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## Translation, Transcreation and Advertising

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TRANSLATION, TRANSCREATION AND  
ADVERTISING

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## **Introduction**

I have decided to look at the concept of transcreation through the translation of advertising copy for an English-speaking audience in Switzerland for two main reasons. Firstly, the idea of transcreation is one which intrigues me. I first heard the word in 2012, when speaking to a fellow student of Translation, and immediately wondered whether the type of work which my colleague was describing to me was, in fact, any different to the work of any good translator. Secondly, the use of English in advertising in Switzerland caught my eye the very first time I stepped off a plane in Geneva – I wondered who the English-language advertisements were aimed at.

The hypothesis which I am going to be looking at in this dissertation is that transcreation and high-end, non-literary, or pragmatic, translation are one and the same. I am going to study this question by examining various ideas as to what translation and transcreation are. I will also look at Englishes used in Switzerland in order to consider the English which is used in advertisements in Switzerland. In Section 2 of this dissertation, I will look at a selection of English-language advertisements which are used in Switzerland. I will analyse them with reference to both translation theory and advertising theory, as well as discussing what makes a good advertisement and looking at attitudes towards the translation of advertisements into English in Switzerland. In Section 3, I will translate two Swiss advertisements into English using some of the theories which I have encountered.

## **Literature review**

Transcreation, a neologism fusing the words 'translation' and 'creation', is a relatively new word. It is not the only such neologism – 'tradaption', a fusion of 'translation' and 'adaptation' is another. However, 'transcreation' is more widely used. 'Tradaption' gets only 1,010 hits on google.co.uk whereas 'transcreation' gets 341,000.<sup>1</sup> Despite the number of Google hits which the term gets, due to its newness, very little of an academic nature has been written on it. As I will discuss in Section 1.2, 'Transcreation' of this dissertation, the term appears only once in the second edition of *The Routledge Encyclopedia of Translation Studies* (p.7), in the entry on advertising. The first edition of *The Routledge Encyclopedia of Translation Studies* does not have an entry on advertising, and does not feature the word 'transcreation' at all. This literature review will, therefore, deal solely with the literature on the translation of advertising rather than any literature on the concept of transcreation. I will also look at one book which deals with intercultural communication.

Mathieu Guidère's *Publicité et traduction* (2000) is one of the very few books dealing exclusively with this topic. As with almost all the current literature, this book looks at advertisements which have been translated for the purpose of advertising a product from one country in another country, or, as he puts it 'communiquer sur un même produit, partout dans le monde, de la même façon' (p.5). He compares French source texts with Arabic target texts (pp.89-216). His analysis of the translations is based in translation theory with no reference to advertising theory. Much of his explanation for source text/target text discrepancies is based on the fact that more faithful translations would, apparently, sound sexual in Arabic (footnote 89 p.190). I do not feel that anything in this book is exportable for my current research. For example, Guidère talks at length about the idea that 'la langue appartient à une géographie', referring to the fact that languages are usually more-or-less restricted to the country in which they are a national language (pp.26-30). Clearly this premise is not a useful one for a dissertation which explores the notion of translation into a non-national language for a native and non-native

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<sup>1</sup> <<https://www.google.co.uk/#q=transcreation>>; <<https://www.google.co.uk/#q=tradaption>>  
Last accessed on 18 October 2013.

readership in a country with four national languages. What is more, Guidère looks at the language pair French/Arabic whereas I will be dealing with French/English and the advertisements which he analyses were translated for international use not for multilingual, national use as in Switzerland.

Mareike de Mooij's *Global Marketing and Advertising: Understanding Cultural Paradoxes* (2009) is a seminal work in the field of cross-cultural communication. Although she analyses advertisements and commercials from different countries, she does not refer to the language used. She describes the overall scene set, or refers to the images and the culture underpinning them, for example 'The Swiss commercial [...] shows a mother at leisure, phoning her partner to say that he has to clean up. He discovers Bounty [kitchen towel] and its effects and decides to use it to clean his motor bike. This is [...] a reflection of strong role differentiation of a masculine culture' (p.173). All she has to say about translation is: 'Language is much more important than many international advertisers realise. It is common knowledge among those who are bi- or trilingual that copy carrying cultural values is difficult to translate. [...] The values included in the words cannot be translated, and often conceptual equivalence cannot be attained' (p.61). Even this is in the context of conducting consumer surveys rather than in the context of translating the advertisements themselves.

In contrast to de Mooij, Beverly Adab decided not to analyse any advertisements with images for her PhD thesis 'Translation Strategies and Cross-Cultural Constraints: A case study of the Translation of Advertising Texts' (1997). This initially sounds like quite a good idea because '[...] the text may well be seen as a secondary medium of communication, with the main message being conveyed by the immediacy of the image' (p.208). However, this means that Adab has not focused exclusively on the translation of advertisements. She has included '[...] any material that could be available to the general public and that could be said to be intended to promote a product or service [...] thereby encompassing material which could, *stricto sensu*, be said to belong to the realm of public relations or general enhancement of awareness as well as to more overt and direct form[s] of advertising per se' (p.207).

Like Guidère, Adab focuses on the translation of advertisements advertising one country's products in another, in this case looking at the pair United Kingdom/France. Unlike de Mooij, neither Guidère nor Adab has included proper reproductions of the advertisements which they analyse. Guidère uses black and white images to show the position of text (e.g. p.186). Adab has put transcriptions of the texts which she analyses in her appendices (Appendix 1 – Transcripts of Texts pp.306-369), but makes no reference to layout or other visual elements. De Mooij provides black and white pictures of the advertisements which she analyses, sometimes even photographed in situ, for example, a billboard advertising Super Sol supermarkets in Barcelona (Illustration 11.1 p.274).

In his article 'Translation, Adaptation and Evaluation: Observations on the Interlinguistic Transformation of an Advertising Text', David Horton (1996) looks at the problems of analysing translated advertisements arising from the divergence between source text and target text which results from the need to conform to target culture norms. His discussion of methods of analysing these translations, which are based on functionalist translation theory, is interesting. He has included reproductions of the advertisements which he analyses at the end of the text, rather than intertextually.

It is a shortcoming of Guidère and Adab's work that they have not included reproductions of the advertisements which they analyse. De Mooij explains that images are used to standardise print advertisements worldwide (p.181). The carefully chosen visuals of an advertisement provide context for understanding the words. As Smith and Klein-Braley (1995) state in 'Advertising – A five-stage strategy for translation', '[...] companies have discovered the power of brand images as a communication strategy and want to capitalise on them. Hence global companies often use the same visual images worldwide [...] with accompanying texts tailored to local needs' (p.173). I would be unable to analyse the efficacy of an advertisement which was trying to sell me a watch if I were unaware that the text was actually accompanied by an attractive picture and that the advertisement appeared in my favourite glossy magazine. It would be a little like deciding whether a novel is good by reading just chapter three

with only the vaguest notion of the length of the novel and no knowledge of the events of chapters one and two.

As far as I am aware, nobody has written anything of any length on translation into a non-national language for use in the same country as the source text, with all the cultural and linguistic problems which this implies. Everything which has been published is about the transfer of an advertisement from one culture to another, with the word 'culture' seemingly being used to refer to monolingual countries. Adab refers to '[...] the fact that the target text has been produced as a result of stimulus provided by the existence of a text in a different, source language and intended for a reader in a different, source culture' (p.1). This comment would be true in the Swiss context only if I could be sure that Adab is referring to individual readers' culture rather than the culture of the country for which the text is produced. The only exceptions to this rule which I have found are Carrie La Ferle and Wei-Na Lee's 'How advertising works within a cultural context' in *Advertising Theory* (2012, 162-174, eds. Rogers and Thorston) and a fleeting reference in Horton (1996). La Ferle and Lee talk about ensuring that advertisements appeal to different ethnic groups within the USA. However, they do not discuss language, just pictures. Horton mentions Switzerland's multilingualism in the context of the translation of a Rolex advert from French into German. He says "The "Contrôle Suisse..." is given a German title, quite plausibly in the case of multilingual Switzerland [...]" (p.48).

No translation theorist has referred to advertising theory in their work and no advertising theorist has referred to translation theory in their work even if, to all intents and purposes, they are writing about the translation of advertising. Only de Mooij has provided reproductions of the advertisements which she analyses. Very little has been written on transcreation.

This is why I am going to look at advertisements in translation and discuss them with reference to both translation theory and advertising theory. In order to do this, I will reproduce the advertisements which I am discussing so that my reader can see the translated texts in their original context. In this context, I am going to examine the concept of transcreation as very little has been written on it.



# **1 Definition of terms and concepts**

## **1.1 Translation**

In order to compare transcreation to translation, it is necessary to outline what is meant by the two terms. Translation is a concept which has been subject to much discussion in academic circles. This is significant to the discussion surrounding the translation of advertising. In the entry on advertising in *The Routledge Encyclopedia of Translation Studies* (2011), Torresi argues that;

[...] The very translatability of advertising and promotional texts can only be accepted on the condition that the term 'translation' is taken in its etymological meaning of 'transfer' (across languages and cultures), irrespective of the extent of 'departure' from some 'source text' (which might not be retrievable).

Torresi is echoing Toury's ideas on target-oriented translation, which I will cover below. Target-oriented translation is only one of many theoretical approaches, but it is, clearly, important that an academic who has done a significant amount of work on the translation of advertising feels that there are theorists who would argue that it is not possible to translate advertisements.

Ideas on what translation is change depending on cultural norms and academic currents too. In his book *De Cicéron à Benjamin* (2007), Ballard looks at the history of translation and translation studies. He writes:

A notre enquête sur l'histoire de la traduction et des traducteurs se mêle une investigation concernant les options (avouées ou non) qui ont guidé la pratique. La traduction a ceci de particulier, qu'alors que son objet avoué est la fidélité et la vérité, elle fait toujours apparaître des partis-pris linguistiques et culturels, que ce soit celui de l'ouverture ou de la fermeture, de l'acceptation ou du rejet. A la traduction se trouve lié un problème fondamental de définition qui n'a pas toujours été clairement formulé parce qu'il suppose des prises de position sur les langues, les échanges culturels et linguistiques, tout autant que sur les notions d'équivalence et de fidélité (p.12).

As this shows, differing ideas on translation theory are not the only problem when trying to define translation. Differing ideas about language, linguistics and culture all have an effect.

As Hewson (2013) says 'The ambiguities surrounding the definition of translation have long been highlighted by scholars in the field' (p.4). I am going to outline what some of these scholars have said.

In his article 'What is (not) translation?' (2013), Theo Hermans starts with the fairly basic '[...] translation is putting what was said in one language into another language [...]' (p.75). This is similar to R.T. Bell's statement: 'Translation

involves the transfer of meaning from a text in one language into a text in another language'.<sup>2</sup>

Not all scholars of translation would agree with this focus on the transfer of meaning though. Bellos states that '[...] "meaning" is not the only component of an utterance that can in principle and in practice be "turned" into something else' (2012, 31). This attitude is particularly interesting in the domain of translation of advertising. If the same product is advertised to two different linguistic groups using not only two different languages but also two different images, one could maybe talk about a sort of visual translation. Visual translation is an idea which is covered by theories on semiotic translation. Semiotic, or intersemiotic, translation was first mentioned by Jakobson in his article 'On Linguistic Aspects of Translation' (1959). In this article, he outlines three types of translation: 'intralingual', which means rewording in the same language, 'interlingual', which refers to the interpretation of one set of linguistic signs by means of those from a different language, and 'intersemiotic', which is the interpretation of verbal signs 'by means of signs of nonverbal sign systems' (p.114). 'Semiotics studies how people make sense of their experience of the world [...]. The core assumption is that these abilities entail the use of signs [...]. A sign is anything that stands for something else and gives meaning to it' (Steconci 2011, 260). In the context of advertising, and the translation of advertising, semiotic signs could include the images in the advertisement, the positioning of the advertisement (in a magazine, on a billboard etc.) or even the brand itself. 'From a semiotic perspective, brands are signifiers (often in the form of icons) companies use to establish their identities' (Berger 2010, 78).

Hermans mentions Munday's (2001) acknowledgement of the fact that the term 'translation' has several meanings. It can refer to a process 'i.e. the act of producing a translation', or a product 'i.e. an actual text' as well as 'an unspecified number of related phenomena' (ibid). Steiner's (1998) idea that 'Every language act is a translation' (p.76) is also mentioned. Hermans refers to '[...] contexts where a translation can in fact be declared fully equivalent with its source, [...] a translation that has been formally "authenticated" [...] is no longer a

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<sup>2</sup> R.T. Bell, *Translation and Translating: Theory and Practice*, Longman, 1991, p.8. (Also paraphrased in Bellos (2012, 25). See p.357 for full quote.)

translation but becomes a version on a par with its source – and therefore equally original and authentic’ (p.79). There are very few texts which have been formally authenticated – legal texts produced by the European Union and the United Nations where multiple languages have equal status are one example. Advertisements are a text type where it is essential that the translation is ‘on a par with its source’, taking ‘on a par with’ to mean equivalent to. They will not have been formally authenticated like legal texts, but it is necessary for translated advertisements to fulfil their purpose: to sell products in the target culture. The multinationals commissioning translations of advertisements require that their products sell in countries in which these translations are used. Having decided that ‘[...] translation may be a concept covering a range of ideas and practices, some of which are regarded as more central and others as more peripheral [...]’ (p.81), Hermans proposes a prototype theory of translation. He explains this theory as follows:

[Prototype] theory helps the definition of translation by accommodating diversity and blurred edges. It reflects the awareness that, on the one hand, translation is not a uniform concept and lacks a clear boundary separating it from everything that is not translation, and that, on the other, there is nonetheless a measure of agreement concerning what a term like ‘translation; means in present-day English [...] The prototypical concept of translation can be thought of as embodied in a number of works that are unhesitatingly accepted as translations [...] Beyond this core lies a large grey area in which there may be less certainty and even a good deal of disagreement about what still pertains to translation or falls outside it (2013, 81-82).

This could almost be read as Hermans saying that translation is whatever people say it is. This is an interesting idea, especially when trying to identify whether transcreation is really separate to translation, or merely a marketing ploy. It is possible that it falls in the grey area which Hermans invokes.

Descriptive Translation Studies, and particularly Gideon Toury’s target-oriented approach, developed in his book *Descriptive Translation Studies – and beyond* (2012) is a theory of translation which may be interesting when looking at the translation of advertisements. Hermans (1999, 39) explains this as follows:

A target-oriented approach is a way of asking questions about translations without reducing them to purely vicarious objects explicable entirely in terms of their derivation. [...] This approach contextualises the translator’s activity in functional terms. Respecting the complexity of translation in its cultural, social and historical context, it urges attention to the whole constellation of functions, intentions and conditioning factors.

Toury does not offer an abstract definition of translation because he believes that 'what translation is will be revealed by the studies undertaken' (p.77). He does, however, suggest that 'translations be regarded as facts of the culture that would host them' (Toury p.18). It is important to regard translated advertisements as facts of the culture that hosts them because, as de Mooij explains in 'Dimensions of Culture', chapter four of *Global Marketing and Advertising: Understanding Cultural Paradoxes*, different types of advertising strategy work in different cultures and for speakers of different languages. It cannot be assumed that a successfully translated advertisement will retain all the features of the source text. Hermans explains Toury's three postulates (Toury 1995, 33-35 in Hermans 1999, 49-50):

1. '[...] If there is a translation, there must also have been a source text from which the translation is derived'.
2. '[...] The process of derivation must have involved the transfer of something or other'.
3. '[...] There exists between two texts a certain relationship, the exact nature of which has to be defined from case to case'.

'What matters [Toury] argues, is not so much the actual existence of an identifiable source text but the mere assumption that there is one' (Hermans 1999, 50). When explaining this idea, Hermans refers to medieval texts which are assumed to be translations although there is no actual proof. This idea is also applicable to translations of advertisements. We may assume that an advertisement is a translation because it is produced by a non-English speaking company in a non-English speaking country, but it may not be possible to prove this, either because the advertisement has not been used in both languages or simply because we do not have access to a publication in the presumed source language. We may have copies of two similar advertisements for the same product in two different languages, but we cannot be sure whether the differences are a result of the marketing strategy for two different languages or whether we are, in fact, dealing not with a translation but rather two texts which were produced independently the one from the other.

## 1.2 Transcreation

As I mentioned in the literature review, *The Routledge Encyclopedia of Translation Studies* (2011) has very little to say about transcreation. The only reference to the concept, which is under the entry 'Advertising' (p.7), is as follows:

A possible reason for the reticence of early translation scholars to address the question of translating advertising material may lie in the verbal connotation traditionally attached to the term 'translation', which may explain why the crosslinguistic and cross-cultural transfer of multimodal promotional texts is often termed localization, adaptation or (less frequently) transcreation or rewriting.

Ira Torresi, who wrote this entry, is suggesting that the translation of advertising texts is different to the translation of other types of texts because it is not necessarily purely verbal but may be multimodal. It is not particularly clear what Torresi means by 'multimodal'. She may be referring to modes other than the written word, i.e. audiovisual materials. It is, perhaps, more likely that she is referring to semiotic, or intersemiotic translation. Further on in the entry, Torresi refers to advertisements' '[...] simultaneous reliance on different kinds of stimuli. For instance, print advertisements usually have verbal and visual components, radio commercials rely on verbal and aural (sound/music) effects [...]' (p.8). It could be argued that the verbal element of a print advertisement is part of the visual effect – choices regarding font, and text positioning will not be arbitrary. They will have been carefully considered to produce the effect and the image which the advertiser desires. As I will explain in Section 1.5, 'Marketing and advertising', multimedia campaigns will not be discussed in this dissertation. They are not always considered to be a type of advertisement, as they can be considered as being part of the separate category 'commercials'.

I am going to look at what some companies selling transcreation services have to say about this type of translation. I will start with the most extreme of my examples. Textappeal<sup>3</sup> is a London-based company, describing themselves as '[...] a cross cultural consulting agency specialised in marketing communications for international brands'. On their homepage, they say 'We provide a variety of cross-cultural consulting services as well as transcreation (creative translation) of marketing material into over 100 different languages'. Under 'Services', there

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<sup>3</sup> <<http://www.textappeal.com/>> Last accessed 23 August 2013.

is more information about transcreation. They say 'Transcreation preserves nuance, impact, motivation and tone of voice of your brand communication while translation merely achieves accuracy'. Accuracy is not a very useful criterion for judging the quality of the translation of an advertisement. In judging accuracy, one is judging the relationship between source text and target text. The nature of this relationship depends on the purpose of the translation, as I will discuss below. In some contexts, the nature of this relationship may be such that a translation which has lost 'nuance, impact, motivation and tone of voice' is not very accurate at all. In other contexts, for example where the source text tone of voice would be inappropriate in the target culture, it may be precisely this 'loss' which makes the target text a good, effective translation and piece of communication. There is an infographic showing the difference between translation and creation (Appendix 1) which can be accessed from this page. It says that the focus of translation is words and meaning, that its aim is to preserve the meaning of words and that it is performed by linguists with little copywriting skill. Textappeal say that a 'con' of translation is that 'the marketing and branding aspects of the copy suffer, decreasing its emotional appeal and motivation power'. This infographic says that translators range from receptionists to bilingual freelance writers, often with little understanding of nuance in the source language and with little or no copywriting skill. They state that translation agencies are expert in cross-cultural communication but that their employees also lack copywriting skill and knowledge of marketing. Transcreation agencies are, of course, described much more favourably. It says that 'The person assigned the work is typically a skilled copywriter who specialises in specific source/target language combination and takes pride in adapting concepts from one culture to another'. This person will, apparently, work with other specialists. These people are described as being 'Specialists in cross-cultural communication. Versed in local culture, copywriting and marketing. Professional and reliable'. It is clearly saying that translators are none of the above.

There are other companies offering transcreation which are far less negative about translation. For example, Loveword<sup>4</sup>, which is also based in London, describes itself as ‘a quality translation provider’. They use the word transcreation as a synonym of translation: ‘Translate: “[to] express the sense of words in another language...” There are many synonyms for it: “transcreate”, “localise”, “interpret” – but no matter what you call it, the sentiment of truly expressing the sense of words in another language is what we do at loveword’. This is a similar attitude to the one which can be seen on the TranslateMedia<sup>5</sup> website. TranslateMedia is an international translation agency which separates its translation and transcreation services on its website. However, when you read what they have to say about transcreation, they are using the term to mean creative translation: ‘If you’re looking for a way of marketing your products and services to consumers around the world, you might wish to harness the benefits of creative translation – or transcreation services’.<sup>6</sup> Their website says that their translators all have relevant industry experience and that they are not ‘just’ linguists. This implies to me that they are using the term transcreation to refer specifically to marketing translation, and that it is being used in opposition to, for example, legal translation which is, arguably, not creative.

### **1.3 Reasons for the emergence of a separate word**

There are various possible reasons for the emergence of the word transcreation. First and foremost is translation’s bad reputation. As we saw above with the company Textappeal, there are people who do not think translators are any more skilled than computers which take one word and replace it with another with no consideration for context. Bellos (2012) deals with this in chapter four ‘Things People Say about Translation’, in his book *Is That a Fish in Your Ear?* In this chapter, Bellos discusses the old adage ‘A translation is no substitute for the original’. He concludes ‘All the adage really does is provide spurious cover for the view that translation is a second-rate kind of thing’ (p.40).

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<sup>4</sup> <<http://www.love-word.com/#home>> Last accessed 23 August 2013.

<sup>5</sup> <<http://www.translatemedia.com/>> Last accessed 23 August 2013.

<sup>6</sup> <<http://www.translatemedia.com/transcreation.html>> Last accessed 23 August 2013.

A related issue is client education. Nord (1997, 118) uses this term, referring to the idea of giving 'the translator the prestige of being "an expert in intercultural communication" [...]'. She points out that 'If translators succeed in gaining their clients' confidence, then their responsible decisions will be more readily accepted'. Chris Durban<sup>7</sup>, a well-known freelance translator specialising in finance and business texts, who has also been very active in the field of client education, has produced a booklet for translation purchasers, called 'Translation: getting it right: A guide to buying translations'.<sup>8</sup> In this booklet, she explains things such as the difference between translation and interpreting, and the difference between for-information translation and for-publication translation. As a translator who is immersed in the world of translation, it is easy to forget that people may not know distinctions such as these. Translators working for clients who believe 'A translation is no substitute for the original' may, understandably, want to reposition themselves as providing something other than translations, for example transcreation services. This tactic could be useful for gaining clients' confidence.

Another possible reason for the emergence of the word 'transcreation' is the semantic shift in the meaning of the word 'localisation'. In his entry 'Localization' in *The Routledge Encyclopedia of Translation Studies*, Reinhard Schäler defines 'localisation' as '[...] the linguistic and cultural adaptation of digital content to the requirements and locale of a foreign market [...]' (p.157). He also references Parrish (2003) who '[...] points out that the general idea behind localization is not [...] new: artists, traders, marketers and missionaries realized hundreds of years ago that their products and ideas sold better if they were adapted to the expectations, culture, language and needs of their potential customers' (pp.157-158). It may, therefore, be the case that the translation services which are now referred to as 'transcreation' were previously covered by the term 'localisation' and that a new word has emerged to distinguish linguistic and cultural adaptation of non-digital content from the linguistic and cultural adaptation of digital content.

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<sup>7</sup> <<http://fr.linkedin.com/pub/chris-durban/b/a1/5a3>> Last accessed 26 August 2013.

<sup>8</sup> <[http://www.atanet.org/docs/Getting\\_it\\_right.pdf](http://www.atanet.org/docs/Getting_it_right.pdf)> Last accessed 26 August 2013.



## **1.4 So, are transcreation and translation actually two separate things?**

I have now looked at what is meant by the words 'translation' and 'transcreation'. I have also pondered reasons why the neologism 'transcreation' has been coined. I will now look at whether or not there is actually a difference between the two activities. It seems that there are two different ways in which the word 'transcreation' is being used. It is being used by companies such as Textappeal as part of a claim that translation is not very good and that they are providing something infinitely better. It is also being used by companies such as Loveword, to mean the translation of marketing materials as opposed to, for example, the translation of contracts.

Arguments about what translation is and is not also muddy the waters when trying to determine whether transcreation and high-end translation are, in fact, one and the same. By 'high-end' translation, I mean translation done by 'professionals in the true sense of the term [...] [who] have received training and/or learnt translation through extensive practice [who] refuse to take on work for which they are not qualified [...]' (Hewson, 2013). When I refer to arguments about what translation is and is not, I am not only referring to disagreements between professional translators and translation theorists, but also to disagreements between professional translators working in different fields which may not have the same needs. As Hewson (2013, 5) says of definitions of translation 'Such definitions are interesting in that they enable one to address what is 'out there', and yet they put no effective limit on what translation is and on what texts are acceptable as translations [...]'. A translator working in the field of marketing and advertising will most probably not have the same notion of 'what texts are acceptable as translations' as somebody who is working for an international organisation who mainly translates legal documents.

*Skopos* theory is an interesting theory of translation to look at when considering whether transcreation counts as a type of translation. The foundations for this theory were laid by Hans J. Vermeer in his essay 'Ein Rahmen für eine allgemeine Translationstheorie' which he published in 1978 (Snell-Hornby 2006, 51). In 1984, he co-authored *Grundlegung einer allgemeine*

*Translationstheorie* with Reiß.<sup>9</sup> This work 'became the "manifesto" of the skopos theorists' (ibid., 52). In her book *Translation as a Purposeful Activity: Functional Approaches Explained* (1997, 27), Christiane Nord explains that '*Skopos* is a Greek word for "purpose". According to *Skopostheorie* (the theory that applies the notion of *Skopos* to translation), the prime principle determining any translation process is the purpose (*Skopos*) of the overall translational action'. 'The term *Skopos* usually refers to the purpose of the target text' (p.28). '[...] the *Skopos* of a particular translation task may require a "free" or a "faithful" translation, or anything between these two extremes, depending on the purpose for which the translation is needed' (p.29). As this theory covers both so-called free and faithful translations, it would seem that it covers the type of translation which is being referred to when using the term 'transcreation'. The *Skopos* of a translation could well be to translate a French-language advertisement into English for an audience based in Switzerland, in a manner which would effectively sell them a product. Nord summarises Reiß's text typology (1997, 37-38). There are four types of text: informative, expressive, operative (Reiß p.182) and multimedial (p.187). 'Multimedial' is a 'hyper-type which is superimposed over the three other basic types, each of which may occur in the form of a multimedial text' (ibid.). It includes images, music and facial expressions (ibid.). Advertisements come under the category of operative texts, in which 'both content and form are subordinate to the extralinguistic effect that the text is designed to achieve' (Nord p.38). In the case of advertisements, the extralinguistic effect which the text is designed to achieve is people deciding to buy a product or a service. The translation of such texts should 'be guided by the overall aim of bringing about the same reaction in the audience, although this might involve changing the content and/or stylistic features of the original'. This is rather a challenging aim. It would be necessary to conduct extensive market research to measure audience reaction to both source text and target text. Clearly it would be the company commissioning the translation which would conduct this sort of market research, and not the translator themselves. The techniques necessary to bring about the desired reaction in the audience would, therefore, need to be included in the

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<sup>9</sup> Available in English, translated by Christiane Nord and reviewed by Maria Dudenhofer: *Towards a General Theory of Translational Action: Skopos Theory Explained* (2013). Manchester: St Jerome.

translation brief. In light of the *Skopos* theory of translation, it seems even clearer that transcreation is a type of translation rather than something different.

## **1.5 Marketing and advertising**

I have outlined what is meant by the terms ‘translation’ and ‘transcreation’. In order to discuss the translation or transcreation of advertising materials it is also necessary to outline what is meant by the terms ‘marketing’ and ‘advertising’.

Thorston and Rogers (2012) write ‘[...] it is important to distinguish advertising from other promotional tools. Marketing refers to everything done to promote a brand, e.g., creating the product, pricing it, placing it where it can be bought, and promoting it, i.e., the “4 Ps,” including product, price, place, promotion. Thus, advertising is a subcategory of marketing and falls under the fourth “P–promotion.”’ (p.4). They also explain the difference between commercials and advertisements: ““commercial” implies television or video’ whereas “advertisement” implies print or online display advertising’ (p.4).

In this dissertation I will be looking at advertisements rather than commercials or other marketing tools. ‘[...] [A]dvertising is a unique phenomenon with important theories that have been developed to understand how advertising works’ (eds. Rodgers and Thorston, 2012, xxii). I will attempt to outline some of these theories which I will then use in Section 2 of this dissertation when analysing translated advertisements. Thorston and Rodgers describe ‘four utilities’ of advertising messages (2012, 5):

- Brand building [which] means creating concepts and beliefs about brands in the minds of consumers.
- Lead generation [which] means the advertising message has attracted people who are in the market for purchase.
- Driving purchase [which] means there is a direct relationship between encountering the advertising messages and buying the advertised brand.
- Changing life behaviours [which] means the advertising messages lead directly to behaviours like losing weight [...].

These four utilities ‘[...] refer to what the entity that pays for the advertising intends to have it accomplish’. I will use these four utilities to identify the purpose of the advertisements in my corpus. However, as Thorston and Rodgers go on to explain (2012, 15) ‘Advertising’s very nature and effectiveness is shaped

by its interaction with the social, cultural, economic, legal, and psychological context in which it is delivered’.

De Mooij explains some of the psychological elements of advertising messages. ‘Next to persuasion, [...] likeability [of advertisements] has become a measure to predict sales’ (2009, 179). She lists four aspects which contribute to the likeability of advertisements:

- Meaningful (worth remembering, effective, believable, true-to-life, not pointless)
- Does not rub the wrong way (not irritating, worn out, phony)
- Warm (gentle, warm, sensitive)
- Pleases the mind (entertaining, aesthetic)

These aspects go some way towards setting the psychological context referred to by Thorston and Rodgers. Although psychological context will be affected by factors external to the advertisement, somebody who is upset or stressed may be cheered up by seeing an entertaining advert. It will be a little bit difficult to judge these elements of translated advertisements without conducting a survey on a scale well beyond my means. However, as an English-speaking expat living in Switzerland, and therefore part of the target market of many of the advertisements which I will be analysing, it will be relevant to see whether I myself feel that my corpus is likeable.

Global Consumer Culture Theory (GCCT) is an advertising theory which refers to beliefs which may be shared by consumers. Consumer beliefs are another element of the psychology which needs to be taken into account when developing advertisements. This theory was developed by Alden, Steenkamp and Batra in 1999. Taylor et al (p.152) explain that ‘One primary tenet of [GCCT] is that consumers across national boundaries have come to share many consumption related beliefs, symbols and behaviours’. They also mention the fact that ‘[...] ads employing GCCT are more likely to use soft sell appeals than hard sell appeals [...]’ and that ‘[...] global advertisements [use] less literal or “softer” appeals, and [portray] the image of cosmopolitan sophistication’ (2012, 154). It may be interesting to see whether this sort of approach seems to be used in advertisements in English in Switzerland.

## 1.6 Englishes in Switzerland

Although the word ‘Englishes’ may be taken to mean British English and American English, this concept can be extended much further. There are different Englishes in use in Switzerland, in addition to the Englishes used by native-speaking expatriates from different English-speaking countries. In this section, I am going to look at English being used in contexts where the aim is not necessarily that it be understood, but almost as a visual choice, because it is fashionable. I am also going to look at English as a lingua franca (ELF), and English produced by people who are not ‘[...] mere native speaker[s] [...] but who *really know how to write in [their] target language*’ (Jemielity 2010) (emphasis in the original).

First of all, I am going to look at English being used because it is fashionable. When referring to people using English because it is fashionable, I am thinking, for instance, of the use of English words or slogans in texts which are otherwise in a different language, or the use of English in the branding of a product which is not necessarily aimed at people who understand English. An example of a company which makes extensive use of English in this manner is Lindt. When accessing their Swiss homepage, which is automatically in German, the first slogan you see is ‘Do you dream in chocolate?’.<sup>10</sup> Lindt have a range called ‘Hello’.<sup>11</sup> All the products in this range have names in English, for example ‘Cookies & Cream’ and ‘Strawberry Cheesecake’. They all have slogans such as ‘Hello, is it me you’re looking for?’ and ‘Nice to sweet you’. Lindt’s Swiss website is only available in French and German, which implies that they are marketing these products to native French and German speakers. A non-native user of English would need an unusually high level of proficiency to immediately realise that ‘Nice to sweet you’ is a play on ‘Nice to meet you’, so I think we can safely assume that Lindt are not very worried whether people understand the writing on the chocolates in this range. I think that they are, in fact, using English for its snob value. As I state above, English is a fashionable language, and it is widely used albeit with varying degrees of success. Potential purchasers who do not understand the English used on these chocolates will not be put off – they will

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<sup>10</sup> <<http://www.lindt.ch/swf/ger/home/>> Last accessed 27 August 2013.

<sup>11</sup> <<http://www.lindt-hello.ch/ch/de/home>> Last accessed 27 August 2013.

recognise which language it is and therefore associate it with various positive things, such as popular films or brands. People who do understand the English will find the wordplay amusing, in the case of native speakers, or will be pleased that they have understood, in the case of non-native speakers. Both of these outcomes would be good for Lindt – either their product range has made somebody smile or it has flattered somebody, making them feel good about themselves. The use of English in countries where it is not a national language is an issue which de Mooij raises: '[...] even in countries where most people seem to be able to understand English, this knowledge is often only superficial. Few Germans understand English language slogans like "Be Inspired" (Siemens) or "Impossible is Nothing" (Adidas). Certainly colloquial English or American expressions will not be understood' (2009, 61). Advertisers who use such slogans are using English in order to appear modern and fashionable rather than because their target audience will necessarily be inspired by their uplifting slogan or amused by their witticism. Of course, if people are inspired or amused then this is a bonus.

I am now going to look at ELF. Hewson (2013) defines ELF in two ways. Firstly, he cites Firth (1996, 240), who defines it as 'a "contact language" between persons who share neither a common native tongue nor a common (national) culture and for whom English is the chosen *foreign* language of communication' (emphasis in original). Secondly, he cites the Vienna-Oxford International Corpus of English (VOICE) website. This project uses a broader definition of ELF: 'ELF interactions often also include speakers from backgrounds where English is used as a first or second language. The VOICE project therefore works with a definition of ELF which includes English native speakers as well'.<sup>12</sup> Whether native speakers are included in the definition of ELF or not, it is clear that many advertisements in English in Switzerland are going to be seen by non-native users of English. Some advertisements in some contexts may be aimed purely at native English speaking expatriates, but from a purely budgetary point of view, it seems unlikely that this will be the case for the majority.

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<sup>12</sup> < <http://www.univie.ac.at/voice/page/faq#focus> > Last accessed 27 August 2013.

ELF includes English written by non-native speakers, but mainly aimed at native speakers, which is a phenomenon commonly found in publications for tourists, a subject which Hewson dealt with thoroughly in his article 'Is English as a Lingua Franca Translation's Defining Moment?' (2013). Sometimes these publications will be, or will include, advertisements, but they are more often brochures which will be covered by the broader term 'promotional tools'. As Hewson has already looked at this idea, I will not expand on it beyond saying that this type of English may be found in advertisements produced in Switzerland.

Adab (1998, 228) writes about the Rolex company's 'global approach' to advertising. Advertisements such as those produced by Rolex are so dependent on the picture that the words are, I would argue, almost irrelevant. Regardless of whether the advertisement on the billboard at the airport is in French or English, anybody passing it, even with no grasp of French or English, is going to know that they just saw a Rolex advert. As Adab writes, Rolex build '[...] their advertisements around famous people or types of people who use the watches [...] The qualities of the watch are described both overtly and by implication, through a process of analogy with the stated qualities of the celebrity user' (ibid). At the moment, Rolex is running an advertising campaign called 'Icons', with famous figures including Roger Federer, Sophia Loren and Pablo Picasso.<sup>13</sup> These advertisements are all also available in French<sup>14</sup> which is at the top of the list of language options. This implies that the English versions of the advertisements are translations of a campaign drawn up at the Rolex headquarters in Geneva, although it is difficult to be entirely certain which texts are source and which are target. Horton (1996) treats the English versions of the Rolex adverts which he analyses as source texts, and the German texts as target texts, and Adab (1997) explains that advertisements for fast moving consumer goods are '[...] likely to be produced by marketing experts in the target language country, with no involvement of translators'. Adab (1998) writes 'The same qualities recur in all

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<sup>13</sup> <<http://www.rolex.com/magazine/icons/roger-federer.html>>, <<http://www.rolex.com/magazine/icons/sophia-loren.html>> and <<http://www.rolex.com/magazine/icons/pablo-picasso.html>> Last accessed 27 August 2013.

<sup>14</sup> <<http://www.rolex.com/fr/magazine/icons/pablo-picasso.html>>, <<http://www.rolex.com/fr/magazine/icons/sophia-loren.html>>, and <<http://www.rolex.com/fr/magazine/icons/roger-federer.html>> Last accessed 27 August 2013.

the advertisements, giving a recognisable structure to the Rolex campaign, a certain predictability of style which would, in journalism, be described as a kind of reader-attraction, creating and then fulfilling reader expectations’.

Rolex’s advertisements, in which language is almost irrelevant, are quite similar to other watch companies’ advertisements where language may be used to project an idea of exclusivity. For example, Jaeger-le-Coultre, a luxury watch manufacturer owned by Richemont International, which is based in Geneva, advertise their ‘Duomètre Sphérotourbillon’ in English in the English-language edition of ‘Bulletin’, Credit Suisse’s quarterly magazine.<sup>15</sup> French is being used to project an idea of culture. This watch is exclusive and comes from a long line of French-speaking Swiss watch makers, and its wearer is a cultured person who is not going to be put off by the use of French. Both Jaeger-le-Coultre and Rolex are producing advertisements in which the most important thing is, arguably, the picture, where people are not expected to understand or retain the words. I do not imagine that very many people know what ‘Duomètre Sphérotourbillon’ means, whether they are native English speakers or native French speakers. Although these advertisements are not particularly reliant on language, and may be aimed at both native and non-native speakers of English, I do not think that they fit into the same category as the advertisements which are using English because it is fashionable.

In light of the examples of Rolex and Jaeger-le-Coultre, I do not think that it is particularly useful to define advertisements in Switzerland as having been produced in ELF. ELF receivers are extremely varied depending on many factors, such as the part of the world where they are found. In Switzerland, advertisements in English are aimed at native and non-native users of English. It is likely that they are produced in standard, native-speaker English rather than ELF, which may not correspond to grammatical norms or which may be simplified in light of the target reader’s presumed level of competence in English.

These different Englishes represent multiple target audiences, which will affect translation methods. The existence of multiple target audiences poses a problem for the application of *Skopostheorie* to the translation of advertising texts into English in Switzerland. As I said above, the *Skopos* of a translation

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<sup>15</sup> ‘Bulletin’ 3/2013, second cover.



could well be to translate a French-language advertisement into English for an audience based in Switzerland, in a manner which would effectively sell them a product. Who is this audience though? It would be nice to be able to make the simple assumption that they are all native speakers, and work from the starting point 'Translation and interpreting is still often required by users for reasons of comfort. There is frequent preference of receiving information, services etc. in one's L1, even among fluent bilinguals (e.g. studies on Catalonia [and] Quebec)'.<sup>16</sup> As I stated above in my discussion of ELF, this would, however, clearly be very naïve. If I run through my own acquaintances in French-speaking Switzerland in an entirely non-scientific manner, I can think of native English speakers from four different continents, all of them living in Switzerland; I can think of non-native speakers who use English regularly in a professional context; I can think of people who have studied English at school or even university and use it on holiday and so on and so forth. Then all these people have friends and relatives who have passed through Switzerland's airports when visiting their friend/relative who lives in French-speaking Switzerland. Regardless of the translation brief, there will always be different types of people who might read a translated text, but the possible range of people who might see an advertisement in Switzerland is even more complex than in, for example, countries with one national language. Switzerland has multiple national languages in addition to a very large foreign population and a lot of tourists, with multiple native languages. This means that people will have even more varied cultural baggage than could, perhaps, be assumed in a monolingual country. I will develop my hypothesis on target readers in Section 2.

In light of this great variety of people all of whom may need to be taken into account when trying to define a target reader, it is interesting to look at the idea of 'encyclopaedias' because of their differing cultural backgrounds. In his article, *'Still Life, nature morte : réflexions sur les Encyclopédies du traducteur'* (2012) which draws on previous work done by U. Eco and J.-J. Lecercle, Hewson writes: 'Il sera, certes, question de l'ensemble des connaissances culturelles du traducteur et de celles, suppose, de son lecteur, mais vues à travers le prisme de

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<sup>16</sup> 03.10.2011 'Language cannot be left alone': multilingualism as source and consequence of Language Policy and Planning, Grin, F. Powerpoint in class.

[...] son *Encyclopédie*' (2012, 1). He explains the concept of encyclopaedias in seven steps (2012, 3-5) which I will summarise here: they contain ideas about national history; they are never complete; they may contain contradictory information; they are not homogenous as they will contain variation resulting from social class or geographic location; they tend to be based on popular rather than specialised discourse; they are intimately linked to the language in which they exist and cannot be transferred to another language. Hewson says of the translator '[...] il refuse de constituer une «hyper-Encyclopédie» qui fusionnerait [...] les entrées d'Encyclopédies différentes' (2012, 8). In my opinion, this is absolutely key if one wants to be a good translator. As Chris Durban emphasises in 'Translation: getting it right', 'Do translators living outside their home country lose touch with their native tongue? At the bottom end of the market, perhaps. But expert linguists make a point of keeping their language skills up to scratch wherever they are'. She could have expanded on this idea by saying that expert translators make a point of keeping their cultural awareness up to scratch wherever they are. If they start muddling up their encyclopaedias and writing about national events which their target readers are unlikely to have heard about, simply because they have not thought of this problem, rather than for any particular purpose or effect, then they are not doing a very good job.

However true this may be for good translators, it is not true for your average expatriate. Whilst mere repetition does not raise anecdote to evidence, I have seen many instances of people not keeping their encyclopaedias separate. For example, an anglophone Canadian of my acquaintance, who has been in Switzerland for almost thirty years, always code-switches when speaking about her smart phone. They have, of course, been invented since she moved to Switzerland and she has not bothered to learn the English terminology, which a translator would have done, if only out of linguistic curiosity.

Still referring to the translator, Hewson asserts 'Il estime [...] que les connaissances encyclopédiques en matière de la culture-source [du lecteur] sont minimalistes, voire inexistantes [...]' (2012, 9). I agree with this statement in the international context of translation, but it seems less likely to be true of expatriates. Although a lot of English can be heard on Geneva's trams, people who are living abroad will have some knowledge of the culture of the country in

which they are living, vague though this notion may be. 'Minimaliste' will be the starting point, rather than 'inexistante'. They will also be aware of the national language used in the area in which they are living even if they are not particularly confident or competent in this language. Vermeer defined culture as 'the totality of norms, conventions and opinions which determine the behaviour of the members of a society, and all results of this behaviour (such as architecture [...] etc. etc.)'.<sup>17</sup> An expatriate may not be fluently versed in all these elements of Swiss life, but they will certainly be more aware of them than people looking at advertisements for Swiss products abroad. This may well add another layer of complication to the translator's job when translating advertisements into English in Switzerland. Not only is it not clear whether the target reader is a native speaker or not, the translator may also have to pay attention to ensure that the level of cultural references is appropriate.

Is it safe to assume that expatriates will be bicultural? 'Il existe un grande nombre de bilingues qui ne sont pas «biculturels»' (Hewson 2012) but again, this is less likely to be true of expatriates than it is likely to be true of people who have always lived in one country. In choosing to live in a foreign country, Joe Bloggs, resident of Vevey, has set himself apart from Mr and Mrs Smith, his former neighbours in Cambridge who only leave the country once a year for a two-week trip to Annecy. Whilst Mr Bloggs may not be bicultural, he will certainly be more bicultural than Mr and Mrs Smith. Besides all three having lived in Cambridge, these three characters have something else in common. They have all passed through Geneva airport and they have all looked at the adverts whilst waiting in the queue at passport control. Native speakers of English who have moved to Switzerland will have added cultural knowledge gained in the Swiss context to the cultural knowledge which they already had when they left their country of origin. People assume that things will be the same in a foreign culture as in their own culture until it has been proved otherwise, for example British people will assume that the Swiss have 'elevensies' until they see French speakers having 'les 10 heures' and German speakers having 'z'Neuni', when they will revise their cultural knowledge of Switzerland. This will not, of course, cause

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<sup>17</sup> Vermeer (ed.). 1989. *Kulturspezifität des translatorischen Handelns*. Heidelberg: mimeo in Nord 1997, 55 (Nord's translation).

them to forget that the British generally eat 'elevensies' and not 'tensies' or 'ninesies'.

Presumed cultural knowledge will not be the same in the context of deciding what the general native and non-native population is likely to know in Switzerland as it would be in, for example, Britain. As both Britain and Switzerland have qualified to play in the World Cup in Brazil it can be assumed that it is general knowledge that there will be a World Cup in Brazil. However, the details of the Swiss football team's players may not be general knowledge even within the country as, for example, the English component of the British population of Switzerland is likely to be more interested in the English football team than the Swiss football team.

This is one reason why it is likely that an advertisement which works for British native speakers of English is unlikely to work for non-British, non-native speakers. People from different countries also have different ideas about what makes a good advertisement. Writing about the use of humour, de Mooij explains 'The U.S. advertising style include[s] more of the ludicrous and the United Kingdom's more satire' (2009, 241). If there is already a difference in the use of humour in advertisements in two countries where English is the national language, it will be problematic using humour in Switzerland where advertisements are aimed at non-native speakers, who may not understand the joke, or even native speakers from a country the inhabitants of which do not have the same sense of humour.

For these reasons, advertisements in English in Switzerland are probably based on non-culturally specific ideas, both in terms of assumed cultural knowledge and in terms of the type of language used. Advertisers will be aware of the need to ensure that a maximum of people understand the advertisement. However, this may not be the case for advertisements in Swiss English-language publications as they are more likely to be aimed at native speakers, meaning that advertisers may be more willing to use humour.

## 1.7 Concluding Section 1

There are many problems facing people producing advertisements in English for use in Switzerland. One of the main problems is the fact that it is extremely difficult to define a target reader. *Skopos* theory, which is one of the most widely-applicable theories of translation, is particularly useful when applied to the French/English translation of advertisements in Switzerland because it hinges on being able to clearly define the purpose of the translation. 'Sell things to people through the medium of English' is, of course, a uselessly vague purpose, but in order to be able to effectively translate an advertisement, one must have a clear hypothesis as to who the target reader is. One must also understand what the source text is setting out to achieve, and what the target text must achieve. This will be discussed in more detail below.

As the target readers of advertisements produced in English come from so many different backgrounds, notions of 'encyclopaedia' are not particularly helpful either. Expatriates' encyclopaedias will include more international references than those of non-expatriates, and they are also more likely to include more than one language, which the expatriate will not have kept separate in the same manner as, for example, a professional translator. This will have an effect on the appropriateness of both Swiss and 'Anglosphere' cultural references in advertising copy.

In Section 2 I will look at a selection of English-language advertisements which are used in Switzerland. I will analyse them in light of de Mooij's ideas on the likeability of advertisements (2012, 179). I will see whether they use images of cosmopolitan sophistication, as suggested by Taylor et al. in their explanation of Global Consumer Culture Theory (2012, 152). I will also discuss what makes a good advertisement as well as looking at an example of the different Englishes used in advertisements in Switzerland.

## **2 Looking at advertisements**

In this section, I am going to look at a selection of English-language advertisements which have been used in Switzerland, and analyse them with reference to both translation theory and advertising theory, as well as discussing what makes a good advertisement. As I hypothesised in 1.6 'Englishes in Switzerland', native speakers of English who have moved to Switzerland will have added cultural knowledge gained in the Swiss context to the cultural knowledge which they already had when they left their country of origin, but advertisements in English in Switzerland are not aimed only at native speakers. My first hypothesis is that as advertisers will be keen for their advertisements to appeal to as wide an audience as possible, advertisements in English in Switzerland will not use ideas which are specific to either Swiss or 'Anglosphere' culture. My second hypothesis is that this is less likely to be the case for advertisements in Swiss English-language publications as they are more likely to be aimed solely at native speakers. I am going to see whether or not these hypotheses about the content of advertisements seem to be correct.

Connected with my first hypothesis, if advertising norms in Switzerland are different from those in English-speaking countries, it is inevitable that there will be some elements of English-language advertisements in Switzerland which are not as a native English speaker would expect. As de Mooij says (2012, 5):

People of different countries speak different languages, and those languages represent different worldviews. Translations do not uncover the different worldviews, different ways of thinking, and different intellectual styles. International advertising consultant Simon Anholt says, "Translating advertising copy is like painting the tip of an iceberg and hoping the whole thing will turn red." Advertising is more than words; it is made of culture.

Without getting into a discussion of Whorf's theories on language and worldview, but, rather, bearing in mind the ideas of 'encyclopedia' which I discussed in Section 1.6, I think that I can accept this statement. Above, I hypothesised that advertisers who produce English-language advertisements in Switzerland will try and avoid using ideas specific to Swiss culture as they may be unfamiliar to the English-reading target audience. However, not every reader of English comes from the same cultural background – advertisers may also be trying to avoid using, for example, overtly British cultural references because not all English users in Switzerland are from the United Kingdom. It may be more

than averagely difficult for translators of advertisements in Switzerland to represent different worldviews, intellectual styles and ways of thinking because of the diversity of possible target readers.

Who are the possible target readers of English-language advertisements in Switzerland? There are several possible hypotheses which can be made about them.

According to the Swiss Federal Statistical Office's statistics 'Population résidante permanente âgée de 15 ans ou plus, selon la langue principale, en 2011'<sup>18</sup>, the population of Geneva was 351,947. 36,459 people said that their main language was English. There is a clear problem with using these statistics when formulating a hypothesis about English users in Switzerland. Firstly, the statistics for the whole country are rather harder to interpret than the statistics for individual cantons, towns and cities. It appears that people are able to choose more than one language, as the statistics for the whole country add up to a number higher than the total population of Switzerland.<sup>19</sup> It is also problematic to use statistics which are based on the permanent population. It is well known that certain international organisations employ many people with three-month contracts. Some of these people come from abroad to work in Switzerland. They would not be counted in statistics on permanent residents as they do not have residency permits which are valid for 12 months or longer.<sup>20</sup> According to statistics published by the Permanent Mission of Switzerland to the United Nations Office and to the other international organizations in Geneva and the

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<sup>18</sup> This document can be downloaded from  
<<http://www.bfs.admin.ch/bfs/portal/fr/index/themen/01/05/blank/key/sprachen.html>> Last accessed 16 November 2013.

<sup>19</sup>  
<<http://www.bfs.admin.ch/bfs/portal/fr/index/dienstleistungen/forumschule/them/02/03b.html>> Last accessed 16 November 2013.

<sup>20</sup> 'Depuis le 31.12.2010, la population résidante permanente comprend toutes les personnes de nationalité suisse ayant leur domicile principal en Suisse; les personnes de nationalité étrangère titulaires d'une autorisation de séjour ou d'établissement d'une durée minimale de 12 mois (livret B ou C ou livret du DFAE, à savoir les fonctionnaires internationaux, les diplomates ainsi que les membres de leur famille); les personnes de nationalité étrangère titulaires d'une autorisation de séjour de courte durée (livret L) pour une durée cumulée minimale de 12 mois; les personnes dans le processus d'asile (livret F ou N) totalisant au moins douze mois de résidence en Suisse'.

<<http://www.bfs.admin.ch/bfs/portal/fr/index/themen/01/11/def.html#resultstart>>  
Last accessed 17 November 2013.

Swiss Confederation<sup>21</sup>, there are twenty-one organisations in Geneva with headquarters agreements. There are 250 non-governmental organisations with a consultative statute at the United Nations based in Geneva. There are 249 foreign states represented by missions, representations and delegations in Switzerland. These organisations and diplomatic institutions employ thousands of people. According to the Swiss Federal Department of Foreign Affairs, 'In 1920 two hundred international diplomats and civil servants were working in Geneva. Today this figure has risen to approx. 42,000, not including some 2,400 employees of non-governmental organizations (NGOs)'.<sup>22</sup> When I did an internship at the United Nations Office at Geneva in 2012, I noticed that English is the lingua franca among employees. It seems highly likely that this is the case for the majority of the international organisations based in Switzerland. Some of these 44,400 international diplomats, civil servants and employees of NGOs will already have been counted in the statistics on English speakers in the Canton of Geneva, some of them will be native English speakers who are not permanent residents, and some of them will not be native English speakers. Those who are not native English speakers will be ELF users, a concept which I discussed in Section 1.6. The majority of these people are based in and around Geneva, meaning that they are certainly a significant part of the target audience for advertisements in English used in French-speaking Switzerland.

Some of Switzerland's English speakers will be native speakers born in English-speaking countries. They may be expatriates or tourists. Some will be bilingual, born in Switzerland or elsewhere. They may have one native English-speaking parent and one parent who speaks another language, or they may have two English-speaking parents but they have been educated in another language, perhaps French. Some will be multilingual, from countries such as Malta, where English, Italian and Maltese are all official languages. There will also be ELF users. This will include people who speak English in their day-to-day lives, either because their partner is anglophone or because they use English professionally.

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<sup>21</sup>

<<http://www.eda.admin.ch/etc/medialib/downloads/edazen/topics/intorg/un/gemiss.Par.0057.File.tmp/15%20GI%20en%20chiffres%2031%20octobre%202013%20EN.pdf>> Last accessed 16 November 2013.

<sup>22</sup> <<http://www.eda.admin.ch/eda/en/home/topics/intorg/un/unge/geint.html>> Last accessed 16 November 2013.



There are also people who have learnt English at school to differing levels, and people who have decided to use English to familiarise their children with the language although it is not their native language. All of these people are possible target readers of advertisements in English in French-speaking Switzerland.

To summarise, there is a scale of possible target readers of English language advertisements in Switzerland. At the top of this scale are native speakers born in English-speaking countries. These people are followed by people born elsewhere to anglophone parents who use English in the home. Next come people who have one anglophone parent who has always spoken English to them, but who were brought up in a household where more than one language was used. The last category is ELF users, but this is also a varied category. There are people who use English very successfully at work or in the home with their anglophone partner or child, and there are less-successful ELF users who may have learnt English at school but who do not use the language regularly or at a high level.

I hypothesise that advertisements aimed at people in each of these categories will be different. Advertisements using, for example, strongly British or American ideas may be appropriate for people at the top end of the scale, whereas people at the bottom end of the scale may only understand key words in English rather than jokes or other complex ideas.

It is important to have some idea who the target reader of an advertisement is when analysing it. It is impossible to say whether an advertisement is effective if we have no idea who it is aimed at. In addition to cultural factors and language level, it is clear that advertisers will not use the same techniques to try and sell products to children as to adults for example. For this reason, I will make a hypothesis about the target readership for each advertisement which I will analyse in this section of my dissertation.

## 2.1 Building a corpus

‘Although “corpus” can refer to any systematic text collection, it is commonly used in a narrower sense today, and is often only used to refer to systematic text collections that have been computerized’ (Nesselhauf 2005, 2). Laviosa (2010, 83) explains that ‘the introduction of corpora in Translation Studies was put forward by Mona Baker (1993) in her seminal article titled “Corpus linguistics and Translation Studies: Implications and applications”’. She goes on to describe two types of corpus-based translation studies, corpus-based descriptive studies (p.83) and corpus-based applied studies (p.84). She explains that the former type of corpus has been used for the formulation and testing of ‘explicit interpretive and descriptive hypotheses derived from general theoretical claims’ as well as broadening our knowledge of translation, and suggesting ‘explanatory hypotheses that can be properly tested by putting forward explicit predictive hypotheses in future studies’ (p.84). The latter type of corpus can be used to ‘[...] discover norms of translational behaviour at different levels of linguistic analysis as well as retrieve and examine terminological, phraseological, syntactic and stylistic equivalents’ (ibid.).

However, as Kenny (2009, 59) explains, computerised corpora allow ‘the inclusion of vast quantities of texts (commonly hundreds of millions of words)’. Texts used in advertisements are often very short, so this is not a type of analysis which is particularly useful when looking at translational choices in this field. This is not the only reason behind my decision not to use a computerised corpus for this dissertation. When looking at the use of English in advertising in Switzerland, I noticed that there is a tendency to produce advertisements bilingually, either because they are making stylistic use of English or French, or because the translation is intertextual. This interesting feature of advertisements would be very difficult to analyse using a computerised corpus. Olohan (2004, 35) refers to Stig Johansson’s (2000) work in which he outlines two types of corpus which can be used for cross-linguistic research. These two types are: ‘corpora of comparable original texts in two or more languages’ and ‘corpora of original texts and their translations [...]’. Were I to try and use this type of corpus, my focus would have to be purely linguistic. It would be very difficult to

use this type of corpus to analyse intertextual translations, or to take into account the impact and effect of the position of text in advertisements.

The corpus used for this dissertation is, rather, a 'systematic text collection' (Nesselhauf 2005, 2). I collected advertisements in English in Switzerland during the summer months. In the summer, there are lots of tourists visiting Switzerland and people who live here may be looking for different types of activity, for example to entertain their children. It therefore seemed that this would be a good time of year to collect advertisements in English.

Adab describes some of the difficulties which she had when building a corpus for analysis. She '[...] hoped that the trend towards the globalisation of marketing campaigns would have led to a situation in which a central marketing department would produce globally appropriate advertising copy [...] backed up by consultation with a native speaker [...]' (1997, 209) but she discovered '[...] a general lack of central co-ordination or even an absolute lack of translation as a means of interlingual transfer of the advertising message [...]' which meant that there was '[...] a lack of availability of pairs of texts in the two languages, and a haphazard collection of texts relating to different products by the same company [...]' (p.210). She also explains that a lot of translation is done by freelancers or agencies, which leads to further problems when trying to obtain copies of advertisements (ibid.).

In light of these problems outlined by Adab, I decided to limit my corpus to advertisements where both languages are already present, whether intertextually or with one language on one side of a flyer and the other language on the other side. Although, as I mentioned in 1.1 'Translation', Gideon Toury argues that 'What matters [...] is not so much the actual existence of an identifiable source text but the mere assumption that there is one' (quoted by Hermans 1999, 50), it is useful to be able to compare source texts and target texts rather than simply assuming there must have been a source text at some point. It is interesting to focus on advertisements in which both languages are present because this is a phenomenon which is fairly specific to Switzerland. Whilst a foreign language might be used for effect in advertisements produced in a more-or-less monolingual country's national language, such as English in the

United Kingdom, I have never seen a fully bilingual advertisement or a flyer with two languages, one on each side, in the United Kingdom.

## 2.2 Advertisements

There are many well-documented problems with assessing translations, especially in terms of their quality. As Jemielity (2010) wryly noted '[...] the word "quality", when predicated of a translation, remains so semantically slippery that it's close to vacuous [...]'. Juliane House, writing in *The Routledge Encyclopedia of Translation Studies*, points out that 'Different views of translation itself lead to different concepts of translation quality, and different ways of assessing it' (2011, 222). *Skopos* theory, which I discussed in Section 1.1, is particularly interesting when looking at advertisements. Because advertising strategies are not the same in all cultures, an arguably well-translated advertisement may be well-translated precisely because it differs quite significantly from the source text. As Nord (1997, 29) explains, '[...] the *Skopos* of a particular translation task may require a "free" or a "faithful" translation, or anything between these two extremes, depending on the purpose for which the translation is needed'. In advertising, it is relatively easy to pinpoint the aim of a text. For example, the aim could be as simple as 'sell a product'. As *Skopos* theory does not specify the limits of translation and adaptation, an interlingual adaptation of an advertising text could be considered to be a translation as long as it still fulfils the aim 'sell a product'.

In order to analyse translated advertisements, I need to have some idea of what makes an advertisement good, regardless of whether or not it is in translation. In addition to Thorston and Rodgers, de Mooij, and Alden, and Steenkamp and Batra's theories of advertising which I discussed in Section 1 of this dissertation, there are some more basic elements affecting whether or not an advertisement can be deemed 'good'. 'Good' is, of course, a relative concept. It only has a sense in relationship with the aim and the readership of the advertisement. For reasons which I will discuss below, I do not think that this advertisement for East Coast trains is very good.



I first saw it on the wall beside the escalator in an Underground station in central London. It was, I think I can safely assume, produced in the United Kingdom by a native English speaker. My hypothesis about the target reader is as follows. As the advertisement was in a London Underground station, I think it is aimed at native English speakers. As it refers to corner offices, I think these native English speakers are business people who work in London. As they work in London, there is a reasonable chance that they will do a lot of travelling, and that they will not live in the city itself. According to the United Kingdom's Office for National Statistics 'People working in London, in particular central London, tend to travel longer to get to work [than those working in the rest of the UK], with more than half, 56 per cent, needing to commute for more than thirty minutes to get to work every day. In contrast, of those working in the rest of the UK, only 20 per cent need to travel as long to reach their workplace'.<sup>23</sup> The reference to corner offices, which are usually occupied by managers, leads me to think that the target reader of this advertisement may aspire to advance in their career.

<sup>23</sup> Office for National Statistics, 'Commuting to Work, 2011'.  
<[http://www.ons.gov.uk/ons/dcp171776\\_227904.pdf](http://www.ons.gov.uk/ons/dcp171776_227904.pdf)> Last accessed 15 November 2013.

There are two possible ways of interpreting this advertisement. One is that aspirational middle-managers may want a corner office, in which case the answer to the question 'Who needs a corner office with a view like this?' would be 'Me'. However, as East Coast Trains does not offer corner offices, but good views from their trains, it seems more likely that there is a fairly major problem of apposition in the advertisement. In writing 'Who needs a corner office with a view like this?' East Coast trains have said precisely the opposite of what I imagine they meant. It sounds as though good views, which is what they are offering, are completely unnecessary. They should, of course, have said, 'With a view like this, who needs a corner office?' which would mean that corner offices are unnecessary when you can have a view such as that which East Coast can offer you.

The text in this advertisement takes up a very small proportion of the space. The majority of the space is taken up by the attractive image of the view. This adds credence to my hypothesis that the texts should indeed be emphasising the view rather than the corner office.

The moral of this example is that good advertisements need clear, unambiguous messages. The nice picture of the view is, perhaps, sufficient as a selling point for East Coast trains, but the target reader is an aspirational professional who is likely to see the same advertisement more than once a day, as they will be in the Underground station on their way to work and on their way home. Professionals are likely to be highly literate, which means that they are likely to notice the ambiguity in the copy.

Problems such as these may be less important for advertisements being used in Switzerland. People reading advertisements in English may be native speakers who are pleased that they do not have to make the effort to read in French, or non-native speakers who will be less likely to notice problems with the text.

### 2.2.1 English used in advertisements in French

In Section 1.6 I mentioned the use of English in Switzerland purely because it is fashionable, for example in texts which are otherwise in a different language, or the use of English in the branding of a product which is not necessarily aimed at people who understand English. These advertisements are an example of this phenomenon. These two advertisements are produced by the Coop supermarket in Switzerland. The right-hand advertisement is a flyer which I picked up in Coop Fusterie in Geneva. The left-hand advertisement appeared in the Coop's free weekly newspaper, 'Cooperation'.



As the first of these two advertisements was in a French-language publication, I can confidently say that these advertisements are aimed at native French speakers. From my perspective as a native speaker of English, they do not seem to be very effective advertisements, but, as I stated above, native English speakers are not the target readers.

These two advertisements, which are mainly in French, are almost certainly translated from German, which adds an interesting dimension to the problem. The words 'profits' and 'specials' have, presumably, been chosen because of their resonance in French and German for users of these languages. They are very close to the German 'profitieren' and 'speziell' and the French

‘profiter’ and ‘speciale’. My hypothesis is, therefore, that these English slogans will resonate with native French speakers because they are close to French words. As ‘profit’ and ‘profiter’ do not mean the same thing, it may be the case that French speakers interpret the advertisement which uses this word as referring to the idea of benefitting from something. In order to test these hypotheses, I produced a questionnaire (Appendix 2) and asked nine native French speakers, eight of whom are Swiss, and one of whom is French, and one native Flemish speaker who has lived in French-speaking Switzerland for almost thirty years and uses French at home and at work, their opinions on the advertisements. I asked them for their general opinions, I asked them how they understood the slogans in English and I asked them why they thought English was being used in an advertisement in French. All of these people live and/or work in Switzerland. Fifty percent of the people who responded to my questionnaire are male and fifty percent are female.

I will begin by looking at people’s responses to the first advertisement, with the slogan ‘Let’s talk about profits’. Not everybody understood the slogan to have quite the same meaning, but everybody’s interpretation was similar. Person number 2 said it means ‘la bonne occase’ and people 3, 5, 8 and 9 all agreed that it means that the jewellery in the advertisement is reduced. People 1 and 10 both understood the slogan as meaning that there is something to be gained, or some sort of benefit to be had by buying the advertised jewellery. People 4, 6 and 7 all gave variations on ‘parlons profits’, although people 4 and 6 were the least certain in their answers, saying ‘Même si je pense bien que ça ne veut pas dire ça’ and ‘Je n’en sais rien’.

This leads me to the next point – did people like the advertisement? In light of people’s questionnaire responses, it seems that the use of English in this context is problematic. Person number 4, who I mentioned above, seems to doubt their level of English as a result of their relative incomprehension of this slogan. It seems unlikely that making people doubt their abilities is going to be an effective way of selling them jewellery. Person number 8 stated that he finds the use of English to be ‘ridicule’ and person number four thinks that the mixture of languages makes the brand seem ‘cheap’. Nobody seemed to particularly like the advertisement. The most positive responses were ‘normal pour les soldes’



and 'Je n'achète pas beaucoup de bijoux mais elle [la publicité] n'est pas mal'. Other responses included person number 2's criticism of how small the small print is, person number 4's five-point list of reasons why he did not like the advertisement, and person number 6 who described the advertisement as follows: 'Pub qui donne envie de tourner la page au plus vite, et qui n'attire pas le regard'.

Everybody made similar hypotheses regarding the reasons for using English in an advertisement in French. Their answers were, of course, applicable to both advertisements, so I will only discuss these responses once. Person number 2 said 'l'anglais fait « star » – on pense à Clooney'. I asked her for some clarification, and she told me that the use of English in advertising in general makes her think of Nespresso's advertisements with George Clooney.<sup>24</sup> In future research it might be interesting to investigate whether the phenomenon of people associating advertisements for unrelated products because of a shared element in the advertisements is wide-spread. This is the only answer which referred to another company's advertisements, but all the other people who responded to this question gave similar responses. Everybody said that English is used either because the language is fashionable, or to make the company advertised seem fashionable. Answers to the question 'Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français?' included 'pour suivre la mode' (person 6), '[...] pour rendre un produit plus « chic » [...]' (person 5) and 'pour attirer l'attention d'un publique jeune dans une société où l'anglais prend de plus en plus de place' (person 9).

I will now discuss the responses to my questionnaire about the advertisement with the slogan 'Let's talk about specials'. The responses of the ten people who completed the questionnaire fall into three or four categories. Two people interpreted the slogan as referring to a sale, perhaps thinking of the phrase 'offre spéciale'. Four people interpreted it as referring to things which are original. Three people used the word 'originale' in their explanation of the slogan. One person interpreted the slogan as referring to new things, although this person is not the only one to have referred to the idea of newness. For

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<sup>24</sup> See, for example:

<<http://www.nespresso.com/ch/fr/pages/nespresso-tv#sthash.Yvn9SeZg.dpbs>> Last accessed 22 November 2013.

example, person number 8 interpreted the slogan as meaning 'Parlons de nouveautés originales'. As with the first advertisement, one person was caused to doubt their English, saying '[...] j'imagine que j'ai mal saisi le sens exact de l'expression' (person 5). This is, perhaps, because they assumed that there would have to be a problem with the English for me to have chosen to produce a questionnaire about it, but it could also be because they think the slogan is slightly odd and they are not sure whether this is because of a problem with the slogan itself or because of their English comprehension skills. Person number 10 suggested that specials means 'special things' i.e. having something to do with the value of the jewellery, or the fact that the person who it is purchased for would value it.

In conclusion, everybody who responded to my questionnaire has understood the slogans to mean something fairly positive, for example that there is a sale, or that the company is offering new products. Nobody was surprised by the use of English, saying that it is fashionable and that companies use English to attract the attention of young people and to follow fashion. However, the majority of people's reactions towards the advertisements were bordering on negative. Although many of these negative responses were reactions to the visuals of the advertisements, there were also people who thought that the use of English is silly and who seemed to doubt their level of English as a result of their uncertainty of the meaning of the slogans. In light of the responses to my questionnaires, I do not think that these advertisements are effective. English could perhaps be used in an advertisement in French, but I think it would be more effective to use an English slogan which is simple and effective in language which French-speakers are likely to have encountered at school rather than English which is reliant on people associating the English with words in French.

It will not be possible to conduct further-reaching research into people's reactions to advertisements in the context of this dissertation, but were such research to be conducted in the future it would be interesting and relevant to look at Swiss people's understanding of English in advertisements. This information could then be used when analysing English-language translations.

## 2.2.2 French used in advertisements in English



This advertisement is aimed at expatriates living in Switzerland. I say this because it appeared in Issue 3, Summer 2013 of 'Frontier Magazine', which is '[...] a free magazine distributed in the Lake Geneva area. Written in English it targets the huge International Anglophone community in the region'.<sup>25</sup> The places in which this magazine is distributed include UN agencies and non-governmental agencies, international schools and universities, hotels, tourist offices and Geneva Airport (ibid.). Based on this list of distribution outlets, my hypothesis regarding the target readership of this advertisement is as follows. Frontier Magazine, and therefore the advertisements in the magazine, is aimed at an international audience, this is to say native English users and ELF users.

There are two possible ways of interpreting the intention behind the phrase 'Voulez-vous cocher avec moi?'. Clearly it is playing on the phrase 'Voulez-vous coucher avec moi?'. The intention is probably to capture people's attention because they will initially think that it does indeed say 'Voulez-vous coucher avec moi?' which is rather surprising. This phrase is very well known among native English users as a result of the song 'Lady Marmalade' which was first released by Labelle in 1974. It has more recently been covered by Christina

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<sup>25</sup> <<http://www.worldradio.ch/community/frontier-magazine/>> Last accessed 23 November 2013.

Aguilera, Lil' Kim, Mya and Pink for the soundtrack of the popular film 'Moulin Rouge'.<sup>26</sup> People who are not very good at French may recognise the phrase as a result of this song.

This wordplay cannot really be described as 'cosmopolitan sophistication' (Taylor et al. 2012, 152), but it is likeable, as defined by de Mooij: it is amusing, worth remembering and gentle.

This advertisement may or may not be a translation as I will discuss below. It is still interesting regardless, because it shows the fact that advertising experts believe that their English-speaking target audience in the Geneva area will understand and appreciate an amusing phrase in French. The line "Cocher" means check the box. "Coucher" means sleep with. What where you thinking?' could be playing on the English speaker's presumed low level of French, adding an element of gently mocking humour. De Mooij refers to Weinberger and Spotts' six categories of humour used in advertisements in the United States and the United Kingdom: 'pun, understatement, joke, the ludicrous, satire and irony' (2009, 240-241). The main phrase in this advertisement, 'Voulez-vous cocher avec moi' is an example of a pun and the second phrase which explains what 'cocher' means could be interpreted as making a satirical comment on the level of French which English speakers in Switzerland have. The advertisement could also be aimed at people who are good at French, and who, as I mentioned above, will be drawn to the advertisement by the shock value of having misread it as saying 'Voulez-vous coucher avec moi ?'.

From my point of view as a British person who also speaks French, the advertisement is effective because it is funny. However, it will only be funny to people who either have a sufficient level of French to know the verbs 'cocher' and 'coucher' or people who are familiar with the 'coucher' phrase and find the explanation of the meaning of 'cocher' amusing because they had indeed misunderstood the slogan.

This advertisement is the English version of a series of Loterie Romande advertisements which play on the verb 'cocher'. In French, there is a commercial in this series which finishes with the phrase 'Il faut cocher, alors cochons'

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<sup>26</sup> <[http://en.wikipedia.org/wiki/Lady\\_Marmalade](http://en.wikipedia.org/wiki/Lady_Marmalade)> Last accessed 20 October 2013.

followed by the sound of a pig squealing.<sup>27</sup> It is possible that people will have seen the English language advertisement in *Frontier Magazine* and will, therefore, recognise the product which is being advertised should they see the French advertisement. This is an important factor contributing to the creation of brand identity, which also contributes to the efficacy of the advertisement.

In Section 1, I discussed Toury's three postulates (Toury 1995, 33-35 in Hermans 1999, 49-50) on translation. He said that '[...] If there is a translation, there must also have been a source text from which the translation is derived' and that '[...] the process of derivation must have involved the transfer of something or other'. However, Toury is talking about translation proper whereas this dissertation is looking at the possible existence of transcreation as a phenomenon separate to translation, as an interlingual transfer strategy. When translating advertisements, the translator does not necessarily reproduce the source text in the target language – the process may be more complex.

As I said above, it is not clear whether or not this advertisement is a translation. It is not possible to know whether the French version came first or whether the English version came first. The 'something or other' which has been transferred could be the word 'cocher'. 'Derived' could mean that the English language copywriter was provided with a French advertisement which used the word 'cocher' and told to write an English one. As Hermans said in his third postulate, '[...] there exists between two texts a certain relationship, the exact nature of which has to be defined from case to case'. The French and the English advertisements for *Loterie Romande* are related through the use of a joke based around the word 'cocher'. As I said in Section 1, we cannot be sure whether the differences between the language versions are a result of the marketing strategy for the two languages or whether we are not, in fact, dealing with a translation or transcreation but rather two texts which were produced independently the one from the other.

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<sup>27</sup> <<http://www.youtube.com/watch?v=uSaDwpV5HKI>> Last accessed 20 October 2013.

## 2.2.3 Bilingual advertisements

### 2.2.3.1 Parmigiani



This advertisement appeared in the programme for the 2013 Montreux Jazz Festival which was in English and French. The target reader of this advertisement is therefore either a native French speaker, a native English speaker who may be a tourist or an expat or an ELF-using tourist or expatriate. This person is cultured, because they are at a concert.

The details of the watch appear in English and French on the right-hand side of the advertisement. 'Made in Switzerland' is only written in English. 'Mesure et démesure' is written in large letters in French, and translated into English as 'Exact and Exultant' in extremely small letters on the bottom left-hand side of the advertisement.

Adab refers to advertising texts which are '[...] seen as a secondary medium of communication, with the main message being conveyed by the immediacy of the image' (1997, 208). This is an example of one such advertisement. It was necessary to bend the spine of the programme back to read the phrase 'Exact and Exultant'. Although advertisers are not responsible

for the binding of the publications in which their advertisements are placed, if they really wanted this writing to be clear and readable, they would have placed it under the French, in the same sized font. The translation would also be better were it a priority for the advertiser. 'Mesure' means 'rhythm' in the sense of keeping time. Not only is this a musical term which fits in well in a programme for a musical event, but it is also relevant to a watch, as watches keep time. 'Mesure' and 'démasure' go together as a pair containing the same word. This has been lost in the English translation. The English pair are connected through the use of the prefix 'ex-', which has no additional meaning in the context of music and watches. The advertiser could, of course, have elected not to use the English at all, relying on the prestige value of French for the slogan, but perhaps, as the programme was produced bilingually, it was required that advertisements be produced bilingually too. The image of an expensive looking watch, the name of the brand, and the Montreux Jazz logo are far larger and clearer than any of the writing in this advertisement.

One of Thorston and Rodgers' 'four utilities' of advertising messages, which I mentioned in Section 1.5, is 'Brand building [which] means creating concepts and beliefs about brands in the minds of consumers' (p.5). The association of this watch company with the Montreux Jazz festival is an example of this. The advertiser would have hoped that the people looking at this advertisement would be enjoying themselves on a summer's evening beside the lake, at a concert. The consumer would, therefore, associate the brand with the positive aspects of this event.

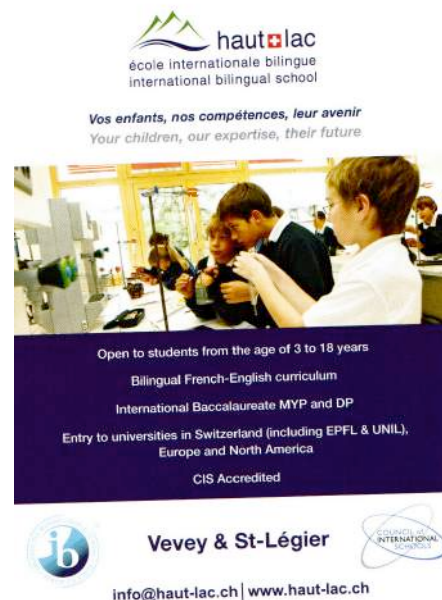
'Made in Switzerland' is in English and not French probably in part because Swiss French speakers would assume that a Swiss watch is made in Switzerland. There is a law governing the use of phrases such as 'Swiss', 'Swiss Made', and 'Made in Switzerland' on watches.<sup>28</sup> This law is probably part of a Swiss person's cultural encyclopaedia, whereas tourists and expatriates, the target readers of the English in this advertisement may not know that there is such a law. 'Made in...' is a well known phrase which will resonate with both French and English speakers. 'Made in Switzerland' is, therefore, a guarantee of

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<sup>28</sup> <<http://www.admin.ch/opc/fr/classified-compilation/19710361/index.html>> Last accessed 4 November 2013.

quality which will be understood by all subsets of the advertisement's target readership.

### 2.2.3.2 Ecole Haut Lac



This advertisement for a bilingual international school appeared in Issue 3, Summer 2013 of 'Frontier' magazine. It is slightly different to the advertisements analysed above, because it is selling a bilingual product, rather than using multilingualism to maximise the number of readers who understand it.

The target readership of this advertisement is neither Swiss nor native French speaking. Swiss people and French speakers are not the target readers of the magazine in which the advertisement appeared. The magazine is aimed at native and non-native English users, which is to say expatriates. They will not be bilingual in English and French, because if they were they would not need to send their children to this school – their children would already be bilingual because they would use both languages at home. Some of the target readers will be native English speakers who are keen for their children to learn French. Some of them will be ELF users who want their children to improve their English and either learn or improve their French.

The quality of the language in the advertisement reflects directly on the quality of the product being offered. There is very little which is actually in both languages, so I assume that the same template is used for a French



advertisement. The text on the dark blue background across the centre could be in either language, with only the name of the school and the slogan appearing in both languages.

There is very little room for manoeuvre in translating 'école internationale bilingue'. The translator has elected to write 'international bilingual school'. They could, perhaps, have chosen 'bilingual international school'. However, international schools are very familiar to expatriates whereas bilingual schools may not be, so it is probably intentional that internationalism has been put before bilingualism.

'Vos enfants, nos compétences, leur avenir' could, of course, have been translated in more ways than one. 'Your children, our expertise, their future' remains close to the French. This is a sensible choice on the part of the translator. Although, as I discussed above, the target readers of this advertisement are not native French users, parents who are considering sending their children to a bilingual school will have some interest in the languages used in the school. Were parents to think the bilingual school did not know how to say the same thing in both English and French, they would be less likely to entrust the education of their children to the establishment.

This advertisement is selling the idea of potential career success. The idea of a bilingual school plays on parents' desire to see their children succeed at school and socially, and therefore in their future careers. The bilingual language is simple and to the point, unlike the Loterie Romande advertisement which is amusing. This is because the advertisement is selling something serious – career success – rather than a game.

### 2.2.3.3 Croque Loisirs

**GENÈVE. PAYS DE GEX. ANNEMASSE**

**Que faire aujourd'hui, demain... avec vos "p'tits loups" ?**  
*What activities are on offer for you and your little ones today or tomorrow?*

**Où aller ce week-end ?**  
*Where can you go this week-end?*

**Quel anniversaire pour le petit dernier ?**  
*What can we do for the youngest one's birthday?*

**Quel stage proposer aux enfants pour les vacances scolaires ?**  
*Is there a school holiday course for the children?*

**Toutes les réponses - et beaucoup plus - dans notre nouveau site**  
*You'll find all the answers to all these questions -and much more- on our new website*

**www.croque-loisirs.com**

**Pour les Familles qui bougent !**  
*For families on the move !*

**Bonne visite et à bientôt !**  
*Enjoy your visit to our site! See you soon!*

This advertisement for Croque Loisirs' website appeared in issue number 27 of 'Croque Loisirs' magazine. I picked this magazine up in Off the Shelf, an English-language bookshop in Geneva. On their fans' Facebook page, 'Croque Loisirs' is described as '“THE” magazine TRIMESTRIEL, BILINGUE (français-anglais) et GRATUIT qui offre, “sur un plateau”, toute l'activité culturelle et de loisirs du

Bassin Genevois franco-suisse pour tous de... 0 à 100 ans !'.<sup>29</sup> The fact that this magazine uses English, and that it is distributed in an English-language bookshop, suggests that it is aimed at expatriates, who may be native English speakers or they may be ELF users. As most of the activities suggested are aimed at children, the target readers have children. As expatriates are foreign and move house a lot, they are likely to be isolated. This means that they may be glad that there is a publication in English which gives them suggestions of things to do and ways to get out of the house with their children. They may be so pleased to have found an English-language publication of this type that the translations can almost be considered as 'just for information'. As long as the reader understands what the advertised activity is, and where it is, they may not be too concerned by the type of language being used.

The use of a hyphen in the word weekend suggests that the translation may have been done by a non-native user of English. 'Bonne visite et à bientôt' could be interpreted as referring to the trips which people might go on as a result of the information found on the website, whereas 'Enjoy your visit to our site! See you soon!' does not. However, the translator would have been rather constrained by the fact that the English translation is published right next to the French original. More creative, more natural translations would be possible, but they would stray from the French. If the English is significantly shorter than the French, people who do not understand French may feel that they are not getting all the information. Although people will not try to read a language which they do not know they may notice if there is significantly more writing in the language which they cannot understand.

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<sup>29</sup> <<https://www.facebook.com/groups/132836625610/?fref=ts>> Last accessed 31 October 2013.

### 2.2.3.4 Au Chef Exquis

**Au Chef Exquis**

**Vous aimez tout ce qui est « fait-maison » ?**  
**Vous êtes fin gourmet ?**  
**Alors vous allez adorer les gourmandises de**  
**Au Chef Exquis !**

*Do you like all things « home-made » ?*  
*Do you go weak at the knees for all things yummy and delicious?*  
*Then you will love all the scrumptious goodies made by Au Chef Exquis!*

*Sweet and savoury biscuits and cookies - cupcakes - cake pops - jams, chutneys*  
*and delicious seasonal soups - bespoke celebration cakes and gourmet baskets...*

**Créateur de gourmandises !**

**PETITS GÂTEAUX SUCRÉS/SALÉS**  
**CUPCAKES - CAKE POPS**  
**CONFITURES, CHUTNEYS**  
**ET SOUPES DE SAISON**  
**GÂTEAUX DE FÊTE**  
**PANIER GOURMANDS...**

**À partir de février 2013,**  
**des cours gourmands**  
**pour enfants (dès 7 ans),**  
**ados et adultes,**  
**en français et anglais !**

*From February 2013, we shall be introducing all*  
*sorts of « how-to » courses to delight children*  
*(from 7 years), teenagers and adults alike in*  
*French and English!*

**Au Chef Exquis | Tél. 0033(0)6 52 47 50 68 | auchefexquis@free.fr | www.auchefexquis.com**

This advertisement for a bakery which offers cookery courses appeared in issue number 27 of 'Croque Loisirs' magazine. As I wrote above, this magazine, and therefore the advertisements in it, is aimed at expatriates, who may be native English speakers or they may be ELF users and they probably have children. In light of the colours in this advertisement, and the fact that one of the things advertised is baking classes for children, teenagers and adults, I believe that it is aimed at women.


The writing in English is smaller than the writing in French. There are adjectives in English which are not used in French. For example, 'soupes de saison' becomes 'delicious seasonal soups' and 'gâteaux de fête' becomes 'bespoke celebration cakes'. This could be a result of the layout – the person designing this advertisement may have added in some words to ensure that the lines of text are more-or-less the same length. However, due to translational choices elsewhere in the text, I believe it is more likely that the use of adjectives was a conscious choice to liven up the text.

'Vous êtes fin gourmet?' is translated as 'Do you go weak at the knees for all things yummy and delicious?'. The phrase 'weak at the knees' and the word

'yummy' seem very well suited to a company with a pink advertisement which is offering baking classes. The advertisement is unashamedly girly and these linguistic choices fit in well. In the list of products offered 'paniers gourmand' is translated as 'gourmet baskets'. The translator has not fallen into the trap of trying to somehow use the word gourmet twice in the one advertisement, and is clearly aware of the fact that it is a word better suited to a gift basket than to somebody's taste in cake.

The phrase 'Do you like all things « home-made »?' seems less natural than some of the other choices which have been made in this translation. 'Do you like home-made things?' would have sounded more natural. There is also the problem of the quote marks. This may not be the translator's fault – it could, for example, have been the typesetter who chose to insert French quote marks rather than English inverted commas.

#### 2.2.4 English and French – one language on each side of a flyer

<h2 style="color: red;">Affamé?</h2> <p><b>Passez votre commande à livrer ou à emporter à domicile ou au bureau chez vos restaurants et traiteurs favoris.</b></p> <p><small>Le meilleur moyen de commander vos plats de haute qualité en ligne. <a href="http://www.venezvite.com">www.venezvite.com</a></small></p>  <p><b>venezvite.com</b></p>	<h2 style="color: red;">Hungry?</h2> <p><b>Order food for delivery to your home or office from your favorite local restaurants &amp; caterers.</b></p> <p><small>The best way to order food online from a curated list of high quality restaurants. <a href="http://www.venezvite.com">www.venezvite.com</a></small></p>  <p><b>venezvite.com</b></p>
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I picked up this flyer in Boreal, a trendy café in Geneva. It is A5 size. The advertiser will have chosen to distribute their flyers in Boreal precisely because it is trendy. Customers will associate the popularity of the café where they saw the advertisement with the businesses, products and services advertised there.

The target readership of this advertisement is, I believe, young professionals. I say this because the café where I picked up the flyer seems to appeal to young people, and a company offering delivery to offices must be aimed at professionals. The English is not aimed at French speakers because the French is on the other side of the flyer. However, as I discussed at the beginning of this section of my dissertation, there are a lot of ELF users working for international organisations in Geneva. Many of these people will be young professionals so they will form a large part of the target readership. Native English speaking young professionals in Geneva are also part of the target readership.

‘A emporter’ has not been translated into English. There is a chance that this was intentional, because the delivery service is what makes the company’s service special. ‘Le meilleur moyen de commander vos plats de haute qualité en ligne’ has been translated as ‘The best way to order food online from a curated list of high quality restaurants’. Personally, I would have translated it as ‘The hassle-free way to order high quality meals online’ or something similar. The translation has moved away from high quality food to high quality restaurants. This is not the best thing to emphasise when advertising a delivery and takeaway service as the client will not be eating in the restaurant. When I hear ‘order food online’ I think of online supermarkets, not a service offering food which is already cooked and ready to eat, hence my suggestion of using the word ‘meals’. The word ‘curated’ instantly makes me think of museums, not lunch. However, maybe, in the Geneva context, this does not matter. As I said above, a large part of the target readership of this advertisement will be ELF users who may not be familiar with the word ‘curated’ and who will probably never have used an online supermarket in English. My criticisms could, therefore, be construed as nitpicking. It is clear what the service is and the food in the picture looks nice. Were this advertisement being used in London where the target readership would consist almost exclusively of native English speakers, the problems with the text could make the company look sloppy and unprofessional. In the Geneva context it may well be that only translators who know they could have done the job better themselves will be irritated by the problems with this translation.



The French version of the flyer is not without problems either – ‘passez votre commande [...] chez vos restaurants [...] favoris’ could be construed as meaning you have to go to the restaurants to order, rather than ordering online. Should potential clients understand this to be the advertising message, they will not have understood the service which this company is offering.

## **2.4 Concluding Section 2**

In this section, I have looked at a British advertisement in English, French-language advertisements which make use of English, an English-language advertisement which makes use of French, several bilingual advertisements, and one flyer with English on one side and French on the other. I had two hypotheses: firstly, that as advertisers will be keen for their advertisements to appeal to as wide an audience as possible, advertisements in English in Switzerland will not use ideas which are specific to Swiss or ‘Anglosphere’ culture, and secondly, that this is less likely to be the case for advertisements in Swiss English-language publications as they are more likely to be aimed solely at native speakers.

I also planned to identify the purpose of the advertisements in my corpus using Thorston and Rodgers’ four utilities, which, as I wrote in Section 1 of this dissertation ‘[...] refer to what the entity that pays for the advertising intends to have it accomplish’ (2012, 5). I will do this here. The fourth of their utilities, ‘Changing life behaviours [which] means the advertising messages lead directly to behaviours like losing weight [...]’ has not really been represented in my corpus. The only advertisements which could be construed as leading directly to new behaviours are for ‘Loterie Romande’ and ‘Venez vite’. Deciding to play the lottery as a group, or ordering food direct to your place of work could both be considered to be changes in life behaviours. However, given the example of weight loss, I do not really think they are the types of behaviours which Thorston and Rodgers had in mind.

The other three utilities could be applied to all of the advertisements in my corpus. ‘Brand building [which] means creating concepts and beliefs about brands in the minds of consumers’ is present in all of the advertisements to a

greater or lesser extent. For example, the advertisement for 'Au Chef Exquis' is very girly, so would give consumers the idea that this brand is aimed at women. The humour used in the Loterie Romande advertisement implies fun, which will give consumers the idea that it is fun to play the lottery in a group. As I mentioned above, in associating themselves with Montreux Jazz, Parmigiani are identifying their brand with qualities inherent in the music festival. The other two utilities of advertising enumerated by Thorston and Rodgers could be applied to every advertisement in the corpus depending on the individual who is reading them. They are: 'Lead generation [which] means the advertising message has attracted people who are in the market for purchase' and 'driving purchase [which] means there is a direct relationship between encountering the advertising messages and buying the advertised brand'. Should people look at an advertisement and then decide to buy the advertised product or service, this could either be because they were already in the market for purchase or because the advertisement drove them to buy something which they had not previously considered buying. It is, of course, impossible that someone with no children would act on the advertisement for the bilingual international school, but someone with children who sees this advertisement could have been considering sending their child to such a school, and this advertisement pushes them to get more information. Equally, the idea may not have occurred to them but, intrigued by the advertisement, they could seek out more information and, subsequently, send their child to the school.

I wanted to analyse my corpus in light of de Mooij's ideas on the likeability of advertisements (2009, 179). To recap, the four elements which de Mooij outlines as contributing to the likeability of advertisements are as follows:

- Meaningful (worth remembering, effective, believable, true-to-life, not pointless)
- Does not rub the wrong way (not irritating, worn out, phony)
- Warm (gentle, warm, sensitive)
- Pleases the mind (entertaining, aesthetic).

From my point of view as a British person who speaks French, I feel that the only advertisement which I looked at which is really worth remembering is the advertisement for Loterie Romande, because it is funny. It is based on a very well-known song lyric, which increases the likelihood that people will remember it. Another factor distinguishing it from the other advertisements is its humour –



it is the only advertisement which is entertaining. As I explained above, the French-language version of this advertisement is based on a pun leading to a funny pig noise, whereas the pun for English speakers is sexual. This shows a difference in uses of humour in advertising. People with a low level of French and people who do not recognise the song lyric may not find this advertisement funny. This is a possible weakness of this advertisement. In a further reaching study it may be interesting to look at people's reactions to humour in advertisements.

Although the other advertisements in my corpus are not as meaningful, warm or pleasing as the Loterie Romande advertisement, they are not pointless. They would be worth remembering if you were in the market for the product or service which they are selling.

I was also interested to see whether the advertisements in my corpus use images of cosmopolitan sophistication, as suggested by Taylor et al. in their explanation of Global Consumer Culture Theory (2012, 152). This concept proved rather too vague to be useful as a means of analysis. It is extremely difficult to separate the advertisement from the product which it is selling. Is the Parmigiani advertisement sophisticated, or is the watch pictured sophisticated? People from monolingual Britain may find all the advertisements cosmopolitan because they use more than one language, but this will not be the case for people for whom multilingualism is the norm.

The advertisements where all the information is presented in both languages seem to be translations. However, there are instances where this is slightly less clear. Is the Parmigiani advertisement a translation? I am not sure. There are sections of the text where one language is given priority over the other. This means that the two languages are working together in a manner which is different to the advertisements where the two languages have equal status throughout. The person who created this advertisement gave priority to one language or the other for certain information, either for reasons of prestige or because the information is not equally important to users of both languages. It is also possible that this decision was made to flatter readers – francophones may be pleased that they understand the English used and anglophones may be pleased that they understand the French.

In Section 1.4, 'So, are transcreation and translation actually two separate things?' I said that transcreation is the same thing as translation. I said that any possible differences between the texts which are branded 'translations' and the texts which are branded 'transcreations' are a question of differing *Skopoi*, with translation purposes which require particularly creative translations sometimes being referred to as transcreation. However, in analysing my corpus, I came across grey areas. Perhaps they are instances of transcreation. The Loterie Romande advertisements which are tied together through use of the word 'cocher' and the Parmigiano advertisement where the two languages are not equal throughout are not clearly translations. It could be argued that they are transcreations.

In the next section of this dissertation, I am going to translate two advertisements myself.

### **3 My own translation**

In this section of my dissertation, I am going to translate two advertisements myself. First, I will discuss translation strategies which have been written about, with a view to applying some of these strategies to my own work.

#### **3.1 Translation strategies**

I am going to discuss strategies for the translation of advertisements with a view to applying the most useful to my own translation.

##### **3.1.1 A five-stage strategy**

Smith and Klein-Braley group approaches to the translation of advertising into five categories (pp.182-183) in their 1995 paper 'Advertising – A five-stage strategy for translation', with the aim of '[...] develop[ing] a taxonomy of strategies for the analysis of translated advertisements' (1995, 174). These five categories are as follows:

- Don't change advertisement: retain both graphics and text
- Export advertisements: play on positive stereotypes of the originating culture, retaining logo, slogan etc. in the original. If necessary, have additional copy in target language
- Straight translation
- Adaptation: keep visuals, change text slightly or significantly
- Revision: keep visuals, write new text

They are not entirely useful as guidelines for my own translation, perhaps because they are supposed to be used for the analysis of translations rather than as guidelines for translating. 'Don't change advertisement: retain both graphics and text' does not sound like a translation strategy. If one has translated the text in question, one will not have retained it in its original form. However, it could, perhaps refer to the strategy seen in my corpus where companies use both French and English in the one advertisement in order to attract as many readers as possible, or it could mean keeping text rather than using an intersemiotic strategy whereby a print advertisement in one language is 'translated' by a multimedia commercial in another. Equally, it may mean that the meaning of the text should be retained, rather than a new message created. However, Smith and

Klein-Braley refer to this strategy's use for advertising products which need 'very little verbal support' (1995, 182) such as perfumes. They may, therefore, be referring to advertisements which are indeed used in a foreign language, or with no text at all other than the brand name, such as the advertisements for Miss Dior perfume which often show no text other than the product name, along with a picture of actress Natalie Portman.<sup>30</sup>

The second strategy, which suggests playing on positive stereotypes of the originating culture, is frequently seen in advertisements for Swiss watches. For example, in the Parmigiani advertisement in my corpus, the French 'Mesure et démesure' was far, far larger than the English translation, which was lost in the binding of the programme in which the advertisement appeared. This strategy was adhered to most probably because French is a Swiss national language, and Switzerland is very famous for quality watches. The use of this language adds to the perceived quality of the product being sold.

'Straight translation' initially seems so wide-ranging as to be meaningless, but upon reflection, I assume that it refers to the strategy seen in the advertisements for the bilingual school and the Croque Loisirs website. This is to say, the translator has not taken the most creative route possible because they want to keep the translation close to the original. However, this may not be what Smith and Klein-Braley are referring to, because they write that this technique causes '[...] the howlers so much enjoyed by native speakers' (1995, 183). They may, therefore, mean word-for-word translation, which is not a strategy which I observed in my corpus.

My understanding of the fourth strategy, 'Adaptation: keep visuals, change text slightly or significantly', is that it refers to translations which retain the message of the source text. These translations will be slightly more creative than those covered by the third strategy, 'straight translation'.

I understand the fifth strategy, 'Revision: keep visuals, write new text' to mean that the target text has an entirely different message to the source text, but that the new concept still fits with the old visuals.

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<sup>30</sup> < [http://www.dior.com/beauty/en\\_int/fragrance-and-beauty/fragrance/womens-fragrance/miss-dior/fr-missdiorfpl-miss-dior.html](http://www.dior.com/beauty/en_int/fragrance-and-beauty/fragrance/womens-fragrance/miss-dior/fr-missdiorfpl-miss-dior.html) > Last accessed November 5 2013.

### 3.1.2 A more systematic approach

In her 1998 paper, 'Towards a More Systematic Approach to the Translation of Advertising Texts', Adab 'seeks to offer guidelines for the translation of advertising, by looking at examples of practice and relating these to the communicative aim(s) of advertising messages' (p.223). This is interesting because unlike Smith and Klein-Braley, she is intending her recommendations to be used for translation purposes rather than for the analysis of translated texts. Another interesting element of Adab's work is the fact that she refers to 'target language text[s] **produced from** [...] original source language text[s]' (p.223) (emphasis my own). This implies a certain flexibility in attitude towards the relationship between source text and target text, which is particularly interesting for this dissertation which looks at what translation is considered to be in the context of the translation of advertising texts. Adab differentiates between linguistic and functionalist approaches to the translation of advertising texts. The linguistic approach focuses on units of language and '[...] may not [...] take into account features of context and culture-specificity' whereas the functionalist approach measures '[...] communicative effectiveness [...] in terms of the intended and potential interaction between text user and message' also taking '[...] into account TL reader profile and needs' (p.227).

Adab's recommendations are based on information which she received from people involved in the translation of advertisements, whether representatives of companies which employ translators, or freelancers. In her paper, she profiles the translators of the texts that she studied, as well as giving details of the quality control and whether translators are in-house or freelance. Her recommendations are as follows:

#### **DO**

- Use suitably trained and qualified translators
- Include translators early on in the process of producing the SL advertising message
- Where possible, develop a "formula" for SL advertising texts which can be adopted for TT production with minimal adaptation to TL reader needs
- Keep records of previously translated texts
- Devise and promote a framework of criteria for the evaluation of the potential success of a TT
- Use suitably qualified editors to proof-read and evaluate all translations within these criteria
- Give clear information to the ST producer and to the translator about:
  - the nature of the product

- the qualities to be associated with the product for the target culture (SL or TL)  
(it is assumed that marketing research will have identified the profile of the target reader, whatever language the community)
- Allow and trust translators to exercise their professional expertise

**DO NOT**

- Underestimate the TT's potential impact (positive or negative) on both the product to be promoted and the company itself within the target culture
- Constrain the translator and prejudice the TT's chances of success by insisting on a particular methodology or approach to the task of translation
- Fail to appreciate the need for proper translator expertise, to be acquired through appropriate training programmes which include not only practical development of competence but also an understanding of how the theoretical concepts of Translation Studies can contribute to improved performance (1998, 233-234)

Unfortunately these points will not be very useful as guidelines for my own translation either. I will not have access to the advertiser, and clearly will not have been involved in the production of the SL advertising message. The only criterion which will be fulfilled is the fact that I am, I believe, suitably trained. Nevertheless, in other contexts these recommendations would be useful. They are aimed at people who are commissioning translations, rather than being aimed at translators. They fulfil a similar purpose to Chris Durban's *Translation: getting it right. A guide to buying translations*<sup>31</sup> that I discussed in Section 1.3 although, of course, these recommendations are made within an academic framework whereas Durban's recommendations are purely practical. The references to using suitably qualified translators sound as though they result from Adab having received reports of people being asked to translate advertisements 'because they are bilingual' rather than because they have any knowledge or experience of translation.

The second, third and seventh recommendations refer to the relationship between source text and target text. In the second and seventh, Adab suggests that the people responsible for source and target text should work together from an early stage in the development of the advertising campaign, and in the third she recommends the use of a strategy whereby the source text needs 'minimal adaptation to [target language] reader needs' (1998, 227). This will help to ensure that there are no last-minute problems based on, for example, the cultural

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<sup>31</sup> Available at: <[http://www.atanet.org/docs/Getting\\_it\\_right.pdf](http://www.atanet.org/docs/Getting_it_right.pdf)>. Last accessed 26 August 2013.

inappropriateness of the source text in the target culture which would necessitate the rewriting of the advertisement rather than a 'straight' translation.

Similarly, the fourth recommendation, 'Keep records of previously translated texts' is, I believe, written with the aim of simplifying the translation process. If different translators are used by the one company, the task of translating will be significantly easier if every translator has access to every other translator's work. This will mean that translators can see previous strategies and ensure that their work fits in with the company's target language corporate identity. Translators will not have to reinvent the company's target language advertising strategy every time there is a new text for translation. This is important not only to simplify the translator's job but also in order to ensure that a consistent approach is used, which is important for reasons of brand identity.

Adab's recommendations put the onus for market research and strategy development on the company commissioning the advertisement and its translation. The third, fifth and seventh recommendation under the heading 'DO' and the first recommendation under the heading 'DO NOT' all suggest this.

### **3.1.3 A practitioner's approach**

Grant Hamilton, founder of Anglocom, a Quebec-based translation company specialising in the translation of marketing texts, regularly tweets tips for translators. Although his approach is non-academic, it may be useful for my translation as it is not predicated on having access to the person who produced the source text. I will examine his 'tips' from both an academic and a practical point of view.

Hamilton's advice is aimed at professional translators producing translations for clients – it is not aimed at translation theorists who may translate for other reasons. The majority of Hamilton's company's clients for whom advertisements have been produced, work in the field of marketing and communication<sup>32</sup>, so presumably they are acting as intermediaries for other companies. This is the type of translation which Hamilton had in mind when

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<sup>32</sup> <<http://www.anglocom.com/?rub=2>> Last accessed 19 December 2013.

writing his guidelines. The first tip on his sheet bringing together past tweets on the translation of advertising<sup>33</sup> is 'Word carefully for your target audience – working moms, seniors, grocery shoppers, football fans, voters, tourists...'. The tenth is 'Being creative doesn't mean anything goes. Be sure to match the original in tone, manner, content and style'. The eleventh is 'If a straightforward translation doesn't work, take off your translator's cap and put on your writer's cap'. This is followed by 'Be sure rewrites achieve exactly the same goal as the original ads: core message, target, call to action'.

As Hamilton's advice is non-academic, I will put his highly practical comments in an academic framework. As I discussed in the conclusion to Section 1, and in Section 2.2, *Skopos* theory provides a particularly interesting and useful epistemological framework for the study of advertising in Switzerland. As I cited in Section 1.4, 'The term *Skopos* usually refers to the purpose of the target text' (Nord 1997, 28) and '[...] the *Skopos* of a particular translation task may require a "free" or a "faithful" translation, or anything between these two extremes, depending on the purpose for which the translation is needed' (1997, 29).

Some of his 'tips' are geared towards identifying *Skopoi*. 'Word carefully for your target audience [...]' cannot be adhered to if the target audience has not been identified. Detailing who the target audience is is key in identifying the *Skopos* of an advertisement, and, therefore, the *Skopos* of its translation.

The eleventh and twelfth 'tips' are designed to help translators adhere to the *Skopos* of the translation. In writing 'tip' twelve, 'Be sure rewrites achieve exactly the same goal as the original ads: core message, target, call to action', Hamilton, is outlining the *Skopos* of almost all advertisements. He is not suggesting that these goals will be adhered to by using the same advertising strategies which are used in the source text, but, rather, pointing out elements which are common to all advertisements. In many instances, an advertisement without 'core message, target [and] call to action' will no longer function as an advertisement. In tip number six, 'If the source text rhymes, try to make your translation rhyme' Hamilton implies a closer relationship between source text and target text – he is suggesting that a strategy used in the source text should be

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<sup>33</sup> Available at

<<http://www.anglocom.com/documents/toolbox/Advertising%20Tweet%20Handout.pdf>> Last accessed 24 November 2013.



adopted in the target text. This may not always be appropriate. Hamilton seems to be aware of this, as he refers to appropriate contexts for rewriting advertisements in 'tip' eleven, which I mentioned above. However, it can be argued that part of the *Skopos* of an advertising text is selling the brand, not just the product. If advertisements which rhyme are a core element of a brand's identity it may well be important that the target text also rhymes. This will be less true for texts in which rhyme is purely stylistic rather than an important part of a company's brand identity.

As Hamilton's 'tips' are highly practical, I will be able to follow them when doing my own translations. I will need to carefully hypothesise about who I am translating for before I start translating. This is part of identifying the goal of the source text advertisement, but I will also need to identify the message of the advertisement and what the advertiser hopes the target reader will do as a result of having read the advertisement. When translating, I will need to be careful to match the original in tone, manner, content and style. Should it prove impossible to translate the advertisement, I will need to rewrite it, whilst bearing in mind the goal and target reader of the advertisement.

### **3.2 Translating**

When selecting advertisements to translate, I had several factors in mind. I thought it important to choose an advertisement for a product which could, realistically, be marketed in English – there is no sense in translating, for example, an advertisement for a book or a website which exists only in French. I was keen to translate a wordy advertisement rather than an advertisement with only a slogan. I wanted to translate advertisements produced by companies which do not use English, as this offers more freedom to be creative rather than being constrained within an existing English language marketing strategy. For these reasons, I have chosen two advertisements for financial services providers.

### 3.2.1 Rentes Genevoises

Rentes Genevoises is a non-bank financial institution which is based in Geneva. Its website<sup>34</sup> is only available in French. This advertisement is for a ‘third pillar’ private retirement savings account, which is to say a private pension fund. This, in and of itself, tells us something about the target reader. ‘Third pillar’ pension funds are, unlike the first and second pillars, optional, so the target reader has enough spare cash for this type of investment to be a viable option.



OFFREZ-VOUS  
UN WEEK-END  
À L'ÉTRANGER

UN WEEK-END À L'ÉTRANGER COMME  
BÉNÉFICE IMMÉDIAT DE VOTRE PRÉVOYANCE

Appuyez-vous sur une solution d'épargne flexible et avantageuse: tout en vous constituant un capital pour votre retraite, vous faites des économies d'impôts et vous pouvez en profiter immédiatement en vous offrant, par exemple, un week-end à l'étranger.

T +41 22 817 17 17  
www.rentesgenevoises.ch

RENTES GENEVOISES  
Sécurisation de patrimoine depuis 1949

This advertisement appeared in ‘L’Hebdo’ (N° 43, semaine du 44 octobre 2013). ‘L’Hebdo’ is a current affairs magazine with reasonably long, in-depth articles, which suggests that its target readership is educated. I will be translating this advertisement with the readership of a similar English language magazine in mind, such as ‘The Economist’. The English language advertisement would appear in an English language magazine which is published in Switzerland, such as ‘Frontier’ magazine. The target reader of this advertisement is similar to the people in the picture. They appear to be in their fifties. They are old enough to be thinking about retirement and pensions, but they are not going

<sup>34</sup> <<http://www.rentesgenevoises.ch/>> Last accessed 28 November 2013.

to be retiring in the immediate future. They seem to be a couple, as they are going on holiday together. We can tell that they are going on holiday together not only by the text used in the advertisement but also by the image. In the background, we can clearly see an airport departure board and check-in desks. They may not have children, and if they do, their children are old enough that they can go away for the weekend without them. As I mentioned above, the target reader is reasonably well off. This idea is supported by the image. The people in the picture are well dressed and the woman's necklace looks quite expensive. However, the target reader is not rich. If they were rich, the idea of a weekend away being a treat would probably not be very effective, because they would easily be able to afford holidays. They may simply be too busy to take holidays, but as the advertisement is for a savings account, the emphasis is on money rather than time.

The English speaking target reader of this advertisement will have all of the above in common with the French speaking target reader. They will be well-settled in French-speaking Switzerland, otherwise they would be less interested in Swiss savings and pension solutions – their money would be somewhere else. They may even be married to a Swiss person, which would play a role in the fact that they are planning to stay in Switzerland for their retirement. As they have been in Switzerland for quite a long time they may well speak French. They still like reading things in English for reasons of comfort though. As they are quite good at French, they are unlikely to be impressed by French being used in an advertisement which is otherwise in English. There is no need to sell this person the prestige or authenticity which could be conjured up by keeping parts of the advertisement in French. Therefore I will translate everything other than the name of the company.

This advertisement aims to get people to open a new account, perhaps transferring capital from an account which they already have with another bank. The phrase 'vous pouvez en profiter immédiatement' suggests that the process of opening this account is quick and simple, as well as suggesting that it will be easy to use the account once it is open.

An extremely direct translation of this advertisement would be 'Offer yourself a weekend abroad. A weekend abroad as an immediate benefit of your

pension fund. Lean on a reliable, advantageous savings solution: while saving for your retirement you'll save on taxes and you can take advantage immediately by treating yourself, for example, to a weekend abroad'. However, this translation is, clearly, problematic for several reasons.

There are two problems with translating this advertisement which struck me immediately. Although by no means the only problems with my direct translation, they both emerge in the above translation. The first is the phrase 'à l'étranger'. Although the target reader has been in Switzerland a long time, they are still foreign. This means that their idea of 'abroad' may be 'back home'. References to weekends abroad may conjure up images of going back to Britain to visit Mum in the old folks' home rather than the city break filled with glamour, culture and shopping which I imagine the advertiser wants to conjure up. Maybe 'Treat yourself to a weekend away' would be a better translation than 'Treat yourself to a weekend abroad'. This, however, leads me to the second problem.

There are two people in the photograph. This means that 'vous' is plural when it is being used in the slogan, but singular when it is being used in the body of text. There are various ways of trying to circumnavigate this problem in English, but most of them are a little clumsy. I could write 'Treat yourselves to a weekend away', but there will then be a transition from 'yourselves' in the slogan to 'you' in the body of text. I could write 'Get away for a weekend together' but I do not like the rhythm. 'Together' seems to be awkwardly tacked onto the end. If I try to avoid pronouns altogether, I lose the idea of 'treat'. Were I to write 'Get away for the weekend', the whole idea of the advertised bank account enabling the reader to take this action will have been lost. This leads me back to either 'Treat yourselves to a weekend away' as being the best solution, regardless of the yourselves/you transition between slogan and text, or 'Treat yourself to a weekend away' as being the best solution regardless of the fact that there are two people in the picture.

I am now going to look at the next line of the advertisement: 'Un week-end à l'étranger comme bénéfice immédiat de votre prévoyance'. 'Bénéfice' is a rather tricky word to translate in this context. According to 'Le nouveau Petit Robert 2009', 'bénéfice' means:

- I) 1. Avantage, privilège, 2. DR. Droit, faveur, privilège que la loi accorde à qqn. [...]  
II) Gain financier réalisé dans une opération ou une entreprise. – Différence entre le prix de vente et le prix de revient. – COMTAB. Résultat final de l'exercice.

It can, therefore, be interpreted as carrying the dual meaning of returns on the savings account and taking advantage of a holiday. It carries a suggestion of privilege. This could be read in connection with the holiday, which could be luxurious, or it could imply that the bank offers its services to privileged people. In light of the definition of 'privilège' in *Le nouveau Petit Robert 2009*, 'Avantage, faveur que donne qqch.', it is more likely that it is the former than the latter. The word 'prévoyance' also presents some problems for my translation. *Le nouveau Petit Robert 2009* defines 'prévoyance' as follows:

1. VIEILLI Faculté ou action de prévoir. 2. Attitude d'une personne qui prend les dispositions nécessaires pour faire face à telle ou telle situation qu'elle prévoit.

BCV's translators generally translate 'prévoyance' as 'pensions'.<sup>35</sup> This means that in the context of this advertisement, the word 'prévoyance' can be interpreted as referring both to the advertised account and to the target reader's wisdom in (hypothetically) opening the account in order to ensure a stable financial future. 'Take advantage of your savings immediately with a weekend away' is one possible translation. 'Take advantage of' does not carry quite the same double meaning as 'bénéfice', but it has a better rhythm than 'A weekend away – an immediate benefit of your savings account'. It also contains a call to action, it instructs the reader to 'take advantage' which is a positive message. However, it would also be possible to completely rewrite this sentence whilst keeping the text appropriate to the image, which shows an airport. Peace of mind is a concept appropriate to the advertising of a savings account, which could be used in place of the concept 'benefitting from your savings'. All of the following could be possible solutions:

- Take a break – we're looking after your savings
- Get away from it all – your money's in safe hands
- Relax – your money's in safe hands
- Relax – your savings are in safe hands
- While you're on holiday, we're still working to keep your money safe
- While you're on holiday, we're still looking after your savings

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<sup>35</sup> See, for example <[http://www.bcv.ch/en/individuals/advisory\\_services/pension\\_analysis](http://www.bcv.ch/en/individuals/advisory_services/pension_analysis)> and <[http://www.bcv.ch/fr/particuliers/conseil\\_patrimonial/conseil\\_en\\_prevoyance](http://www.bcv.ch/fr/particuliers/conseil_patrimonial/conseil_en_prevoyance)> Last accessed 12 December 2013.

‘Appuyez-vous sur une solution d’épargne flexible et avantageuse: tout en vous constituant un capital pour votre retraite, vous faites des économies d’impôts et vous pouvez en profiter immédiatement en vous offrant, par exemple, un week-end à l’étranger’ is a very long sentence. This is probably, in part, because the advertisement is, as discussed above, aimed at an educated readership. The sentence is split with a colon. The first clause can be read as informing the reader what the advertised product is and the second clause can be read as explaining it. In keeping all the ideas in one sentence rather than splitting it up, the idea that the advertised account offers all of these positive things may be stronger than if the ideas were split up. This strategy may be effective for some readers, but there will inevitably be other readers who will not read the whole of this section of the advertisement on account of its length.

In my translation, I will split this long sentence at the colon rather than keeping it as one sentence. I have chosen to do this because, as discussed above, the second clause explains the concepts which are presented in the first clause. This can be achieved with the first clause as a sentence rather than a clause. Splitting the sentence has the additional advantage of making the text more readable. People may be more inclined to read on if they have already read one sentence than if they are faced with a larger block of text. It will be possible to maintain the educated tone of the advertisement whilst using shorter sentences through judicious choices of vocabulary.

There are several possible translations of the word ‘avantageuse’ which is defined as follows in *Le nouveau Petit Robert 2009*:

1. Qui offre, procure un avantage.
2. Qui est à l’avantage de qqn, propre à le flatter, à lui faire honneur.
3. Qui tire vanité des avantages qu’il possède ou qu’il s’attribue.

The second and third definitions are not easily applicable to a bank account, so I will assume that the first definition is the meaning intended by the advertiser. I am not sure that ‘advantageous’ is really the best word to describe a savings account. Beneficial, lucrative, attractive and favourable are all alternative translations. ‘Beneficial’ sounds to me like the sort of word which is used to describe face cream, not bank accounts. ‘Lucrative’ could, I believe, conjure up images of dodgy deals, which is not the sort of association which a bank would want made. ‘Rely on a flexible, attractive savings solution’, or ‘A flexible,

attractive savings solution you can rely on' initially occurred to me as possible translations, but I quickly discarded these ideas because the register is not appropriate for older, educated people with a reasonable disposable income. Additionally, using 'attractive' in this context is rather French. In English, it is more commonly used to refer to the visual elements of something, although having said that the second result when I searched the British National Corpus for the word 'attractive' was referring to an attractive investment.<sup>36</sup> In addition to the abovementioned problems, I am not sure that the rhythm is right considering the fact that this sentence needs to lead into the next. Here are some possible translations or rewrites which are better suited to an educated readership:

- A reliable, preferential pension fund – tailor made
- A reliable, profitable pension fund – tailor made
- Tailor made – your reliable, preferential pension fund

'Tailor made' sounds far more attractive and exclusive than 'flexible' whilst maintaining the same fundamental meaning as the French. The words 'profitable' and 'preferential' also sound more exclusive than 'attractive' while also avoiding overtones of frenchness.

My first translation of the next clause is 'While saving for your retirement you can save on tax and benefit immediately by, for example, treating yourself to a weekend away'. There are two main problems with this translation. The first is that if you read it quickly you could understand that you save on benefits. For this reason, I think it would be a good idea to split it into two sentences. The first sentence would be 'Save on tax while saving for your retirement'. The second problem is the use of 'for example'. I think that it sounds weak and vague – there are no other suggestions of ways to take advantage of this savings account. The whole advertisement is built around the idea of going on holiday. The second sentence would, therefore, read 'Take advantage immediately – treat yourself to a weekend away'. This is far more active, and definitely related to both the photo and the idea expressed in the big writing across the picture.

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<sup>36</sup> See, for example, this random selection of 50 solutions from the 5047 found when I searched the British National Corpus for the word 'attractive'  
<<http://bnc.bl.uk/saraWeb.php?qy=attractive&mysubmit=Go>> Last accessed 15 December 2013.

Were I to completely rewrite this advertisement, it would be necessary to change the picture. Were I to choose a picture with only one person, I could avoid the problems resulting from 'vous' being used both as a singular and as a plural. Were I to choose an image with a different background, I could change the theme of the advertisement away from holidays – in the background of the existing picture, you can clearly see an airport departure board, which makes it almost impossible to deviate from the idea of holidays. A picture of one person with a different background could be used to advertise the same bank account with a different concept.

I now need to translate the bank's slogan: 'Sécurisation de patrimoine depuis 1849'. A fairly straight translation would be 'Securing wealth since 1849'. This is not an effective translation though, as the idea of securing wealth does not mean very much. 'Keeping your wealth safe since 1849' occurred to me as an alternative which I quickly disregarded. This slogan makes it sound as though the bank lost money prior to 1849, rather than meaning that they were founded in 1849. Additionally, the use of 'your' is problematic – were someone to take this slogan literally, they might understand it to mean that the bank has been looking after their (the reader's) money since 1849, which is clearly impossible as nobody is that old. 'Wealth management since 1849' seems to be the best option for a reasonably straight translation. 'Wealth management' is a common, familiar phrase. 'Since 1849' shows that the bank is well-established. It does not seem necessary to add in any ideas about keeping money safe. Even if this is not a given, the bank should be making people believe it is. All of these ideas keep the use of the date. However, I have looked at some lists of bank slogans, and none of those listed use dates.<sup>37</sup> It might, therefore, be a good idea to change the concept behind this slogan and not use a date. Anglo-American slogans seem to focus on the customer rather than the bank, for example, in 2013 Lloyds Bank used the slogan 'For the moments that matter'.<sup>38</sup> It is probably more prudent to focus on the customer than on the bank. In 2008, shortly after the global financial crisis

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<sup>37</sup> See, for example, <<http://marketingdoor.wordpress.com/2010/06/15/advertising-slogans-of-banks/>> and <<http://www.textart.ru/database/slogan/2-bank-advertising-slogans.html>> Last accessed 13 December 2013.

<sup>38</sup> <<http://www.adslogans.co.uk/site/pages/slogan-features/new-slogans.php>> Last accessed 13 December 2013.




hit, 'The Economist' wrote an article warning against boastful slogans, and mentioning several which were rather unfortunate in light of the advertised banks' demise, for example failed bank IndyMac's slogan 'you can count on us'.<sup>39</sup> Translations or rewrites which do not use the date could include:

- Ensuring your financial future
- or
- Your partner in finance

The first of these slogans has the advantage of being alliterative, something recommended by Grant Hamilton in his tips which I discussed above.<sup>40</sup> The second uses the word 'partner' which could be read as referring back to the image which shows a couple.

When translating this advertisement, I would also change the website address by adding '/en' to the end of it so English users are taken directly to the (fictitious) English website.

This is my final translation of this advertisement:




**TREAT YOURSELF  
TO A WEEKEND  
AWAY**

GET AWAY FROM IT ALL - YOUR MONEY'S IN SAFE HANDS

A reliable, preferential pension fund - tailor made. Save on tax while saving for your retirement. Take advantage immediately - treat yourself to a weekend away.

T +41 22 817 17 17  
www.rentesgenevoises.ch/en

**RENTES GENEVOISES**  
Ensuring your financial future



<sup>39</sup> <<http://www.economist.com/node/12342164>> Last accessed 13 December 2013.

<sup>40</sup> See

<<http://www.anglocom.com/documents/toolbox/Advertising%20Tweet%20Handout.pdf>> Last accessed 24 November 2013.

### 3.2.2 Valiant

Valiant is a private bank which is based in Bern. Its website<sup>41</sup> is available in German and French. As the company is based in a German speaking city, I assume that their French advertisements are translations of their German advertisements. I thought it would be interesting to translate an example of this phenomenon because it is extremely Swiss.

Valiant is currently running an advertising campaign based on the idea that people do not understand financial language and that things need to be explained simply. I have seen this advertisement in French and in German in Biel-Bienne, on posters at the train station and on buses, as well as in the window of the bank. The fact that I have not seen the French and German advertisements in any magazines does not mean that the English translation could not appear in a magazine, but I imagine that by advertising in public places, Valiant are trying to reach as wide an audience as possible. I will, therefore, translate this advertisement to appear in a public place. This means that the target readership will be more varied than for the 'Renten Genevoises' advertisement. There are no images in the advertisement, just white writing on a lilac background which also implies that the advertisement is less aimed at a certain group than the 'Renten Genevoises' advertisement. I say this because the absence of a picture means that people will not feel excluded from the advertisement's message as a result of not identifying with the image. My target readership does not include native French and German speakers, because they already have advertisements aimed at them. The target readership will include ELF users, because it would be rather counterproductive to exclude them from an advertising campaign which is aimed at as many people as possible. This bank's services are, I presume, available to anybody who is in Switzerland for long enough to consider investing here, which will include, for example, employees of international organisations.

The French advertisement says: 'Les placements, une langue étrangère ? Nous vous conseillons en français'.<sup>42</sup> The German advertisement says: 'Ist

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<sup>41</sup> <<http://www.valiant.ch/fr/>> Last accessed 28 November 2013.

<sup>42</sup> <[http://www.valiant.ch/fr/particuliers/produits-et-prestations/placements/les-placements-une-langue-etrangere/?no\\_cache=0](http://www.valiant.ch/fr/particuliers/produits-et-prestations/placements/les-placements-une-langue-etrangere/?no_cache=0)> Last accessed 28 November 2013.

Anlegen für Sie eine Fremdsprache ? Wir beraten Sie in Mundart'.<sup>43</sup> To translate directly, the French advertisement begins by asking 'Investments, a foreign language?' and the German advertisement begins by asking 'Is investing a foreign language for you?'. These two questions are fairly similar. In French, the next sentence says 'We'll advise you in French'. 'Mundart' means dialect or vernacular, so the German advertisement suggests that Valiant's financial advisor will be able to give advice in Swiss German. There are various problems with translating these ideas into English for ELF users. First and foremost, ELF users do not share a native language. This means that playing on the idea of giving them advice in their own language will not work – the investment advice will still be in a foreign language for all but a small minority of the target readership.

Having discarded the extremely direct translations above, my initial idea for a translation of the first sentence was 'Are investments all Greek to you?', which uses a well-known phrase. However, references to Greece are probably not, currently, a very good idea in advertisements for banks. Also, this slogan would isolate Greek ELF users. There are words such as 'gobbledygook' which I could use in a slogan aimed at British people, but it is unlikely that ELF users will know what they mean. For these reasons it is necessary to use fairly simple language and to avoid references to particular countries or languages. I cannot refer to 'foreign languages', which I did in my initial direct translations, either, because English may be a foreign language for the target reader. My best idea for a slogan is 'Investment – a language you don't understand?'. I also considered using the words 'investments' and 'investing' but I thought the use of a plural or a verb meant that the parallel between investment and a language was lost – the names of languages are neither plurals nor verbs.

For the second sentence, I can either specifically refer to English, i.e. 'We'll talk to you in English' or 'We'll advise you in English', or I can use a vaguer translation. 'We'll advise you in a language you'll understand' or 'We'll advise you in terms you understand' are possible translations, but I do not think that there is any particular advantage to removing all references to English. After all, the

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<sup>43</sup> <<http://www.valiant.ch/de/privatkunden/produkte-und-dienstleistungen/anlegen/ist-anlegen-fuer-sie-eine-fremdsprache/>> Last accessed 28 November 2013.

aim of the aim of the advertisement is not to claim that advice can be given in any language a customer might request.

It would, of course, be possible to deviate from the idea of language yet remain true to the spirit of the advertisement with solutions such as:

- Investing – a puzzle? We'll help you find the answer.
- Hazy on investments? We'll bring things into focus.
- Investment – a step into the unknown? We'll show you the map.

However, there is no particular reason to deviate from the core idea of language. Not only is it effective for a bank in a multilingual country which wants potential clients to realise that they offer their services in more than one language, but it is also part of a coherent advertising campaign which works in multiple languages. There is no reason for my translation not to fit in with the French and the German and thereby become part of a unified whole.

My final translation of this advertisement is:

Investment – a language you don't understand? We'll advise you in English.

### **3.3 Concluding Section 3**

In this section, I looked at Smith and Klein-Braley's 'Five-stage strategy' for the translation of advertisements, Adab's 'Systematic approach' and Hamilton's tweets, which I looked at within the epistemological framework of *Skopos*. Unfortunately, although sound within its intended context, Adab's advice for translating advertisements is too focused on the relationship between the advertiser and the translator to have been helpful as I have no access to the advertiser. Klein-Braley's strategies were written with a view to guiding analysis of translated advertisements rather than a view to guiding translation, so they were not very helpful either.

Having explored these ideas on the translation of advertisements, I went on to translate two advertisements for financial services – first of all a 'Rentes Genevoises' advertisement for a 'third pillar' private retirement savings account, and a 'Valiant' advertisement telling people that they will explain investments in simple terms.

In order to be able to target my translations, I created detailed hypotheses about target readers prior to translating the advertisements. This was necessary

in order to ensure that my translations fulfil the *Skopos* of advertisements in general, these advertisements specifically, and the criteria of Hamilton's eleventh tweet: 'Be sure rewrites achieve exactly the same goal as the original ads: core message, target, call to action'. I identified my target readers so that I could ensure that the core message would be appropriate to them and that the call to action would be effective. The call to action in the 'Rentes Genevoises' advertisement is 'open this bank account'. The call to action in the 'Valiant' advertisement is 'discuss investments with us'.

My translations are not complete rewrites. I have, however, adapted my texts to ensure that they are appropriate to my target readership I have retained the graphics and the majority of the text but I have, for example, removed references to 'foreignness' as my target readers are foreign.

## **4 Conclusion**

The hypothesis that I looked at in this dissertation is that transcreation and high-end, non-literary, or pragmatic, translation are one and the same. I studied this question initially by examining various ideas as to what translation and transcreation are.

I began Section 2 with two hypotheses: firstly that as advertisers will be keen for their advertisements to appeal to as wide an audience as possible, advertisements in English in Switzerland will not use ideas which are specific to Swiss or 'Anglosphere' culture, and secondly, that this is less likely to be the case for advertisements in Swiss English-language publications as they are more likely to be written by and for native English speakers. In order to investigate these hypotheses, I collected English-language advertisements during the summer months in Switzerland, and analysed them with reference to both translation theory and advertising theory. I also used a British advertisement as the basis of a discussion on what makes a good advertisement. I found these two hypotheses to be true – the only advertisement that is amusing, the Loterie Romande advertisement, featured in 'Frontier' magazine, an English language, as opposed to bilingual, publication. However, it is amusing because of its use of shared references. This may mean that it is not an effective advertisement as the publication in which it appeared is circulated to a large number of ELF users who may not share these cultural references.

In Section 1.4, 'So, are translation and transcreation actually two separate things?', based on the ideas of what translation and transcreation are, I said that transcreation is the same thing as translation. I said that any possible differences between the texts which are branded 'translations' and any texts which may be branded 'transcreations' are a question of differing *Skopoi* with translation purposes that require particularly creative translations sometimes being referred to as transcreation. I also suggested that the neologism 'transcreation' may have emerged as a result of translators who feel undervalued making the decision to sell their work differently. This is to say that the word 'transcreation' could be a marketing tool. A further possible explanation for the emergence of this word which I explored is the semantic shift which has led to the word

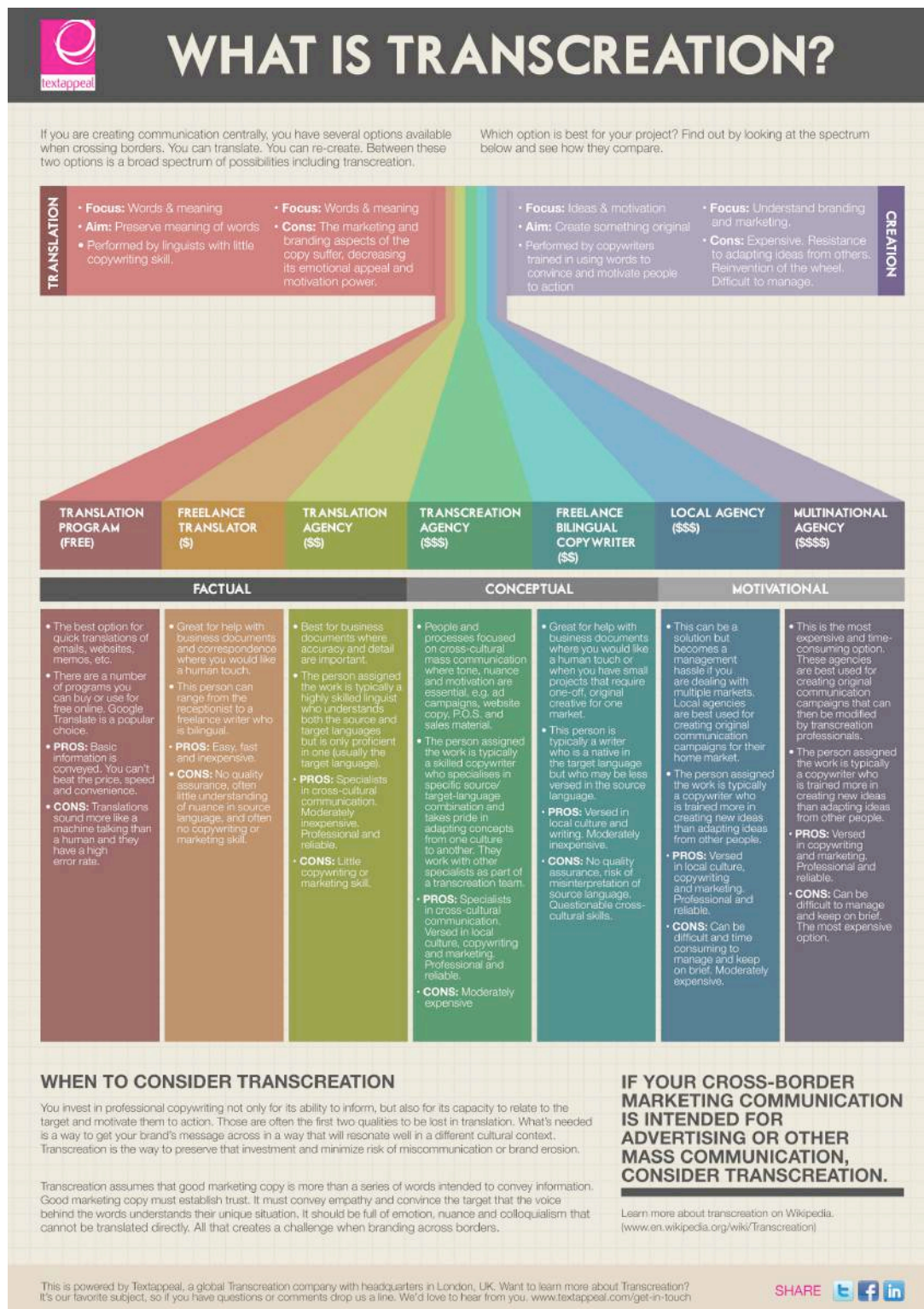
'localisation' being used to refer almost exclusively to digital content. However, when analysing advertisements in Section 2, I came across texts which could, perhaps, be classified as being examples of transcreation. The French and English advertisements for Loterie Romande, which are, although otherwise very different, tied together through the use of the word 'cocher' do not seem to be a source text – target text pair. Perhaps this type of copywriting which requires foreign language skills could, for research purposes, be covered by the term 'transcreation'. Similarly, the advertisement for Parmigiano uses both English and French to different ends. Producing this text type is not, *stricto sensu*, a translation task, but could also be covered by the term 'transcreation'.

In Section 3, I translated two advertisements myself. I explored various possible translations, some further from the source text than others. The translations which I ultimately selected are fairly close to the source texts because I feel it is important that my translations fit in with the advertised companies' corporate identity. I made some slight changes to ensure that the texts are effective, such as removing references to 'abroad' in the Rentes Genevoises advertisement as the English target text readers' associations with 'abroad' are less likely to be to do with holidays than the Swiss source text readers' associations.

The whole project could have been more sophisticated and nuanced. In Section 2.2.1, I looked at two advertisements for jewellery. I used questionnaires (Appendix 2) to ask ten people their opinions on these advertisements. Had it been possible to conduct similar questionnaires about the other advertisements which I analysed and translated, I would have been better able to nuance subsets of the target readership. This would have enabled me to judge better whether advertisements were appropriate for their target readers, and, therefore, whether they are likely to be effective. When translating advertisements myself, a more nuanced view of the target readership would have allowed me to propose more, and different, translations aimed at subsets of readers.

# Appendices

## Appendix 1



Accessible at: [www.textappeal.com](http://www.textappeal.com) → Services → Transcreation (last accessed 26/09/13)



## Appendix 2: Questionnaires



1. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Normal pour les soldes.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits') ?**

- Ca fait référence au gain que tu fais en achetant pas au prix 100%.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- ...

2. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Il faut vraiment lire le petit texte pour réaliser que les offres ne sont pas par tout sur tous les produits !

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits') ?**

- 'Profits' = la bonne occas
- Tu pourrais hésiter, te demander si c'est en français. Les mots profits et rabais vont ensemble → le client profite.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Voir l'autre questionnaire.

3. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Accent mis sur les actions lorsque l'autre publicité met l'accent presque sur les produits luxueux.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits') ?**

- 'Parlons des bonnes affaires' ou quelque chose comme ça.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- ...

4. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Je n'aime pas l'idée de profits...
- Et voici les rabais est placé après l'exposition des rabais...
- L'incorporation d'anglais dans la pub fait très bas de gamme, pourquoi ce mélange ?
- Je n'aime pas la mise en page, les couleurs, l'agencement,...
- Ça fait vraiment cheap !

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits') ?**

- Parlons des profits... même si je pense bien que ça ne veut pas dire ça...

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Pour faire moderne...

5. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Cette publicité ne me concerne pas (public féminin, bijoux qui ne plairaient pas à ma compagne). Je ne me sens pas intéressé par cette publicité.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits') ?**

- Le magasin semble proposer des prix très intéressants (rabais).

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- L'anglais semble être utilisé en Suisse pour rendre un produit plus « chic ». A Genève, même les sandwicheries présentent leurs produits en anglais, ce que je trouve personnellement ridicule ! Je ne me considère pas comme le public visé par ce genre de publicité.

6. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Pub qui donne envie de tourner la page au plus vite, et qui n'attire pas le regard.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits') ?**

- Parlons de profits en achetant leur bijoux ? Je n'en sais rien

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Pour suivre la mode

7. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Pour compenser le manque d'originalité de l'affiche, on ajoute une phrase en anglais pour faire plus tendance, et en plus qui se répète avec la phrase en français en dessous

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits) ?**

- « parlons profits »

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Pour renforcer l'image de la firme Christ, jeune et mode.

8. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Couleurs pas très attrayantes, une phrase plus recherchée aurait pu être trouvée pour la phrase en français comparée à celle en anglais, mais cela ne me dérange pas qu'il y ait une phrase en anglais.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits) ?**

- « Parlons des rabais » au sens strict. Il y aurait peut être eu une meilleur traduction.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Car ça fait très tendance, l'américanisation est à la mode. Cela attire les jeunes très certainement. Peut être qu'il y a également la volonté que ce soit compris par tout le monde.

9. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Peu attrayante, couleurs fades. L'affiche ne capte pas l'attention

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits) ?**

- Bijoux en acheter en actions !

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Pour attirer l'attention d'un public jeune dans une société où l'anglais prend de plus en plus de place.

10. H/F >18 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Je n'achète pas beaucoup de bijoux mais elle n'est pas mal.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about profits) ?**

- Tu peux profiter de quelque chose en achetant ces bijoux.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- ...



1. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Neutre

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials') ?**

- Vu le français, je comprends que 'specials' veut dire 'qui se distingue du reste'. Par contre, je n'aurais pas pensée ça sans le français.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- ...

2. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- La montre est masculin – publicité pour hommes et femmes. Ils jouent sur des mots avec une résonance français, mais ça fait mieux en anglais, surtout 'specials'.
- Cercles qui se répondent. Il n'y a rien de plus classique que de vendre une montre en Suisse → stabilité (c'est vraiment le montre qui est au centre).

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials') ?**

- Nouveauté, quelque chose qui sort de l'ordinaire. On se démarque – soit ancien (vintage) soit moderne. Special comme différent.
- Le 's' à la fin de 'specials' fait un peu bizarre, il ne faut pas même en français mais ça souligne la fait qu'il y a plusieurs actions.
- 'Specials' → neuf/tendance/vintage, mais 'vintage' et 'tendance' ne vont pas ensemble.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- L'anglais fait 'star' – on pense à Clooney.

3. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Pas très original comme publicité (normal). Ils présentent le produit directement.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- Trucs spéciaux dans le sens d'originaux, qu'on ne trouve pas dans la plupart des magasins.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- ...

4. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Surchargé
- Jolie montre vintage
- J'aime bien ce vert, pas le rouge
- L'angle de la chaîne du collier me semble trop aigüe...

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- Parlons des spécialités...

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Vintage : Franglais (on se fait envahir !)
- Juste pour faire genre...

5. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Je ne me sens pas concerné par cette publicité (bijoux « chics »).
- D'un point de vue esthétique, je ne trouve pas cette publicité bien réalisée.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- Je comprends que le magasin veut proposer des produits spéciaux mais j'imagine que j'ai mal saisi le sens exact de l'expression.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Encore une fois, je pense que l'anglais est utilisé pour rendre un produit plus chic.
- La phrase « De nouveaux accents pour des looks tendance » ne m'évoque strictement rien (en particulier le terme « accent »). Quant à « Vintage highlights », je comprends que leur montre présente un aspect « vintage » mais le terme highlights me semble mal employé même si je ne suis pas un anglophone.
- En tout cas cela ne me parle pas.

6. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Neutre, cette pub ne me fait ni chaud ni froid

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- Parlons de soldes ou de prix réduits

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Pour être cool et pour suivre la mode dans la pub, tout est en anglais

7. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- L'affiche est plus jeune et attractive que la première, de par le design et les couleurs

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- « Parlons soldes »

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Même remarque que pour la 1<sup>ère</sup> affiche. On utilise l'anglais, la langue utilisée dans le milieu musical, de la mode, et aussi la langue la plus utilisée pour communiquer dans le monde pour renforcer l'image jeune et trendy de Christ

8. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Les couleurs sont attrayantes mais pas forcément adaptées au domaine des bijoux et la mise en page n'est pas spécialement bonne non plus.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- « Parlons de nouveautés originales »

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Le monde de la mode en général est très influencé par les pays anglophones et beaucoup de termes anglais provenant de ce domaine sont entrés dans notre langage courant à mon avis.

9. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Couleurs plus vives, affiche plus attirante. On est plus tenté de la lire

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- « voyons ce qu'il y a de nouveau »

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- Même raisons que pour la première

10. H/F 18-25 26-35 36-45 46-55 56-65 65+

**Quelles sont vos avis généraux sur cette publicité ?**

- Je n'achète pas beaucoup de bijoux mais elle n'est pas mal.

**Comment est-ce que vous comprenez l'anglais dans cette publicité (comment vous comprenez 'Let's talk about specials) ?**

- Quelque chose est spéciale – soit ça fait référence à la valeur des bijoux soit la faite que la personne pour laquelle t'achète les bijoux est spéciale.

**Pourquoi est-ce que vous pensez que l'anglais est utilisé dans une publicité en français ?**

- ...



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