertising it can be seen in *Mitsubishi Motors*. Mitsubishi launched the rover vehicle "Pajero 4WD" in Spain ignoring the fact that the word "pajero" means "jerk" in Spanish. The car's name has then been changed to Mitsubishi "Montero".

American Commercial: "Mitsubishi Pajero," Spanish Commercial "Mitsubishi Montero"

- **Free translation:** it produces the target language (TL) text without the style, form, or content of the SL text.

This type of translation method can be seen in one of the *Pepsi* drink slogans during its rivalry against *Coca-Cola*. Both advertisements want to transmit the feeling that Pepsi is as good as Coca-Cola, but the text, style, and content are different:

American Ad: "Is Pepsi okey?," Spanish Ad: "Pepsi o Pesí, lo digas como lo digas ahorras"

- **Idiomatic translation:** it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

For instance, *Casio Illuminator Watch* advertising campaign, used as slogan the known idiom "May the force be with you" from *Star Wars' film*, replacing the word "force" by "light" to make allusion to the new feature that the watch included.

American Ad: "May the light be with you," Spanish Ad: "Que la luz te acompañe"

- **Communicative translation:** it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (Newmark, 1988b: 45-47).

For instance, comparing *Guillete* Ad. Slogan in the United States with the one from Spain, it can be seen that in both slogans the content is comprehensible and acceptable to the readership; however, the translators changed some elements to achieve Spanish comprehension of the adv.

American Ad: "The best a man can get," Spanish Ad: "Lo mejor para el hombre,"

Indeed, Newmark makes reference to "semantic" and "communicative" translation, since, according to this author, any translation can be "more, or less semantic—more, or less, communicative— and both seek an "equivalent effect."(1991:10-12)

2.3 THE ONSET OF NEW THEORIES: TRANSLATION STUDIES

Nowadays, advertising translation has become a necessary phenomenon being a fundamental part within the international economic development; indeed Advertising has come certainly an object of investigation within the field of Translation Studies. Even though during the last two centuries literary translation has been one of the main issues of research, the new commercial and industrial age has produced an amount of diary texts, including commercial texts, which requiring a translation using new methodologies into nearly every language. This fact has implied a change and a renovation of methodologies and technologies in translation and commercialization studies.

Thus, in this part it is discussed some efforts in translation studies as an area of scientific and professional interest. The first attempts in this field come from the seventies when the progresses in linguistic and translation areas lend Translation Studies its status as "science" in contrast to "art" as it occurred in the last decades.

2.3.1 MONO-FUNCTIONAL PERSPECTIVE "EQUIVALENCE": CLAUDE TATILON

In the sixties and seventies Advertising Translation Studies were analyzed from a linguistic point of view based on the idea of "equivalence," discussing about a free or a literal translation. Some linguists, as Claude Tatilon (1978), support the idea that these types of texts imply a communicative intention, an intention of persuading. According to Tatilon (1978:78) advertising, which is a type of mass communication oriented to a commercial act, has as primary objective to encourage the demand of a product. This author emphasizes the brand's name and the slogan as the most important aspects in the translation of advertising due to the fact that the brand's name is the identifier of

a product as well as its key to persuade the recipients. According to Tatiol, the translator has to follow a comprehension and judgment to create an adequate pun or play on words. Finally, the author concludes by saying that the most excellent form of obtaining a favorable translation is transferring the content or “spirit” of the message as it is easily transferable from a language and culture into a different one. We will observe Tatiol’s technique of translation with an understandable example:

A Fast Food Company from the United States requested a translation of their English slogan “Here you get Royal-Class Treatment,” into Spanish. When the company received the translation into the target language they found it as “Aquí lo tratamos como a un rey” (“Here we treat you like a king”), and the Fast Food Company was so satisfied that they changed and accepted their new slogan in Spanish. (Gonzalez,2005). In this example, it can be seen that the important fact is the transmission of the general message or “spirit”, as Tatiol says, feeling of a comfortable place in which you as customer are compared to a king.

Another example of advertisement analyzed from a linguistic point of view is the case of an advertising campaign of *Apple, Inc.*, an American multinational technology company, and currently one of the largest companies in the world, concentrating on computers and various portable consumer electronics. Apple runs a specific campaign for each of its products and translates its slogans into the language of the target audience. In the case, the *Apple iPad mini 3* tablet was promoted as “small wonder” in the United States, in contrast to Spain where it was promoted as “majesty” (“grandioso”). To keep the message it was important to maintain the contrast between the adjectives “small” and the grandeur manifested by the noun “wonder.” So, translators kept a short text preserving emphasis on the second part of the utterance. (Rumsiené, 2014:9)

2.3.2 CULTURAL TRANSFER: MARY SNELL-HORNBY

On the other hand, Mary Snell-Hornby (1988:43) considers the process of translation as a process of cultural transfer instead of a linguistic one. She says that it is not only necessary to comprehend the meaning of each word or each sentence when we translate, but it is also necessary to recognize its communicative value, the cultural context in which that text will be placed, and the type of recipients. For instance, *Pepsi Company* promoted its product using an in bad taste slogan which was not publicized in some countries, including Spain, since it could be offensive to customers. The slogan was “Pepsi brings you back to life,” but the message by some translators was understood as “Pepsi brings your ancestors back from the dead”. Snell-Hornby’s point of view is very interesting due to the fact that a failing international marketing slogan can produce a mistranslation, lack of cultural understanding or even international translation errors to catch the customer’s attention.

2.3.3 INFORMATIVE FUNCTION ADDRESSED TO SPECIFIC AUDIENCE: ROMAN JAKOBSON

Roman Jakobson (1960) classifies language according to the different factors that are present in communication. He makes a distinction among six different functions according to the act of communication: the referential function, that corresponds to the context; the expressive function, which is related to the addressee; the conative function, addressed to the readership; the phatic function, whose aim is to catch the audience attention; the poetic function, which is focused on the message; and finally the metalingual function, dealing with the correct use of language. It is important to take into account this information as Roman Jakobson enlarged Bühler and Reiss' functions of language; so Reiss made an important classification of texts through Jakobson's study: informative texts, expressive texts, and operational texts. (In Snell-Hornby, 1988:30)

However, not every advertisement has a dominant linguistic function as in the cases of *Apple Inc.*, or *Firestone*. Some advertisements have an informative and expressive content as the predominant one, which depends on the type of addressee, for instance the *Ford Galaxy* car. In the American commercial as well as in the Spanish commercial the *Ford Galaxy* silver colored appears driving over the sea, but the content and the textual function are different in both commercials. On the one hand, the American commercial is addressed to a medium-high class audience, who appreciate comfort, interior space, and speed; indeed it includes a brief text "*seats available in first class,*" which becomes comfortable with aerial travels. On the other hand, in the Spanish commercial the image is the same, but the main message is associated to the idea of freedom and open spaces, something addressed to young people. In addition, the Spanish commercial text says "*¿De verdad crees que la libertad son unos vaqueros viejos y rotos?*"(Do you really think that freedom means old and torn jeans?), making allusion again to the idea of freedom and young audience.

2.3.4 INFORMATIVE, EXPRESSIVE, AND VOCATIVE FUNCTION: KARL BÜHLER AND KATHARINA REISS

Other linguists take into account the different functions that language has. Some linguists as Karl Bühler (1985: 48) and Katharina Reiss (in Snell-Hornby, 1988:30) define language as an *organum* which allows the human being to communicate, and so Bühler presents three basic functions within language: informative function "Darstellung," expressive function "Ausdruck," and vocative function "Appell." They emphasize that it is needed to catch the recipient attention to incite him to make a particular action. According to Reiss this kind of advertising must create the same effect and feeling of persuasion in the recipient of the ST as well as in the recipient of the TT. So, we will use an advertising example to explain it:

The *Firestone Tire and Rubber Company* is an American tire company whose slogan is "*Profs prefer Firestone-Phoenix.*" There is a change of the content in the Spanish

translation to keep a formal effect. The American commercial shows universal qualities associated with the image of the phoenix: an intelligent, fast, and astute animal, transmitting the phoenix's skills to the Firestone tires. On the other hand, the Spanish commercial does not have present the image of the phoenix; instead the content is changed into a direct message of "safety, efficiency, and economy," ("seguridad, rendimiento, economía").

2.3.5 PRAGMATIC AND SEMANTIC FUNCTIONS: JULIANNE HOUSE

In another way, the linguist and translator Julianne House (1977: 30) studied another main aspect in translation, which is "equivalence". The basic criteria of equivalence between the source text (ST) and the target text (TT) must be the textual function. However, this author does not define a mono-functional perspective, but House presents the existence of different functions, (pragmatic and semantic functions) in a text. Following House's method the first step is to create a textual profile, which consists of analyzing in detail the textual characteristics of the source text based on its function, and then creating a textual profile for the target text. Data as social class, epoch, geographic origin, and information about the speaker and the recipient are included in the elaboration of textual profiles. Finally, the degree of equivalence between the two texts will determine the quality of the translation.

It can be seen in *Marlboro cigarettes advertising*. Its known slogan "*Marlboro country*" has never been translated into Spanish language, due to the fact that this product makes an implicit reference to its place of origin, the United States, and also to its values, making reference to the American cowboy style of life. According to House to make a translation into Spanish such as "*El país Marlboro*" would reduce appreciably its power as a referent to American culture.

Afterwards, the author concluded that if a TT wants to reach functional match with an ST, two important mismatches must be considered. One is overtly erroneous error and another one is covertly erroneous error. From these mentioned elements, she introduced two types of translation, which were suitable for different texts based on their situational dimensions and functional equivalence: "overt translations" and "covert translations". Overt translation is a kind of translation in which a ST is also bound to the source language and culture. Indeed, House divides overt translation in two groups: the first one is overt historically, in which the source text is bound to specific and special source language audience. The second one is overt timeless source text, which belongs to a particular period of time and a particular culture because of addressees are the products of time and culture.

On the other hand House defines covert translation as *a kind of translation that enjoys the status of an original ST in the target culture*. This type of translation is directly addressed to a target culture audience. In addition, covert translation needs cultural filter since target text addressee does not share any knowledge of source text culture.

Unjustified cultural filter means that a translator makes some changes in the dimensions of social role, attitude, and participation of the addressor.

Actually, overt translation includes political, simplified, literary, religious texts, unlike covert translation, which consists of business circulars, scientific texts, journalistic texts, advertisements and information booklets.

According to what is said above, translators as well as publicists require a linguistic competence to transfer the content from the SL to the TL, but they also need to know its cultural conventions. By any means, the decision of maintaining or not a largest or minor accuracy in translation depends on the persuasive effect reflected in the recipient. (House, 1977).

2.3.6 SKOPOSTHEORIE: HANS VERMEER

Hans Vermeer's studies within the field of translation deal with a sociologic point of view of culture, including language as one of the social behaviors that occurs according to several conventions. He defines it as "*the whole of norms and conventions governing social behavior and its results.*" (Vermeer, 1992:38). Thus, Vermeer conceives translation as cultural communication in his work "Skopos Theory" or "Skopostheorie" of translation (Reiss & Vermeer, 1984). As a result, translation based on *skopos*' principles is object-oriented; as the process of translation is seen as communication, and the expected functions of the TT in the target culture should be emphasized (cf. Lu Wang, 2011) so that the audience takes action.

Skopostheorie deals with the idea that translating and interpreting should consider the function of both the ST and the TT, being the primary objective to keep the essence of the advertisement's message. However, it is important to underline that Skopostheorie has been criticized and defined by some linguists as "a theory of libertinism," "a maquiavelist theory," or "a theory without ethical principles." The origin of its misunderstanding comes from the confusion of its own terminology: *textual function* because, when it is analyzed from a cognitive perspective we notice some discrepancies concerning the definitions proposed by functionalist theoreticians. These definitions reveal different metonymic stages that sometimes point to the intention of the producer, and at other times to the real effect on the reader, and occasionally to the textual resources used to produce the text macrostructure. (Cuenca & Hilferty, 1999).

An example following Skopostheorie technique can be seen in advertising slogans, which promote countries. For instance an article, written by Werner Koller, publicizing Finland said "Det finns i Finland" translated into English as "Finland-naturally," but its equivalence in Spanish was "Esto se halla en Finlandia." The main purpose of this method is to transmit cultural communication, and in this case the English translation was better than the Spanish one due to the fact that "Finland- naturally" really

transmits the feeling of freedom, serenity, and nature that can be found in that country. (In Valdés,2004:147)

2.3.7 INTERCULTURAL COMMUNICATION: CHRISTIANE NORD

One of the most recent authors who has conducted some research within the field of translation following Vermeer's work, is Christiane Nord. Nord bases her model on empirical data considering every element which intervene in the process of intercultural communication; i.e: two communicative situations, two spaces (production and reception), the author of the ST, the translator, the TT, and the recipient of the translation. Nord's proposal of translation is important for our undergraduate dissertation because of her two basic types of processes in translation. She presents a typology based on the distinction between the function of the translator, and the function of the TT as a result of this process. The first type is a *documentary translation process* (1997:47), in which there is an interaction between the two languages and cultures, similar to literary translation. According to Nord documentary translation is a target-culture text that informs about a source-culture text or any of its aspects and dimensions (for example, an interlineal word-for-word translation informs about the lexical and syntactic structures or the SL as used in the text), and as such, its communicative function will be realized in an indirect way. (Nord 1997:49)

An example concerning documentary translation can be seen in *Mercedes-Benz Ad*. Mercedes-Benz is a high-class, security and, elegant car brand which tries to transfer its characteristics through its advertising. In the United States Mercedes-Benz sells its product expressing the idea of "Sensuality and sense," and the translation into Spanish follows the same lexical and syntactic structure of the SL, being "Sensualidad y sentido," without losing its connotations as a secure, rational, and beautiful car.

The second type is *instrumental translation* (1997:49), in which the ST has the same function than the TT, but the translator adapts those texts depending on the culture, register, recipients, etc. Nord defines *instrumental translation* as an object-text in its own right, directed at a target-culture readership for whom it can fulfill any of the above-mentioned basic functions and sub-functions like a non-translated text, and modeled according to a pre-existing text borrowed from a source culture. (Nord, 1997:49). The main point for documentary translation as well as for instrumental translation lies in the fact that the translation must contain some explicit or implicit clues as to the expected translation type.

An example concerning instrumental translation can be seen in *Heinz Tomato Ketchup*. The essence of this product is that it is made with natural tomatoes, but depending on the country and the recipients its slogan is adapted and translated in a different form; the American slogan says "No one grows ketchup with Heinz," emphasizing on its method of elaboration. However, the Spanish slogan says "El tomate que hace que tus

hijos coman de todo,” expressing also that this ketchup grows using natural tomatoes, so it is good for children to eat them.

Thus, both types of translation proposed by Nord are really interesting in the field of Translation Studies, due to as we will see in this undergraduate dissertation some commercials needs to be translated into the target culture and language maintaining its source essence.

2.3.8 “CO-WRITING”: BRIAN HARRIS

Brian Harris defined the process of advertising texts production as “co-writing “coining a new concept. (Harris 1983:121). The author makes reference to those texts written by different authors in different languages, with dissimilar structures and conceptual elements; therefore dealing with different linguistic norms, but with an only communicative function. Harris’ study of translation is different from the previous authors’ studies, because he is not only concerned with communicative and transfer processes, but also with the functional and communicative equivalence in translated texts, which involve equivalence between extra and intra-textual variables, such as sociopolitical function, emotive function, and correspondence.

An example concerning “co-writing” is the type of advertising using during political campaigns, which involve socio-political, emotional, and communicative functions.

3. COMMERCIAL TRANSLATION

Now we have established the different key points concerning translation, we will focus on commercial translation; firstly it is important to understand what advertising is: it includes six elements. Advertising is a paid form of communication, not only is the message paid for, but the sponsor is identified, indeed most advertising tries to persuade or influence the consumer to do something. In the case of commercials they try to influence the recipient to acquire a certain product. Since advertising is a form of mass communication, it is also non-personal. So, a definition of advertising would be:

“Advertising is a paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience”. (Wiedemann, 2009:10)

Advertising is a complex kind of communication due to there is a huge amount of products nowadays, and advertisers try to reach so many different types of audiences. Thus, we will make a distinction focused on the type of audience and the type of product taking as a reference Wiedemann’s classification. (Wiedemann, 2009:11)

- Brand Advertising. It is focused on the development of a long-term brand identity and image. It tries to develop a distinctive brand image for a product.

For instance, it can be seen in international brands as *Carolina Herrera*, *Mc Donald's*, and *Levi's*:

Carolina Herrera: its brand identity is *CH* in capital letters.

Mc Donald's: its brand identity is a yellow, capital letter *M* over a red base.

Levi's American slogan "go forth," and Spanish slogan "va contigo."

- Retail Advertising. It is focused on the store where a variety of products can be purchased or where a service is offered. This kind of advertising emphasizes price, availability, location, and hours of operation. For instance the case of multinational retail-clothing companies as *Zara*, *H&M (Hennes&Mauritz)*, or *Primark*.
- Directory Advertising. It makes reference to the kind of advertising which people direct to it to discover how to buy a product or service. The *Yellow Pages* directory. In this case the Spanish translation is translated literally word-by-word "Páginas Amarillas."
- Public-Service Advertising. The purpose of this advertising is to communicate a message on behalf of some good cause, such as drug-free or preventing child or woman abuse. For instance, some products as *Nicorette*, and some national telephones on behalf of some good cause:
Nicorette American slogan: "*QuickMist for fast craving relief*," Spanish slogan: "*Ayuda eficaz para dejar de fumar*"
112 National Emergency Number in Spain or 911 National Emergency Number in USA.

4. CLASSIFICATION OF ADVERTISMENT ACCORDING TO COMMUNICATION AND CULTURE

4.1 BRAND NAME

Due to the difficulties of carrying the different connotations that a brand involves, translators have to adapt a brand name according to the multiple cultures and kind of recipients, who unconsciously relate certain characteristics and qualities with a product. Thus, a brand name is the most important step when translating advertisements. We could define a brand as a name, symbol, or pattern that identifies and differentiates a product from other products.

So, a brand accomplishes three basic functions: identifies a product, distinguishes it in relation with other products, and informs about its attributes. Indeed, a brand achieves the product to be attractive to customers.

Corner (in Brierley, 1995:204) identified three levels of meaning that define a product: “denotation,” “connotation,” and “preferred reading,” so it is important that a brand keep these characteristics when it is translated into a different language. Nowadays, it is already known that the different cultures and languages imply their own connotations in their products. For instance we can find a good example within automobile promotion: French cars suggest elegance, Italian cars suggest sporting, German cars suggest safety and good engineering, and Spanish cars make allusion to different cities of Spain. Corner’s study is shown in the following examples: the first one defines a product which achieves these characteristics as the automobile brand “*Jaguar*,” and the second examples show two products which do not accomplish them, as it is the case of a popular known shampoo “*Head&Shoulders*,” and the “*Intensive Care*” body lotion.

The automobile brand “*Jaguar*” implies some connotative effects as well as denotations with the animal, so recipients will compare the characteristics of the animal with the car, such as long and fast, but also connotations as beautiful, smart, superior, and aggressive. Indeed, the pronunciation of the brand “*Jaguar*” will attend to different conceptions of each language.

The second products “*Head & Shoulders*” shampoo as well as “*Intensive Care*” body lotion maintain a denotative meaning making reference to the product, and a connotative meaning making reference to the interpretation of the recipient. These brands have not been translated into Spanish in the Spanish market that is why they have a meaning for English-speakers, but not for Spanish-speakers. Thus, as we will see, brands can maintain their same name internationally, or, on the other hand, the name is translated into a new one.

Concerning the previous information we will describe three different processes in the translation of a brand.

4.1.1 TRANSFERENCE

This strategy consists in transferring directly from the ST to the TT. Because of the tendency of markets and products towards globalization this method of “not translation” has become one of the most used nowadays. Most of global brands with a large tradition, such as *Coca-cola*, or *Marlboro*, do not translate their brands. They usually use the same name internationally because of legal and economic issues, as well as cultural connotations. Besides when a product is promoted in a huge number of markets it is cheaper and more effective to register a brand with a unique name. Trademark certifies the legal property of the mark (name, logotype, and image) protecting in that way the company against the competence.

It can be seen in the American toy retailer *Toys “R” Us*, where the brand name in English indicates that the company is the essence of toys “toys are us”, and claiming

that they are the hugest toys company. However, this name does not cause the same effect in Spanish recipients; in fact Spanish citizens pronounce the brand into a Spanish way such as [toisa'ras]. So, that number of people who know its English pronunciation will only understand this name.

Other transference of the brand can be seen in the watches context; the well-known Swiss Watch brand *Swatch* promoted a watch with the name of *Swatch Skin*. Thus, people who do not know the meaning of the English words “skin” and “swatch” will not understand the relation between the image of the watch and the advertiser text.

The reason why certain brands do not translate their names could be due to several reasons, but one of the most common causes has to do with the concept of “made in...,” it means to give emphasis to the origin of the products. In this case we are talking about a Swiss watch, and Swiss engineering is recognized because of its high technology and accuracy. Therefore, to transfer a ST into a TT creates a rapprochement toward a given culture through the brand name.

4.1.2 COMPENSATION

Due to the lack of competence in the SL by Spanish recipients, in this case English language, it is required to “compensate” the message or the name of some products. This strategy consists in adding to the brand name a brief translation or information into the TT, which explains and clarifies its connotations and denotations. Accordingly, Hervey and Higgins define “Compensation” as:

“The technique of making up for the translation loss of important ST features by approximating their effects in the TT through means other than those used in the ST” (Hervey & Higgins 1992: 248)

This method can be appreciated in cosmetic advertisements, where it is usually used a scientific, complex, and new terminology to give priority to the idea of efficacy and innovation.

In this point the product *Advanced Night Repair* from *Estée Lauder* is accompanied by an explicative sentence “Protective Recovery Complex.” This product is promoted in Spain using the same principal name; still, the second sentence is translated into the target language as “Complejo, protector y restaurador,” because if these sentences were not translated into the target language, Spanish citizens would not understand properly the principal effect that this product offers. Thus, the advertising agent and the translator consider that it is necessary to translate this element to achieve the reliability of the message that the brand expects to transmit to audience, showing the advantages of their product.

There are other examples of products which require the usage of this technique, such as *Tipp-Ex*, which is compensated with the following sentence in Spain “corrector liquido;” or *Tampax*, which is known as *Tampón Tampax* in Spain, clarifying its name.

4.1.3 ADAPTATION

There are many cases in which companies decide to employ a different brand name in the different markets, which will constitute one more advertising strategy. Adaptation consists in transferring the name and the logotype of a brand from a SL and culture into a different one, keeping the equivalence of those characteristics that seem more attractive to recipients. As we already said, the change of a brand name can be due to several reasons as legal, cultural, economic, and copyright issues. For instance, in countries such as India has prevailed the prohibition of using foreign brand names during much time, which is why many companies have adapted their brand names to spread across Indian trade. A different reason to adapt the name of a product can be due to historical issues, as it is the case of Europe after the Union Treaty in 1992. From that moment there was an increase number of “eurobrands.”

It is the case of *Guillete*, which commercializes its shaving heads using the name of *Guillete GII* and *Contour* in Europe and Asia, while it uses the name of *Trac II* and *Atra*, respectively, in the United States.

Sometimes, brand names must be adapted because they are very difficult to pronounce, or because they have a different meaning or they are unacceptable in other languages. Phonetic characteristics are really important in the promotion of a brand; a brand can accomplish the requirements for its acceptability in a country, while it can provoke a different effect in another country. So, the reason for adapting a brand name can be also due to its sound effect in the recipient. Some years ago, it was promoted in the United States a successful pen which enclosed an eraser called *Erasermate*; this name was perfect because it included the advantages of the product “eraser” since it erased the ink, and “mate” emphasizing the importance of carrying one as a loyal mate. Despite this, *Erasermate* was not an effective name in the Spanish trade due to its difficult pronunciation, and the lack of understanding by Spanish-speakers audience, so the company changed the original name into *Replay* to commercialize his product in Europe. This name was easier to pronounce and equally well understood by Spanish recipients.

As it was said in the previous paragraphs, sometimes a brand name produces negative connotations in a TL. For instance, the name of the fuzzy drink *Schweppes Tonic Water*, which essence is to be a refreshing water, provokes a bad connotation in Spanish language due to the word “water” is pronounced similar to the term “toilet” in this culture [‘báter’]. Concerning a different context, and maybe the most significant example, is the adaptation of a brand name of a popular fabric softener, which is known as *Snuggle* in the United States, while it is known as *Mimosín* in Spain. The last

one involves connotations of softness and tenderness for Spanish-speaking recipients, while the term “snuggle” denotes to cuddle a baby, and also softness and tenderness for English-speakers. Thus, there is a transfer of the qualities of the name toward the product.

Consequently, the brand name is bounded to the recipient reaction facing a product. Other example is the case of the furniture cleaning *Pronto*, which is known by that name by Spanish-speakers giving the idea of something fast and immediate. However, it is commercialized in the United Kingdom as *Pledge*, which is a synonym of warranty. The last example of this point makes reference to the adaptation of a brand name because it becomes foreign for recipients. The multinational company Procter&Gamble promotes a cleaning known as *Don Limpio* by Spanish recipients, and *Mr. Proper* by English-speakers recipients. Once more, the reason of changing the brand name relies on the fact that the English name does not provoke any effect on Spanish-speakers due to they are unaware the meaning of the term “proper.”

4.2 MEDIA AND CULTURE

Media and cultural connotations are one of the most important points within advertising translation. When translators have to adapt the promotion of a product into a different trade, they have to take into account several issues such as, the kind of recipient according to his culture and habits, the history of that country, its current circumstances, and the knowledge and cultural and economic level of that place. Thus, this section will discuss the different issues which translators will have to deal with.

4.2.1 DEPENDING ON THE RECIPIENT

Even every advertisement and commercial translation is lead to provoke an effect on the recipient; sometimes it is necessary to change the focal point according to the recipient identity, his knowledge about the product, or the relevant information that it is provided. Some of the causes that imply a change in the decisions about translations are the use that the recipient makes of the product, and the familiarity that he has with that promoted item or service.

A good example is the slogan used by *L'oreal Casting* for one of its products. The known slogan “Because I’m worth it” is translated into Spanish language introducing a different perspective, “Porque tú lo vales.” The English text makes the author participant of the quality of the product, so the narrator seems to be the addressee of the message instead of the recipient. On the contrary, in the Spanish translation the narrator addresses directly to the recipient.

A relevant decision depending on the kind of recipient is the use of the “elision technique.” Sometimes the translator has to adapt the message to a kind of space and an environment, so he has to consider what relevant and comprehensible information include. For instance, when a brand becomes internationalized it is important to

change the different telephone numbers in the advertisement. It can be appreciated in airlines companies' ads.

One of the most interesting examples is *Rolex* ad where the main idea is punctuality "To arrive early is unfortunate, but to be late is the rudest thing imaginable. Spanish punctuality differs from English punctuality: "El tiempo es lo que más valoro por encima de todo. Es cada vez más precioso." Even punctuality is always something desirable Spanish recipients do not give it importance, which is why Spanish translators decided to omit that information.

In other cases, it is necessary to compensate the amount of information due to there could be certain unknown words to the recipient, so it is necessary to add a brief explanation even if it means to change the text from the original advertisement. The linguist Fawcett (1997:45) makes reference to this technique as "amplification technique," which implicates to provide explanations instead of cultural adaptations of the original text.

In this case we can allude to the Scotch Whisky *Glenfiddich*, for which the Spanish translator has decided to explain the meaning of the name, and to add information about the distillery where this whisky is elaborated: "Los nombres difíciles sugieren el misterio. Glenfiddichesgaélico, es el Valle del Ciervo." This explanation of the name would be unnecessary in the English ad since English recipients will understand the meaning easily.

To conclude, an original text written in English language does not provoke the same effect in an English speaker than in a non-English speaker, because the use of that language implies associations with music, international culture, and lifestyle from a country. So it is important to take into account these factors when translating into a different language and culture. Thus, it can be affirmed that advertisement translators should be aware of the relevant information when they decide to include it or not into the TT. On the one hand, if they decide that the information is not relevant they will adapt it or, on the other hand, remove it. Furthermore, if the target text becomes confused, translators will add a brief explanation as a way of compensation.

4.2.2 ADAPTATION DUE TO MEDIA AND CULTURAL CUSTOMS

Translators have to take into account that there are some restrictions to publish advertisements and TV commercials; it is because they have to adjust to techniques of each advertising medium. For instance, in the case of newspapers and magazines there are space restrictions; in the case of TV commercials there are temporal restrictions, where spots usually take 20 minutes in Spain but about 40 minutes in the case of countries as England. Indeed, it cannot be forgotten the type of advertisement printed in the packaging of a product, which gives the customers much information about it, and in which there are also space restrictions.

For instance, Spanish and French versions of advertisements usually are larger than English and German version; despite this, the first ones are designed using a double-sided-format and consequently they are adapted according to the available space. An example of this point is an international campaign to promote the *Titan watch* as a product of global technology since it is made with elements from different countries. The original advertisement was designed using a double-sided-format; however, the Spanish advertisement was designed using one-side format keeping the same colors and structures. The advertisement shows two photographs: a young dark-haired woman with light eyes blending two cultures, Iranian and English, and the watch on the other side, which is described as “French, Swiss, Indian, and Japanese.” There is also a large description below the photographs, which is summarizing in the Spanish advertisement. It is interesting the way translators have decided to translate the information from the slogan: the English campaign defines the watch as “The new world watch,” while the Spanish one defines it as “un reloj de mundo,” both making allusion to its primary characteristic (global technology). However, this translation could surprise Spanish audience due to this idiomatic expression means “ser de mundo” qualifying people with experience in travels, and cultures. Therefore, it is not adequate to describe a watch, so the most natural and effective way of describing it would be “un reloj de mundo.”

On the other side, in this point we can also include the differences of advertisements depending on the culture of each country, more specifically their customs about food and drink, and their schedules. A good example is liquor *Tia Maria*, in which the text is adapted according to drinking habits of each culture. While the English advertisement alludes to the possibility of having a glass of this liquor at any time, the Spanish advertisement lays the emphasis on drinking this liquor at night; due to Spanish culture usually have alcoholic drinks at that moment of the day when they go out.

Another good example within this subject is the kind of advertisements that *L'oreal*, one of the largest cosmetic factories, uses. *L'oreal Casting* made an adaptation of its formats of hair colors depending on the country where they would be promoted: in countries such as England the girl from the advertisement has a dark hair tone, while in countries such as Spain the girl wears an auburn hair color. The change of the image is due to the exoticism that provokes one tone or the other to the target recipients; while Spanish style follows auburn colors, the predominant tendency in the United Kingdom is dark hair. Thus, translators have adapted the product attending to Spanish and English style and culture. According to the target culture these type of products also adapt proper names, it means they would opt by an English name, such as Kate or Mary, to promote their products in the United Kingdom, but a Spanish name, such as María or Lucía, to promote their product in Spain.

To conclude this point it is also important to take into account cultural conceptions concerning units of measurements and currency. For instance, *Rolex* promoted its *Oyster Perpetual Submariner* watch, which emphasizes its capacity of immersing in water. So, translators had to adapt the different units of measurements from the English text into the Spanish text. The English advertisements said “The Submariner is pressure-resistant to 1,000 feet...” while the Spanish advertisement said: “El Submariner resiste la presión hasta 300 metros...” This translation achieves an equalization, which is used and understood by target culture. Following this strategy another adaptation that is frequently used in advertisements is the adaptation of the price; any product has to adapt its price depending on the country where it will be promoted. If the product is promoted in United Kingdom, the price will appear in pounds (£); if the product is promoted in the United States, the price will appear in dollars (\$); and if the product is promoted in European countries, such as Spain, the price will appear in Euros (€).

4.2.3 CULTUREMA

Culturemas are difficult to translate because of they belong to a particular culture or population, thus it is difficult to adapt culturemas in advertisement form a source culture into a target culture. Christiane Nord (1997:34) cites the following definition of culturema, which was later attributed to Vermeer (1983:8):

“A social phenomenon from culture A which is considered as relevant by the members of that culture, and when it is compared with an equivalent social phenomenon in the culture B, it is found to be specific from culture A.”

Before showing some example of culturema used in advertising, we will define this term by our own words as:

“Being specific and cultural notions from a country or a cultural sphere which involve complex semantic and pragmatic structures.”

There are culturemas which belong to a specific country and there are culturemas which are shared among different countries and languages. Many culturemas are associated with well-known persons or characters from history, literature, storytales...For instance, they are well-known culturemas as “Curiosity killed the cat,” “to cry as a pie,” “Pandora’s box,” “A traitor like Judas,” “To walk on thin ice,” “To look like a hundred bucks,” “As I live and breathe...” and so on.

Culturemas are sometimes used in advertising; we can remember some commercials such as that one promoting a car in which a man threw a coin into a fountain making a wish, and he got the advertising car. Nevertheless, the use of culturemas in advertising presents difficulties for translators, due to as we already affirmed; they belong to a particular culture. Even this technique is not so common; when a culturema is presented translators try to adapt it into a TL replacing the source culturema by

another similar culturema from the TL. It can be understood with the following example: one of the slogans of *Rolex Submarine* Watch used this technique in its campaign. The source slogan “The fish are at home. So is your Rolex” has been translated into Spanish as “Rolex: como pez en el agua.” In the case of the English text there is a combination of two English idiomatic expressions “to feel like a fish out of water” which means “to feel uncomfortable in unfamiliar surroundings or company” or “to feel familiar, relaxed”. It can be seen that the ST establishes the comparison using the term “so,” while the TT uses punctuation and the preposition “como,” to introduce the identification between fish and watch. Thus, the Spanish translator has transferred these two expressions into one expression giving the idea of “to be or to feel like a fish in water,” which maintains the same meaning as in the relation between the watch and the water. It occurs the same in *Snickers* chocolate ad: the Spanish ad uses the culturema “cómete el mundo,” giving the idea that if you eat this chocolate you will be able to achieve whatever you want, while the English ad says “Satisfy” only expressing this chocolate will satisfy your hunger.

4.3 EXPRESIVE FUNCTION IN ADVERTISING TEXTS

The main functions of advertisements consist in catching the audience attention persuading them to consume and to buy a particular product or service. Thus, the main responsibility of the translator must be to achieve the same persuasive effect on the different recipients. To obtain it translators take decisions about textual structures and the necessary expressivity to get the message across. We will divide this point into three different strategies depending on the expressive function.

4.3.1 LOST STRUCTURAL PARALLELISM

When the principal strategy to translate an advertisement is the structural parallelism, the translator has to decide what elements are the most important, removing some or preserving them. Parallelism is characterized by the juxtaposition of different elements which are related. It is important to use the correct elements due to it also involves phonologic and semantic essential features.

This strategy can be seen in *Guerlain* perfume advertisement, *Un Air de Samsara*; “Un Air de Samsara New Eau De Toilette...no quite the same...not quite another...,” and its translation into Spanish “Un Air De Samsara Nueva Eau De Toilette...no es la misma, ni es completamente diferente...” It can be seen that the English text follows a rhythmical structure “...not quite [...] not quite...” while in the Spanish text the double denial “not” has been translated into “no...ni” using a parallel structure. Thus, the Spanish translation loses the original rhyme.

Another example is the perfume *Dune*, by Christian Dior; both advertisements present the same image but the text changes. The English text involves a syntactic parallelism as a strategy to catch the audience attention “Dune, the moment, the memory, the

dream,” creating a persuasive rhyme, while the Spanish text summarizes the context “Dune, un instante soñado.”

L’oreal Casting also uses structural parallelism in the promotion of some of its products; the advertisement bases its slogan using the structure verb + preposition + the + substantive, being “Click up the color. Dial down the commitment.” However, the Spanish slogan does not follow the same pattern due to the difficulty of translating English prepositional verbs. Thus, it establishes a correspondence with the English prepositions “up and down,” being “Arriba el color, abajo los miedos.” So, the Spanish slogan does not follow the structural parallelism created by the English slogan. Another example of advertisement in which the parallelism is lost when it is translated into the TL is one by *Tampax Compak*, its slogan follows the structure adjective + to + verb “Easier to use. Easier to carry,” showing the advantages of the product. Nevertheless, the Spanish text has emphasized its size, “Las cosas pequeñas suelen ser las mejores,” making a comparison between the size of a *Tampax* and the fashion with little utensils such as pocket books, perfumes, and so on.

4.3.2 PUNS

According to Brierley (1995:186), puns or play on words are used as double meanings to keep the recipient thinking when he reads, achieving to catch the recipient attention. On the other hand, Tanaka (1994:60) cites an easier definition of “pun” from the Collins English Language Dictionary:

“Pun is the use of words or phrases to exploit ambiguities and innuendoes in their meaning, usually for humorous effect; a play on words.” (Collins English Language Dictionary Online)

According to Tanaka (1994:62) plays on words produce two interpretations, which respond the intention of the message, reinforcing one of them. This statement is interesting for translators because the different interpretations of a text are determined by the knowledge and culture of the different recipients. We can see some puns in the following examples:

In the example for *Twix Chocolate*, the slogan “A break from the Norm” has two levels of meaning. On one level, the literal level appeals to the consumer to try *Twix* and break away from the monotony of other chocolates. On the other level though, the figurative meaning relates to the association with the person called Norm (short for Norman) featured in the ad. Therefore, the association with chocolate and Norm (the person) creates an ambiguity which may or may not be recognized as a pun by the reader of the advertisement. (Abass, 2007:53).

This advertisement was not promoted in Spain using any slogan, instead the slogan was removed due to Norman Conquest was not present in the Spanish history. However, *KitKat* used a similar slogan “Have a break. Have a kitkat” which was

translated into Spanish languages “Tómate un respiro. Toma un Kitkat.” The term “break” has two possible meanings “smash into pieces,” or “breather,” so the recipient could interpret both meanings but reinforcing the second one “breathe.”

Even one of the principal functions of puns is a humorous effect; there are many advertisements in which that ambiguity created by puns is used for catching the recipient attention. In the example *Bang&Olufsen* consumer electric company, the slogan “Introducing a new view on music,” presents two possible meanings of the term “view.” On the one side, it makes reference to the capacity of physical sight and, on the other side it makes reference to have an opinion about something. In this case, both meanings can be interpreted by the recipient in relation with the verbal or non-verbal component. The slogan in Spanish also involves the same play on words “Presentamos una nueva visión de la música” due to the term “visión” in Spanish alludes to the fact of physical sight or to express the own opinion. Thus, the Spanish translator could transfer the slogan keeping the same ambiguity and producing the same effect on recipients. (Valdés,2004:301)

There are cases in which the pun is removed since its impossibility to translate into a TL. One example is a cosmetic by *Estée Lauder* called *Fruition*. The majority of the message has been translated literally into Spanish, still, it can be found a play on words in the English text involving the name of the product *Fruition*, which has been omitted in the TL due to the impossibility of translating that name. The first part of the message explains the purpose of the product, and the final part makes a play on words using the product’s name: “Underneath the skin you see is the skin you want. Now, Estée Lauder brings it to Fruition.” The Spanish text is more or less a literal translation in the first part, but the translator omits the second part where the play on words is, and he/she changes the meaning: “Bajo la piel que Ud. Ve está la piel con la que sueña.” Thus, “fruition” means “realization or attainment,” so the Spanish text keeps the same essence than the ST, avoiding the foreign term which is unknown for Spanish recipients.

4.3.3 PHONOLOGICAL ELEMENTS

It is well known the used of paralinguistic resources of words to express a certain meaning, as well as to catch the audience attention. Language, above all advertising language, uses particular sounds and graphical symbols to achieve its purpose. According to Cook (1992:120), prosody and the model of sounds, reinforce and add features to linguistic meanings and their interpretations. Thus, these elements can give a certain interpretation, which is not always gained by recipients.

As it is already known, some brands do not keep their same name worldwide for a same product, naturally neither do their American and English brands in Spain; English language has two popular letter: the letter “x” and the letter “z,” which because of its graphical symbol as well as because of their pronunciation are exotic when they are

heard, that is why sometimes the name of the brand is translated into the target language and adapt it to the “popular” letters in that language of the country. It can be seen in the following example:

There is a cleaning product which is known as “*Jif*” in England, but it is known as “*Cif*” in Spain. The fact is that the sound /th/ is associated with softness, while the sound /j/ is associated with sandpaper or to sand something in Spanish.

The tanning lotion *Lancaster Sun* presents in its slogan the alliteration of fricative sounds /s/ and /f/, as well as the nasal sounds /m/ and /n/, “Summer, Sun, Fun.” However, the Spanish slogan has not give importance to alliteration and it has opted by a literal translation “Verano, Sol, Lancaster,” emphasizing instead the brand name. It happens the same with a hairspray by *Pantene Pro V*. The slogan from the source text is based on several alliterations, as its recurrence to fricative sounds /f/ such as in “feel, flexible, feeling, soft, and stiff,” /h/ such as in “hairspray, has, holding, healthy,” and the repetition of combine sounds /st/ such as “not stiff or sticky.” The use of fricative sounds in the original text is due to the imitation of this sound with the sound of a hairspray. However, the Spanish text tries to reproduce these sounds by repetition using fricative sounds /f/ such as in “fijación, flexible,” /s/ such as in “siente, solo, Elastesse, exclusivo, sensación,sano.” (Valdés, 2004: 314)

5. CONCLUSION

To conclude, as it is shown in the present undergraduate dissertation there are multitude of opinions and approaches concerning ads translation. These varieties of opinions deal with two main aspects: keeping faithful to the original text or keeping faithful to the target text; indeed, the decisions taken by translators imply to respect the culture, the rules, and the language of each country. That is why it is difficult to choose between one method of translation and another method of translation since there are not correct or incorrect answers, but the answers will depend on own opinion as translators.

The aim of ads translation is to spread a product to a new culture, so the goal of the translator consists of communicating, achieving a proper linguistic transfer, and taking into account elements as literature, history, and culture of both languages (the SL and the TL). In summary, and as George Steiner expresses, “Without translation, we would be living in provinces bordering on silence.”

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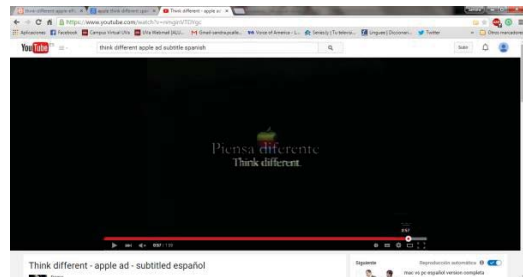
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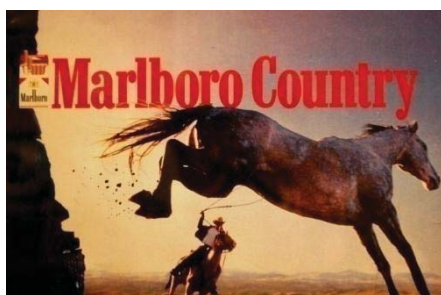
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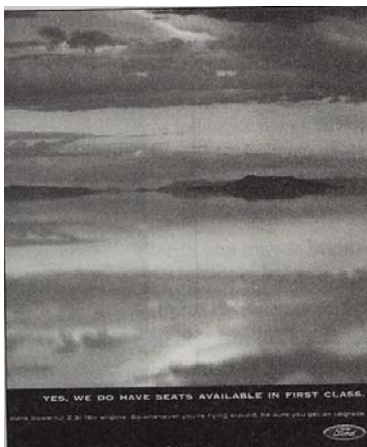
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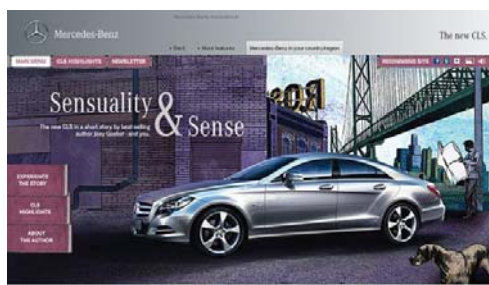
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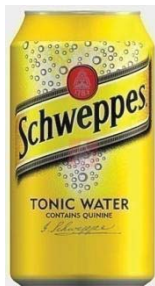


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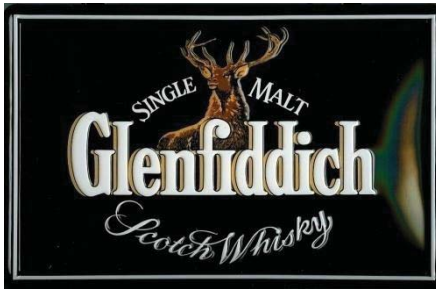
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Tia Maria



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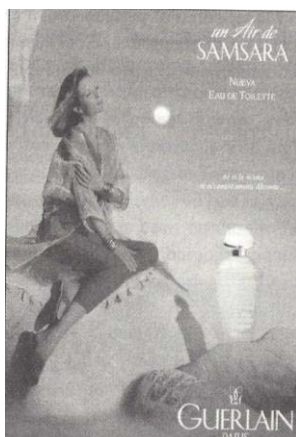
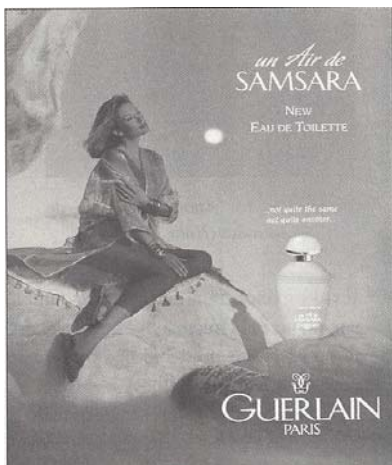


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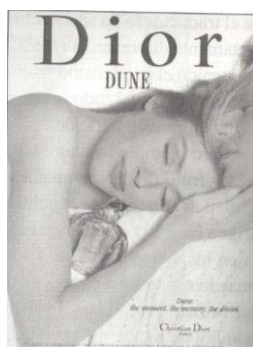
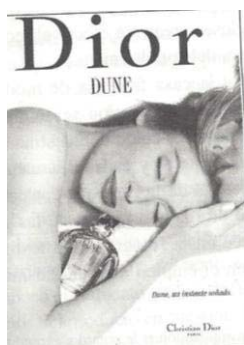
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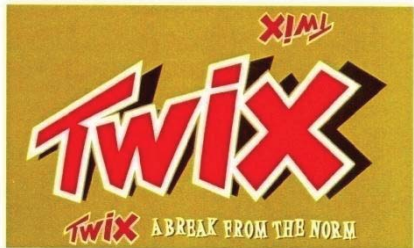
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