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**Tomasz P. GÓRSKI**  
Wrocław School of Banking  
tomasz.gorski@wsb.wroclaw.pl

## **ADVERTISING SLOGANS IN TRANSLATION: A FUNCTIONALIST APPROACH CORPUS-BASED STUDY**

**Abstract:** The aim of the paper is an attempt to present and to analyse advertising slogans from the point of view of functionalist approach as developed by its leading propagator Christiane Nord, though the ideas of Katharina Reiss and Hans Vermeer are also important points of reference. It discusses 75 advertising slogans, sets them against the background of product localisation, focuses on cultural, ethical, linguistic and formal issues of the slogans to finally sort them according to the methods of translation developed by Peter Newmark, namely transference, literal translation, and non-literal translation (adaptation). The English language version of the slogan is contrasted here with the Polish one and, in a few cases, with French and German. A qualitative analysis of the material shows the slogan translators' consistency with the assumptions of functional approach and cultural specificity of the target receivers.

**Key words:** advertisement, advertising slogan, functional approach, translation methods

### **Introduction**

Advertising seems omnipresent in modern society. We see, hear and read it every day and everywhere around us. It is a unique type of communication that conveys a message from the producer to the consumer and fulfills its special tasks. To achieve its goals, an advertisement, first and foremost, is to be attractive and easily remembered. Thus, its producers use particular linguistic devices to catch attention and to establish a relationship with the consumer. Further, though no less important, its aim is to gain attention, create interest and motivate a reader to take an action (Bové and Arens 1989: 26).

It goes without saying that advertising language, as its special register, is quite different from standard language, though common (and informal) language has recently entered the mass media, where advertisements occupy a special place. Nevertheless, it has its own morphological and syntactic peculiarities as well as rhetorical devices that are rarely found outside the advertisement. Leech (1972: 23) calls the language of advertising “loaded language,” since its major objective is to influence and change the mind and the attitude of its receivers. An advertisement is effective if it convinces the audience of the validity of certain opinions.

### **The discourse of advertising**

Advertising is believed to be of enormous importance for the success of companies. It is also one of the oldest forms of marketing in the world. Bovève and Arens (1986: 5) define it as “non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media.” The word “advertising” comes from the Latin word “advertere” which means to “turn the mind towards” and companies advertise “to stimulate demand” (Brierley 1995: 4). “Although advertisements are ephemeral in that each one is short-lived, their effects are longstanding and cumulative: they leave traces of themselves behind, which combine to form a body of messages about the culture that produced them” (Goddard 1998: 3).

“Advertising can be used for a number of reasons: to motivate consumers to buy goods, or certain consumers not to buy goods, to change attitudes or to encourage retailers to stock produce” (Brierley 1995: 2). Additionally, advertising can also be used to reassure loyal consumers. The main purpose of companies is then to increase brand awareness or consumption and their advertising is the art of persuading more people to buy. Still, how does persuasion operate in an advertising message? Lewiński (1999: 26) explains this issue with the four following formulas:

- SLB (stand, look, buy), referring to drawing attention to a product, raising interest in it and prompting to action;
- AIDA (attention, interest, desire, action), *i.e.* drawing attention, raising interest, need to possess, prompting to action;
- AIDCAS (attention, interest, desire, conviction, action, satisfaction)—drawing attention, raising interest, need to possess (*necessitas*), prompting to action, satisfaction from the purchase);
- DIPADA (definition, identification, proof, acceptance, desire, action), which means recognising the need and then the possible ways of satisfying it, trying various solutions, making the choice, evoking the need to act, prompting to action).

The formulas pinpoint the tasks of an advertisement and influence the choice of modes of persuasion. Zimny (2008: 22) claims that they may be effectively used as standard patterns of composing an effective advertisement.

Marketers use many different media to get their messages across: television, radio, newspapers, magazines, billboards, buses, phone booths, sales letters, and the Internet. Advertising is therefore a crucial means of marketing when a company wants to expand its brand and increase the number of its consumers. The prosperity of companies greatly depends on advertising because a bad advertisement might tarnish the image of that company. Through advertising, companies and institutions expose their products, services or views. Cook (1992: 12) argues that the issue of defining advertising is closely linked to that of defining categories of advertisements. He identifies four categories of advertisements: medium, product, technique, and consumer (Cook 1992: 9–10), and his observations offer an interesting research perspective for analyzing advertising as a type of discourse, as a mode of communication, and as a way to scrutinise the receiver's assumptions about the product.

Conceived in such a way, advertisements pose translation problems, as different languages and cultures have various ways of expressing the same content, and addressees in the respective cultures involve different address relationships. Translating an advertising slogan or more generally, an advertisement, is thus discourse-dependent and/or culture-dependent.

### **The advertising slogan**

Research into the relevant subject literature reveals that defining the advertising slogan is challenging and since the problem as such is complex and multifold, various scholars highlight diverse aspects of the issue and focus on its specific characteristics. Hamlin (2014), for example, tends to concentrate mainly on the linguistic material of which a slogan is composed, and claims that advertising slogans are “catchy, declarative phrases that use devices such as metaphors, alliteration or rhymes with simple, vibrant language.” Psychologically-oriented studies point out that slogans should be attractive and that they serve as tools which help a customer identify and memorize the brand or company (Dowling and Kabanoff 1996: 64). To continue, Rein defines the advertising slogan as a “unique phrase identified with a company or brand” (Rein 1982: 49) and asserts that the slogan, which is kind of a presentation of the main idea of the advertising campaign, has to “command attention, be memorable and be brief” (Rein 1982: 54). In a similar way, Clow and Baack (2012), affirm that the advertising slogan is an easily-remembered appealing phrase that makes a key point about the company's image to the customer even when the company's name is not mentioned. Interestingly, Leech as early as in

1972 observes that the slogan is a short phrase used by the company in its advertisements to reinforce the identity of the brand. From his point of view, slogans are more powerful than companies' logos and can be easily remembered and recited by people<sup>1</sup>, thus strengthening the company's brand image. Further, Kochan (2002: 19-20) points to the following three elements of a slogan:

- formal aspect—to understand, notice and remember a slogan it must be concise, impressive and appealing;
- communicative aspect: since a slogan conveys a message, its conciseness (mentioned above) refers not only to the message, but also to the advertised product;
- “operative aspect” (calling for action), the feature which prompts an addressee to action in that it “hits” the addressee (this aspect is visible in the German counterpart of the word—*schlagwort*—literally meaning “the word which hits.”

Ultimately, Bralczyk (1987: 17) in his understanding of a slogan focuses on the likeness between a brand name and what is emotionally attractive, and refers to some undeniable values. Provided those values are indisputable, the slogan becomes effective.

The diversity of approaches presented above not only provides an insight into the various possibilities of defining the problem, but also shows its complexity. The selection of the views may be seen as representative of the multifacetedness of the issue, though more detailed studies are likely to lead to a number of further observations.

### Translation of advertisements

With their minimal content, advertising slogans convey the essence of the advertising transfer. They may include convincing and popular word plays (*okna bez kitu*) and metaphors (*kawa z lekką nutką arogancji*) due to which they are easily remembered and recollected. Slogans may be perceived as brand mottos used to identify a company, a product or both. Some of the brands are widely known, and do not even need translation (Coca-Cola, for example, stands both for the company's name and the product, and is not given any Polish equivalent).

From the point of view of translation, the advertisement may be seen as the sum of a language, an image, a target (or targets) to be achieved and a sound. In that respect it is a cultural text and so reveals a cultural meaning or, as Reiss (1989) sees it, an audiomedial type of text in which written words are

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<sup>1</sup> Two examples of Polish TV commercials may well illustrate Leech's (1972) view. The slogan used in the first is “To, co Goździkowej” (a popular pain reliever *Etopiryna*; for a more detailed study see Górski 2004) and the second – Jacobs Krönung coffee in which the slogan is a lengthy fragment of a 1988 song featured by Whitney Houston: “Give me one moment in time / When I'm racing with destiny / Then in that one moment of time / I will feel, I will feel eternity.”

supplemented with images or music. The function of an advertising text is to inform, to manipulate and/or to convince people to purchase products and services; this function is similar to that of political propaganda, which also often takes advantage of slogans. The translation of advertisements involves the rendering of text, often including visual or sound elements that accompany it, not to mention the place in which it is broadcast (radio, newspapers, television). Correspondingly, a different system of values of the target culture has to be considered in translation – this issue is referred to as product localisation.

Peter and Olson (1994: 349–352) suggest two levels, namely local and global, on which product localisation should be based. The first is the socio-cultural level, referring to religion and ethics as well as habitual social and commercial practices, while the second includes political and legal aspects of a given country, its openness to the world and regulations that advertisements are subject to there. As far as the global level is concerned, the differences are culture-related and may refer to consumption and its level (e.g. consumer- vs non-consumer society), self-concept (social relations, attitudes to buying a product), materialism (also as a cultural value), and cross-cultural changes (mostly recent ones) which offer opportunities for marketing activities.

In view of the above, the text of advertisements and slogans can cause translation problems and requires not only an insightful cross-cultural analysis, but also substantial changes and creativity. In the translation of some of them, there should not be a literal translation but an adapted text (see also below), which *nomen omen* favours one of the two general orientations in translation—either adjustment to the receiver (which roughly corresponds to adaptation) or adjustment to the original and preserving its local values and color. Further, to achieve adaptation in the target text, translators should have a profound understanding of the text to be translated to determine the function of this text and have a similar effect on the receiving market. That is to say, in some cases, adaptation is the only way to make sure that the translation fits into the target culture situation (Nord 1993: 60). The main aim of the translator in such situations is to transfer the true meaning included in the original with the view that it may be linguistically realised in a different way and that the attitudes of two societies to the same notion may be diversified. Translating an advertisement means not only conveying the original meaning in the target language, but also mediating in a linguistic communication, to assimilate foreign texts, to launch the latest foreign technical advances into the market, *etc.* Selling the advertised product—an effect of manipulation, or any legally-sanctioned approach to attract the customer—must not be forgotten here<sup>2</sup>.

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<sup>2</sup> The public service announcement (PSA) is probably an exception in here. A PSA is a free-of-charge message disseminated among society in order to raise awareness and change society's attitude to a given social problem. The informative function of PSA is here similar to that of a

Bovée and Arens (1994: 271–272; see also Bryll 2011 for a more insightful discussion of that matter) provide four basic rules that should be followed when translating advertisements, and their observations may also well be applied to the translation of advertising slogans. In their view, the translator:

- must be an effective copywriter. It is not sufficient for advertisers to have their advertisements only *translated* into the target language, but also embedded into the new reality;
- must have an understanding of the product, its features and its market;
- should translate into their native language, and moreover, the translators should be residents of the target country to ensure language fluency and respect for the culture and social attitudes;
- should not use idiomatic expressions which make the text ambiguous.

In light of the above, one can safely assert that language of advertising is closely connected to culture. In order to effectively influence the consumers to buy the advertised items, advertisers resort to bringing cultural entertainment to consumers' lifestyle, beliefs, rituals and values. An advertisement must be consistent with the values of the consumers, otherwise it will be rejected<sup>3</sup>. To put it simply, the translator needs to choose emotive words that suit the target audience. As Simon (qtd. in De Mooij 2004: 180) sees it, "Translating advertising is like painting the tip of an iceberg ... and [...] advertising is not made of words, but made of culture."

In her book *Translating promotional and advertising texts* (2010: 8–9), Torresi gives reasons why translators of advertisements are not merely translators. She identifies non-linguistic skills which are useful for translators of promotional and advertising texts. These non-linguistic skills include "agility," "persuasiveness," "creativity," the "knowledge of relevant laws and restrictions about advertising and publicly distributed material in the countries where the translated text will be circulated," and "the ability to be flexible in the relationships one has with agencies, editors, and the end client." These skills provide for an effective translation of an advertisement into texts that have peculiar features and meet target market requirements.

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"standard" advertisement, PSAs *do* contain slogans (an illustrious Polish example being "Bo zupa była za słona"), yet no financial returns are expected here.

<sup>3</sup> The position of women in Arab countries, speaking openly about the erotic or eating meat in some countries are common examples of such cultural discrepancies which highlight consumer values. The collection of papers edited by Wonkeryor (2015) offers insights into such problems and contains a comprehensive discussion of related issues.

## Ethics in advertisements

Advertising is closely connected with a number of ethical issues. One of them is the advertisement itself, involving the manipulation of the receiver's emotions and beliefs. Advertisements may, for example, stimulate smoking, drinking alcohol and even alcohol abuse (Doliński 1998: 35–38). Much concern arises from the use of subliminal stimulus in advertisements, namely by how much of the unattended or unconscious signal or message is perceived unconsciously<sup>4</sup>. Another ethical problem is the use of human misery, little animals and, first of all, babies in advertisements<sup>5</sup> as well as the advertising of tobacco and alcohol<sup>6</sup>. It can be stated that ethical issues in advertisements refer to individual and culture bound reception of the product as well as translator's loyalty—the latter being the term which, *nomen omen*, Nord uses in discussing her idea of ethics and loyalty.

### Ethics and loyalty in advertising translation

According to Nord (2007: 2), “loyalty” is “the responsibility that translators have toward their partners.” Nord (2002: 4) argues that:

[L]oyalty is not the old faithfulness or fidelity in new clothes, because faithfulness and fidelity usually refer to an intertextual relationship holding between the source and the target texts as linguistic entities. However, loyalty is an interpersonal category referring to a social relationship between people. In a general model, loyalty would be an empty slot that is filled, in a particular translation task, by the demands of the specific translation concepts of the cultures in question, especially when the source text author and the target-text audience hold discrepant views of what a translator should or should not do. It is the translator's task to mediate between the two cultures, and mediation cannot mean to impose the concept of one culture on members of another.

The loyalty of the translator of advertising materials depends on his/her ability to sell the products or services of the company for which he/she is translating and on his/her ability to influence the opinions of the people that the advertisements target at. “Promotional translation is usually assessed in functional terms; in other words, the main concern in this field should be whether the target text works, i.e. fulfils the purpose for which it is intended in the target language, culture, community, and context” (Torresi 2010: 23). In other words, the aim of the translated advertisement is to produce a desired effect in the target setting. The

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<sup>4</sup> For a comprehensive discussion on the problem of subliminal advertising see, for example, Broyles (2006); Cronley, Kardes and Hawkins (2006); Tsai, Liang and Liu (2007).

<sup>5</sup> See e.g. Common Sense Media Report (2014).

<sup>6</sup> See Kosicki (n.d.).

ethics and loyalty of advertising translators may seem different from the ethics and loyalty of translators of other genres. As Torresi (2010: 23) says,

[i]n promotional texts, the concept of loyalty applies neither to the letter of the text, nor to its original content or message, but only to its intended function. If this function is not preserved, the target text is disloyal to the source text, even if its content and literal meaning are accurately conveyed. If, on the contrary, the function is maintained, then the translation can be deemed loyal to the original text, even if this implies creating an entirely new text, with a new form and a new content.

This means that advertising translators often have to violate the traditional translation rules of accuracy and loyalty to the source text in order to fulfill the functionalist purpose of advertising. The notion of function not only pertains to the generic purpose of persuading the target group to buy a product or service, or modify the target group's behaviour or attitudes in some way or other, but it also includes the specific indications contained in the brief (Torresi 2010: 24). This means that the choices made by the translator of advertisements are also determined by the recommendations of his clients. She goes further to say that

[i]t is easy to demonstrate this hyper-functionalist view through examples, especially in the case of advertising, where clients tend to give functionality of the target text priority over the close rendition of the source text. Sometimes this involves non-verbal as well as verbal aspects, which are totally or partially changed to accommodate the features of the target markets, or of the sales strategies of national branches (Torresi 2010: 24).

Clients are therefore in favour of functional advertising rather than the closest rendition of the source text. It is, however, important to notice that a close rendition cannot always work due to the different marketing strategies that companies use in dissimilar circumstances and given regions or countries. Similarly, the multisemiotic nature of advertising plays a crucial role in this functionality. For instance, disparate audiences attach non-identical values to different colours, as well as to symbols, gestures or pictures. Advertising translators are therefore sometimes required to change the symbols present in the source text in order to adapt the advertising campaign to a new audience. In this case, Torresi argues that we can still talk about translation and she mentions the phenomenon of “glocalization” which suggests that “a holistic view of advertising translation, which embraces all its semiotic dimensions and the functionalist view of loyalty, is possible and viable” (Torresi 2010: 24).

Advertising translation is for that reason still a different type of translation with a functionalist view of loyalty. The loyalty principle thus adds two important qualities to the functionalist approach. As it obliges the translator to take account of the difference between culture-specific concepts of translation prevailing in the two cultures involved in the translation process, it (1) turns *Skopostheorie* into an anti-universalist model, and (2) since it induces the translator to respect the



sender's individual communicative intentions, as far as they can be elicited, it reduces the prescriptiveness of "radical" functionalism (Nord 2002: 4).

Upon careful examination of the issue of persuasion in advertising translation, one observes that even though translators of advertising materials do not always produce faithful target advertisements, they *do* respect the ethics of translation not by "rendering the same message always in the same way" as in the original but by 'producing the same effect'." Moreover, as long as the translator does not use strategies to lie to the target audience, bases his strategies on people's beliefs, values and expectations, and produces an honest advertisement (one that does not make unrealistic promises), he has respected the ethics of advertising translation.

### **The Functionalist Approach**

The functionalist approach is an interesting research perspective for advertisement slogan translation. The theories developed by its proponents (*e.g.* Vermeer, Holz-Mänttari, von Vright, Iser, Nord) are divergent in many aspects and have drawn reasonable criticism, yet they offer a convincing mode of analysis of the slogans in question. The seminal postulates of the functionalist approach are that the target text is determined by the target receiver's needs, that translation must respect the communicative actions present in a given culture and, last but not least, that the purpose of the text (*skopos* in Vermeer's view) is constrained by the target user and his/her cultural background. Translators, in this view are assigned a mediatory role. Nord (1997a: 43) explains:

If there are two or more agents involved in an action, we may speak of an interaction. An interaction is referred to as communicative when it is carried out through signs produced intentionally by one agent, referred to as the 'sender', directed towards another agent, referred to as the 'addressee' or 'receiver', and intended to change the state of mind of the latter. Communicative interactions take place in situations that are limited in time and space. This means every situation has historical and cultural dimensions that condition the agents' verbal and nonverbal behaviour, their knowledge and expectations of each other, their appraisal of the situation, and the standpoint from which they look at the world.

Translators enable communication to take place between members of different culture communities. They bridge the gap between situations where differences in verbal and nonverbal behaviour, expectations, knowledge and perspectives are such that there is not enough common ground for the sender and receiver to communicate effectively by themselves.

Nord (1997a: 28) defines translation as "the production of a functional TT maintaining a relationship with a given ST that is specified according to the intended or demanded function of the TT (translation *skopos*).” She (*ibid.*) adds the idea that translation promotes a communicative act hindered by the existing

linguistic and cultural barriers. Thus, to translate means not only to communicate words, but first and foremost the ideas directed to a specific context.

According to Nord (1991: 28), “there can be no process of translation without a source text [...] There has to be a certain relationship between the ST and the TT.” However, “the quality and quantity of this relationship are specified by the translation *skopos*.” The *skopos* will “provide the criteria for the decision as to which elements of the ST in a situation can be ‘preserved’ and which may, or must, be ‘adapted’ to the target situation.” What Nord seems to be saying is that, although the functionalist approach marks the significance of the TT, it does not neglect the status of the ST and highlights its importance for the production of a TT that is readily recognised by the target readership. In a similar vein, Nord (*ibid.* 72) emphasizes that in Western culture, two points are particularly expected from a TT: “functionality of the TT but also loyalty towards the ST sender and his intention.” The author points out that being “loyal” in functionalist terms means to be in tune with the ST intention, and not simply with the structure of the ST. Each text can have a different function, but the translator needs to be loyal to its intention, adapting the structure of the TT to a different function (*skopos*), if this is the case. In order to have a clear idea of what the ST tells and what its intention is, the translator has to analyse the ST carefully. In addition,

[t]he professional translator reads every new ST in the light of his experience as a critical recipient and translator. This experience forms a framework into which he integrates the findings of each new ST reception.[...] His knowledge of the source culture (SC) must enable him to reconstruct the possible reactions of a ST recipient (in case the TT *skopos* requires an “imitation” of the ST functions by the TT), whereas his knowledge of the target culture (TC) allows him to anticipate the possible reactions of a TT recipient and thereby verify the functional adequacy of the translation he produces (Nord 1991: 11).

This position assumes that in order for the TT to achieve its specific purposes, it is necessary that the translator:

- have sufficient knowledge of both source and target language and culture;
- know how to deal with both languages in order to analyse the ST;
- produce a TT and develop research to complete his/her work;
- bear in mind that he/she is “not the sender of the ST message, but a text producer in the target culture” (Nord 1991: 11), as he/she uses the previous text produced in another context and culture in order to communicate the ideas included in it for a specific target audience.<sup>7</sup>

Finally, the functionalist approach expresses the importance of knowing what the purpose of a translation is, therefore marking that the ST is not the main

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<sup>7</sup> The views of Nord presented here are somewhat similar to those by Bovée and Arens (1994) referred to earlier.

reference to a translation. Nord (1997b: 4) cites Reiss and Vermeer ([1978] 1983) to say that “it must be the intended purpose of the translated text that determines translation methods and strategies, and not the function of the ST.” Nord (1991: 16) already mentioned that:

according to the dynamic view of the text adopted, a text does not ‘have’ a function; a function can only be assigned to the text by the recipient in the act of reception. [...] It is the reception that completes the communicative situation and defines the function of the text: the text as a communicative act is ‘completed’ by the recipient.

Each advertising translator should therefore be aware of the specific purpose and function of the translated advertisement in the target setting if he intends to produce an effective translated advertisement because “all translation decisions depend on the presupposition the translator has about the target consumer’s interpretation of the message” (Valdés; qtd. in Munday 2004: 205). According to Nord (2002: 2),

A translation that achieves the intended purpose may be called functional. Functionality means that a text (in this case: a translation) “works” for its receivers the way the sender wants it to work in a particular communicative situation. If the purpose is information, the text should offer this information in a form comprehensible to the audience; if the purpose is to amuse, then the text should actually be amusing for its readers. Therefore, the text producer (and the translator as a text producer, too) has to evaluate the audience’s capacities of comprehension and cooperation and anticipate the possible effects which certain forms of expression may have on the readership.

However, applying this theory does not “imply that in the process of translation an advertisement can be changed at will, but that to change the diction of the original advertisement is a possibility the translator can opt for, in his efforts to make the translation function effectively in promoting a product and making profit” (Cui 2009: 23). For instance, an advertisement that gives specific features of a product should be translated faithfully.

### **Translation methods: material analysis**

The collected material consists of 75 advertising slogans in English and in Polish. Quantitatively, they form major groups and refer to cosmetics, cars (and objects and matters connected with driving), beverages, alimentary products, underwear, shoes, electronic equipment, names of shops and restaurants. Source slogans were compared with target ones in order to categorise them according to the methods used in their translation. Since the advertisements which include the analysed slogans have been exposed to the wider public and are in vast majority recognized by Polish society, it is assumed that they:

- meet the global and socio-cultural requirements of product localisation (see above);
- fulfil their aim(s), namely advertise a product, a company, strengthen the image of a company (and often all of them simultaneously);
- and that fulfilling their aim(s) is possible since the target slogan is an effect of the application of a functionalist approach.<sup>8</sup>

The following procedures of translation are distinguished: transference, literal translation, and non-literal translation (adaptation).

### Transference of a slogan

Transference is understood here in the way similar to that presented by Newmark (1988: 81-82), who calls it a translation procedure in which the source and the target language item are identical. Thus, transference here means retention of the English slogan in the translation, regardless of the fact that it is alien to the Polish language.

Brand name	Slogan in English and in Polish advertisement
APPLE	<i>Think different</i>
ASUS	<i>Solid rock. Heart touching</i>
DISNEYLAND	<i>The happiest place on earth</i>
FA	<i>How fa will you go?</i>
FORD	<i>Go further</i>
HONDA	<i>The power of dreams</i>
HP	<i>Make it better</i>
HYUNDAI	<i>New thinking. New possibilities</i>
KFC	<i>Life tastes great</i>
KIA	<i>The power of surprise</i>
LEGO	<i>Play on</i>
LENOVO	<i>For those who do</i>
LG	<i>Life's good</i>
MCDONALD'S	<i>I'm loving it</i>
MENTHOS	<i>Menthos. The freshmaker</i>
NIKE	<i>Just do it</i>
NOKIA	<i>Connecting prople</i>
PEPSI	<i>Dare for more</i>
PHILIPS	<i>Let's make things better</i>
RENAULT	<i>Drive the change</i>
SIEMENS	<i>Be inspired</i>
SKODA	<i>Simply clever</i>
SUZUKI	<i>Way of life</i>
TOYOTA	<i>Always a better way</i>
TOYOTA	<i>Today. Tomorrow. Toyota</i>

Figure 1. Transference of a slogan.

<sup>8</sup> Subject of a separate study.

Focusing on the original slogan as an entity which is to be translated, we observe that the examples above fall into three kinds, namely slogans which:

- can successfully be translated directly (literally) into Polish, and the translations may prove effective, e.g. *New thinking. New possibilities*—*Nowe myślenie. Nowe możliwości* or *Way of life*—*Sposób na życie*;
- can be translated into Polish, but the translations would sound awkward and prove ineffective, e.g. *Play on*—*Baw się dalej* or *Just do it*—*Po prostu zrób to*;
- are untranslatable due to wordplays (e.g. *How Fa will you go?*).

From the point of view of translation, point (1) above seems not to require further consideration, whereas examples from points (2) and (3) call for changes in the original wording or a shift from the source so that the attractive nature of the slogan is preserved. Suggested translations may be: *Menthos. The freshmaker*—*Menthos. Świeżość w ustach* (freshmaker translated as “odświeżacz” in Polish implies rather an air freshener), *Connecting people*—*Łączy ludzi* (*łącząc* would be ungrammatical). *Fa* in the last example stands for the name of shower gel and is a homophone to “far” (both pronounced /fa:/), making the original wordplay unacceptable in Polish and probably requiring the invention of a neologism.

Interestingly, as Radziszewska (2011: 126–127) notes in focusing on the problem, in German-speaking countries some of the advertisements analysed here also contain the English slogan:

Brand name	Polish market	German market	English market
TOYOTA	<i>Today. Tomorrow. Toyota</i>	<i>Today. Tomorrow. Toyota (Switzerland)</i>	<i>Today. Tomorrow. Toyota</i>
HONDA	<i>The power of dream</i>	<i>The power of dream</i>	<i>The power of dream</i>
RENAULT	<i>Drive the change</i>	<i>Drive the change</i>	<i>Drive the change</i>
PHILIPS	<i>Sense and simplicity</i>	<i>Sense and simplicity</i>	<i>Sense and simplicity</i>
LG	<i>Life's good</i>	<i>Life's good</i>	<i>Life's good</i>
SONY	<i>Make. Believe</i>	<i>Make. Believe</i>	<i>Make. Believe</i>

Figure 2. Examples of unchanged slogan in Polish, German and English advertisements.

It also transpires that the advertising slogan of Lufthansa (based in Germany) uses in German, English and Polish the same English slogan, namely *There's no better way to fly* (Radziszewska 2011: 127), BNP Paribas' slogan *The bank for a changing world* as well as *Swiss made* (Swiss International Airline) are identical in German and English, while Opel (also a German company) uses the German slogan *Wir leben Autos* in the German, Polish, and English market (Radziszewska 2011: 126). Regardless of any possible translations, the slogans in Polish are transferred from English, which is suggested to be the goal of the advertisers/translators.

### Literally translated slogans

In this group, slogans are translated literally, oftentimes word for word, they sound natural and prove faithful to the original. Newmark's idea (1988: 68-69), in spite of the widespread criticism and prevailing attitude, is that literal translation "must not be avoided, if it secures referential and pragmatic equivalence to the original." Every word in the source language is translated by its primary meaning or nearest equivalent in a target language and even the word order (one-to-one equivalence) in most cases is preserved.

Brand name	Slogan in English	Slogan in Polish
ALWAYS	<i>Always clean, always dry, always safe</i>	<i>Zawsze czysto, zawsze sucho, zawsze pewnie</i>
ASTON MARTIN	<i>Power, beauty &amp; soul</i>	<i>Moc, piękno i dusza</i>
BAMBINO	<i>Bambino-nursing full of love</i>	<i>Bambino-pielęgnacja pełna miłości</i>
CARLSBERG	<i>Probably the best beer in the world</i>	<i>Prawdopodobnie najlepsze piwo na świecie</i>
CASTROL	<i>The power of victory. The power of impression</i>	<i>Moc zwycięstwa. Moc wrażen</i>
ESTEE LAUDER PARFUMES	<i>Estee lauder. Extasy of senses</i>	<i>Estee lauder. Upojenie zmysłów</i>
GARNIER	<i>Take care</i>	<i>Dbaj o siebie</i>
GILLETTE FOR MEN	<i>The best a man can get</i>	<i>Najlepsze dla mężczyzny</i>
GILLETTE FOR WOMEN	<i>Velvety smooth skin</i>	<i>Aksamitnie gładka skóra</i>
KAMIS	<i>Life with taste</i>	<i>Życie ze smakiem</i>
KITKAT	<i>Have a break, have a kit kat</i>	<i>Czas na przerwę, czas na kit kat.</i>
L'ORÉAL <sup>9</sup>	<i>Because you're worth it</i>	<i>Ponieważ jesteś tego warta</i>
POÈME	<i>Say it all without saying a word</i>	<i>Powiedz to wszystko bez słów</i>
MASTERCARD	<i>There are some things money can't buy. For everything else, there's mastercard</i>	<i>Są rzeczy, których kupić nie można. Za wszystkie inne zapłacisz kartą mastercard</i>
NEUTROGENA	<i>Neutrogena. Healthy beauty</i>	<i>Neutrogena. Zdrowe piękno</i>
NIVEA	<i>Stimulates the body. Stimulates the senses</i>	<i>Rozpieszcza ciało. Pobudza zmysły</i>
PEUGEOT	<i>The symbol of quality</i>	<i>Symbol jakości</i>
RED BULL	<i>Red bull gives you wings</i>	<i>Red bull doda ci skrzydeł</i>
STOMIL	<i>Stomil. Tyres checked in all conditions</i>	<i>Stomil. Opony sprawdzone w każdych warunkach</i>
TRIUMPH	<i>For body. For senses</i>	<i>Dla ciała. Dla zmysłów</i>
WINTERFRESH	<i>Icy cool fresh breath that lasts</i>	<i>Mrożna świeżość oddechu na długi czas</i>

Figure 3. Literally translated slogans.

<sup>9</sup> Here, the respective slogan in French is *Parce que vous le valez bien* and for Poème (the next example)—*Tout dire sans un mot*. It is unclear whether the Polish slogan was translated from English or French; whatever the case may be, the target version is literal translation.

## Non-literally translated slogans

Examples from the research material are the following:

Brand name	Slogan in English	Slogan in Polish
ADIDAS	<i>Impossible is nothing</i>	<i>Sprawdzony na sportowcach</i>
AXE	<i>Even angels will fall</i>	<i>Ulegną nawet anioły</i>
BMW	<i>Sheer driving pleasure</i>	<i>Radość z jazdy</i>
CITYBANK	<i>Turning dreams into reality</i>	<i>Stabilny bank godny zaufania</i>
COCA COLA	<i>Yes. Coca-cola</i>	<i>Coca-cola. To jest to!</i> <sup>10</sup>
DURACELL	<i>The power to do more</i>	<i>Działa do ośmiu razy dłużej</i>
FANTA	<i>More fanta. Less serious</i>	<i>Ten smak was nakreści</i>
IKEA	<i>Make a house a home</i>	<i>Ty tu urządzisz</i>
MAX FACTOR	<i>The make-up of makeup artists</i>	<i>Polecany przez profesjonalistów</i>
MAYBELLINE	<i>Maybe she's born with it. Maybe it's maybelline</i>	<i>Może to jej urok. Może to maybelline</i>
MAZDA	<i>Zoom-zoom</i>	<i>Brum brum / zoom-zoom-uczucie jedyne w swoim rodzaju!</i>
MERCEDES BENZ	<i>Competition is good. One should have it first</i>	<i>Konkurencja jest dobra. Trzeba ją tylko mieć</i>
RAFAELLO	<i>A delicate taste, full of refinement</i>	<i>Wyraża więcej niż tysiąc słów</i>
RENAULT	<i>Drive the change</i>	<i>Sztuka prowadzenia samochodów</i>
REXONA	<i>It won't let you down</i>	<i>Niezawodna ochrona w każdych warunkach</i>
SHELL	<i>Go well. Go shell</i>	<i>Twój cel-twój shell</i>
SPRITE	<i>Obey your thirst</i>	<i>Pragnienie nie ma szans</i>
WILKINSON	<i>Jesteś gotowy?</i>	<i>Get ready</i>

Figure 4. Non-literally translated slogans.

Non-literal translation is a broad category here as it includes every instance of deviating from the original message in grammar, meaning, style, reference, *etc.* The deviations, however, are intended and can be fully justified on the grounds of the necessary changes made to the text to fulfill its communicative purpose in the target situation. The target text is hence adapted to the new reality, and “adaptation” is seen synonymously to “non-literal translation” – a general category which comprises some of Newmark’s procedures, such as naturalisation, various forms of equivalence, shift/transposition, modulation, reduction/expansion – as long as the changes are target receiver-oriented.

In non-literally translated slogans, as shown above, translators demonstrate their creativity. The form of the original slogan is not always preserved even if

<sup>10</sup> The Polish version of the slogan is attributed to Agnieszka Osiecka. Whether Osiecka translated or coined the slogan remains unclear. Assuming she *translated* it, it is doubtful that she was familiar with the functionalist approach perspective.

literal translation may be effective, as *It won't let you down* into *\*(Nigdy) Cię nie zawiedzie* or *Turning dreams to reality* as *\*Zmienia sny w rzeczywistość*. Such examples may be claimed to have been coined for the target audience to serve the purpose of source slogans.

It can be suggested that here, more than in literal translation, the target receiver, language, culture are emphasized, since the Polish slogans are not exact equivalents of the source in meaning and grammar, e.g. *Impossible is nothing – Sprawdzone na sportowcach*; *Get ready – Jesteś gotowy?*. In *Go well. Go Shell – Twój cel. Twój Shell* the rhyming wordplay is maintained although naturally, in the target slogan it is target language oriented.

### **Reasons for procedure diversification**

As advertising slogans of various products potentially dedicated to various receivers are here discussed, it is interesting to focus on the relationship between the target slogan and the type of product and/or the slogan and the sex of the receiver. The existence of such a relationship may suggest a correlation between the type of product/slogan and the method used in the product's slogan advertisement. To effectuate it, the slogans were divided into those which advertise (1) electronic equipment, (2) drinks/beverages, (3) cars, and (4) cosmetics. Regardless of it, another division, namely into products dedicated predominantly to males and to females, was made. Results of the groupings are briefly discussed below.

- Slogans advertising electronic equipment form the only group in which in the researched material the original slogan is in 100% transferred into Polish. Preserving the original slogan in the target text may be supported by the company's idea to "internationalise" the product (cf. product localization above) and, as a result, the slogan in English is used in the translated advertisement outside the original country (see the German or Swiss example above).
- Slogans from advertisements of drinks are translated literally (Carlsberg, Red Bull) or non-literally (Fanta, Coca-Cola, Sprite), the exception being only Pepsi, which uses the slogan transferred from English.
- Slogans from car advertisements, in contrast to the two above, are in most cases transferred, Aston Martin (*Power, Beauty & Soul—Moc, Piękno i Dusza*) being the only case of literal (word-for-word) translation, while BMW, Renault and Mazda use non-literally translated slogans in Polish.
- Advertisements of cosmetics in Polish use slogans translated literally or non-literally.
- Slogans from the advertisements normally dedicated to males (cars and certain cosmetics) are translated literally (the most extensive group) or non-literally, while transference is visible only in three slogans from the advertisements of cars (it occupies the third position).



- All the slogans from the advertisements dedicated to females refer to cosmetics, and they are mostly translated literally or, in three instances, non-literally (Garnier, Maybelline, Max Factor).<sup>11</sup>

Regardless of the limitations of the research method (*e.g.* the number of advertisement slogans analysed, the advertisement's prospective addressee) it can be concluded that no procedure can be labelled as typical of the translation of a product's advertisement into Polish. Although the material reveals certain consistency in using transference for electronic devices slogans translation, the German examples may indicate that the procedure is rather consistently applied in translation of the slogan into any language than only into Polish. In addition, no correlation was observed between the method used in the slogan translation and the type of product. Similarly, slogans used in advertising products dedicated to a given gender are not assigned one method of translation. All in all, the procedures proposed are used extensively in the researched material and their diversification should be rather linked with market analysis, examination of receivers' assumptions and cultural specificity than with a deliberate choice of the translator or his/her inclination to resort to an advertisement slogan translation methodology.

### **Concluding remarks**

As indicated above, the analysis of the research material does not point to any dominant procedure in advertisement slogans translation, as the choice of translation procedure is neither subject to the type of product nor sex of the receiver. The diversification of the procedures in each of the analysed categories may allow it to be stated that the indicator of the choice is the function of the product in a given society and the cultural distance between the source and the target country. As long as cultures are not entirely remote, literal translation may prove effective. By contrast, if culture imposes a change of the original slogan, a non-literal procedure is likely to be used, being the situation in which, referring to Nord (see above) again, an adapted text fits the target culture situation. The functionalist approach, which emphasises the goal of the target text in the target country, offers here a convincing framework which encompasses the purposes the slogans are intended to accomplish in a given situation and culture and, as can be concluded from the analysed material, geared to the success of the slogan in the target environment.

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<sup>11</sup> It is assumed here that advertisements of cars are typically addressed to males. Provided no such distinction is observed, the proportion of procedures will be different.

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