

**SCTMG 2020****International Scientific Conference «Social and Cultural Transformations in the  
Context of Modern Globalism»****TRANSLATION STRATEGIES USED IN TRANSLATING  
COMMERCIALS: ENGLISH-RUSSIAN LANGUAGE PAIR**

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***Abstract***

The paper deals with commercials' translation. The main purpose is to identify the specific characteristics of commercials translation, among which the main one is how they influence the listeners. The commercial can be considered as a text, which is characterized by textual categories of integrity, coherence, completeness, isolation, internal organization, autonomous meaning. In most cases, it is a polycode text consisting of verbal and nonverbal components. We translate video-based texts that represent cognitive, operational, emotional and aesthetic information with the help of certain transformations. It is revealed that the leading position is given to operational information. The unique cultural vocabulary based upon a wide background context is often used in commercials. The proper translation of these units is to be done by taking into account the emotional and aesthetic information conveyed by these words. It is established that one of the possible ways of English adverts translation can be served as a topic and comment research in a sentence structure. It is concluded that the quality of commercials' translation depends on a topic and sentence structure.

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**Keywords:** Commercial, types of information, translation.



## 1. Introduction

In modern linguistics, there is a growing interest in appellative video translation, which is associated with integrative processes in the global information space. In this sense, the commercials are of high demand, provoking much attention to the linguistic difficulties that arise when they are translated from English into Russian. Today it is an urgent need, because, on the one hand, commercials have an unlimited audience and the ability to penetrate anywhere in our communication space. On the other hand, the importance of the translation dealing with an audio-visual text (of commercial nature) is since against the backdrop of the globalization of language and cultural contacts, a significant share of the Russian market is occupied by foreign products.

## 2. Problem Statement

Advertising products are associated with high costs, so companies try to use one strategic concept, including its visualization, in the markets of the world countries. Sound-based advertising text, like any adverts, is created to attract the attention of a buyer, that is, their leading function is the appellative one. To achieve its goal, the advertising appellative video sequence is represented by a various combination of verbal and non-verbal means, which are selected taking into account the target audience with a certain mentality, background knowledge, and value system. When commercials are functioning in another national-cultural space, the initial advertising strategy is very likely to lose its argumentativeness and may no longer be attractive to a potential target audience. The efficiency of the commercials largely depends on how the advertising concept was transferred to another culture. Therefore, when translating an advertising video (sound-based), it is necessary to preserve the appellative function in the target culture, as well as its multi-code verbal-visual design.

## 3. Research Questions

Oral speech is a specific means of communication that can be introduced in both acoustic (speaking) and multicode form (the result of speech activity). Such an interpretation of the oral speech means that a reproducer of this speech is a sounding/audio text, which is implemented with articulatory, acoustic and perceptual-auditory subsystems, united by the concept of a sounding code. The sounding code consists of linguistic phonetic means that are related to the cultural code since the sound-producing characteristics reflect the cultural paradigm of the language. This set of qualities of sounding text is manifested in a variety of psycholinguistic, intellectual, and many other properties of communicants. N. Chomsky noted that when studying a sounding text, it is important to distinguish between the position of a speaker, a listener and a learner (Chomsky, 2000). The variability of the positions of the communicants is determined by the type of a sounding text. Without questioning the relationship between the variability of the positions of the communicants and the type of text, we pay attention to the commercial as the most popular form of appellative sounding text. The foregoing determined the choice of commercials and effective translation strategies for the subject of our study.

#### **4. Purpose of the Study**

The increasing complexity of a translator task in the modern linguistic life of society poses new challenges for the translation community. Such challenges include the problem of translating audiovisual adverts or commercials. The main purpose of this study will be to understand the specific characteristics of the commercial reproduced in translation.

#### **5. Research Methods**

The methodological basis of the study is a systematic approach based on the understanding of the regularities applied to build up a sounding advertising text, including the specifics of its translation from English into Russian. As part of a systematic approach, the method of a discursive analysis of English-language commercials is used, which takes into account not only the lexical-syntactic structure of commercials but their pragmatic aspects as well. We used a set of complementary methods, including word-formation analysis, allowing us to identify word-formation relationships, which facilitates a task of a translator in transferring words that are difficult to translate from English into Russian; a comparative semantic analysis aimed at identifying differential (different) and integral (general) semantic components in the meanings of news vocabulary; a continuous sampling of the actual material, allowing to select material valuable for the study; a statistical analysis, as well as a linguistic-stylistic analysis, aimed at examining commercials, taking into account their communicative parameters.

#### **6. Findings**

A certain idea has been implemented in an advertising sounding video sequences. First, the idea is visualized and only then the visualization is complemented with a sound that increases the influence on a potential buyer. The screen broadcasts 'shot film', which includes a plot and a specific behaviour model, depending on a product that is advertised. By duration, in terms of sounding, we can distinguish blitz video-clips with the duration of 15–20 seconds, more extended clips of the standard duration on average last for 30 seconds, demo-videos are traditionally 5–10 minutes long (for example, a telemarket). The video sequence with a certain rhythm and pace, the musical design and a text should be combined well and at least force the audience to pay attention to the products under advertising, and at the very least, these products will be remembered. Advertisements are an important part of the visual world. From the perspective of clients who order advertisements, advertisements are supposed to be effective. In several experiments discussed in the chapter, eye movements were measured during the viewing of advertisements containing a large pictorial element, a headline, and a fictitious product name. Items targeting identical products were designed in the explicit and implicit versions (Radach & Radach, 2003).

Modern research evaluates the effect of using commercials in digital terms. Wood and Poltrek (2015) conducted a measurement of sales size related to advertising and assumed that advertising also influences brand purchase through long-term effects determined by indirect increases of future purchases through trial and increases in loyalty and brand equity. The essence of the advertising video is the transfer of information about a product or service to a buyer to introduce the advertised product from the most

profitable side. This is a kind of manipulation of people's minds and the ways of how to do it are the study field for psychologists.

The reaction that appears among potential buyers when they watch a commercial appears largely due to the use of techniques and methods of influence inherent in great art: metaphors, hyperbole, allegories, and associations. We examined the effectiveness of direct and indirect advertising. Direct adverts openly depict advertised products and brands. In indirect adverts, the message requires elaboration. Eye movements were recorded while consumers viewed direct and indirect advertisements under fixed (5 sec.) or unlimited exposure time.

Recognition of adverts, brand logos and preference for brands were tested under two different delays (after 24 h. or 45 min.) from the advert exposure. The total viewing time was longer for indirect adverts when the exposure time was unlimited. Overall, adverts' pictorials received more fixations and the brand preference was higher in the indirect condition. Recognition improved for brand logos of indirect adverts when tested after the shorter delay.

Consumers experienced indirect adverts as more original, surprisingly, intellectually challenging and harder to interpret than direct adverts (Simola & Kaakinen, 2019). This fact should always be under the attention of translators. Sense can be created by any means (modes): placement of images, organization of content. In the era of digital and media technologies, this happens as a result of the shift from the isolated media text as the primary source of information to the more frequent use of the image (Huang, 2015).

An advertising video presents a certain idea that becomes the basis of an outgoing message. A message is a transmitted source of information encoded by an idea. Coding is happening not only at the lexical level:

*Oh, boy! Hey Bruce! You don't mind if I take this last coke, do you?*

Coding is also possible at word-building, syntactic, morphological levels: Coca-Cola with ice. Ice with friends. Friends with stories. An advertising video is a semiotically heterogeneous text, including some verbal and visual information.

The verbal aspect includes: the main advertising text and its headline. The content of the verbal aspect in the advertising video is predominantly short and understandable since a long text or voice message (except for a song) can cause the video to become blurry and the audience will ultimately lose a touch from one message to another and, as consequence, lose the interest to the products. Verbal aspects are a kind of context of a specific and impersonal nature, which are presented to potential buyers in order to encourage them to choose this product.

Non-verbal aspects include a combination of such elements as graphics, images, sounds, natural and technical noises, and so on. The visual aspect allows us to recreate and revitalize the advertised image, fill it with colours. The commercial is a composition of sound means and includes certain images that are the source of most textual reminiscences (for example, allusions) that appear in everyday communication. Therefore, there is a sense to talk about the images of the commercials as about certain representations in the minds of a native speaker, in which specific ways of perceiving and denoting the reality are displayed.

In the process of playing, the advertising video is a combination of verbal and visual aspects: *Ok. Ok, why are you so angry? Oh, you poor sad Hulk hold on.*

Two streams of messages running in parallel – one expressed by linguistic signs, the other created by the polyphony of these signs – come together at some points complementing each other, but sometimes they conflict.

In linguistics, it is proposed to distinguish types of information within two semiotic aspects – in terms of content and ways of expression. As a result, the types of information are presented by the authors in the form of oppositions: 1) substantive-factual / substantive-conceptual information (by the nature of video); 2) explicit / implicit, i.e. informative and subtext (by the way of expression), since informative and factual and conceptual information is transmitted explicitly and implicitly in the text (Babenko et al., 2000). Therefore, the translation of commercials is focused on a complex task: transferring a communicative task, taking into account the source and nature of the recipient, as well as an objective measure of the translatability of the source text. Let's consider it in detail.

As known, performing its communicative task, a text represents information of certain types. The information is differentiated by its content and message goal, so it is clustered as: cognitive, operational, emotional and aesthetic. Each type is expressed with a certain set of means to transfer it. In informational messages, cognitive information dominates. The main sign of the predominance of cognitive information at a text level is characterized by temporality, which is usually expressed by forms of the Present Continuous and Present Simple tenses: *A story about two friends who try to make a pair of lips smile.* Describing the events taking place at the moment, the commercial meets the criteria for the production of advertising.

However, most language means show the leading position in operational information regarding some specific conditions for information introduction: But not just any movie. The Wearable Movie: Put on smile. Emotional information is expressed through specification, which expressed in connection with the content to a specific time. The following example illustrates it well: *Coca-Cola wanted to thank the people who help us make the world a happier place.*

Here, the focus is done on the role of emotional information in the commercial, the target audience of which is also children. Food advertising during children's programs is dominated by food items that are potentially harmful to oral health. Moreover, the advertisements shifted toward food items that appeared healthy but contain a large amount of hidden sugar (Pournaghi & Mashhadi, 2018).

To a lesser extent, one can also find some aesthetic information that is expressed through such means that arouse certain feelings in a recipient. A play on words, a bizarre combination of meaning and form, all this makes up the essence of aesthetic information: *“Open happiness”*.

The ratio of different types of information is uneven and varies from one commercial to another. Nevertheless, it can be noted that all types of information in commercials are present in almost equal proportions. In light of the foregoing, it will be logical to conclude that the translation of commercials should be considered as a culturally determined process.

The most convincing interpretation of the problems connected with oral translation is provided by the concept of cultural transfer, which arose in France in the works of German philologists, who studied the phenomena of intercultural interaction (Jurt, 2007). The concept of cultural transfer is of particular

interest for linguistic research because its main goal is to study the perception of a video, the commercial in our case, in the host environment, which is especially important for commercials that are becoming beyond the cultures in which they were created.

For the correct translation, the key criterion is to understand at what target audience the commercial is aimed. As a result of the experiments, it was found that the user's emotional response is influenced by the cultural framework within the society in which he lives (Fekry et al., 2018). This factor determines the presence of various appeals, statements, promises and requests.

Considering the verbal aspect, it should be noted that in commercials the words “new” – “новый”, “try” – “попробуй”, “better” – “лучше”, “your” – “ваш”, “you” – “мы”. The semantics of these words suggests convincing a potential buyer to take/buy the product. The words “you” – “мы”, “to you” – “вам” to some extent apply to each individual, the final result of this impact should convince a consumer that he needs a particular product, and with it, his life will be “better”.

The purpose of a commercial translation can be defined as the implementation of a full-fledged interlanguage aesthetic communication by interpreting the source text, used in a new text in a target language. The unique cultural vocabulary needs to be supported by a wide background context since we are talking about the maximum degree of foreignness that shows off at all levels of linguistic and ethnocultural content.

## 7. Conclusion

Commercials implement some communication strategies, which are a diagram of certain actions within the communication segment that determines the choice of language means and ways of expression related to the goal achievement. The following model-forming features should be highlighted in the commercials: constituent features, which include participants, conditions, company, methods and material of communication; institutional features, fixing the role characteristics of communication participants, typical chronotopes, symbolic and ritual actions, screen genres and speech clichés; neutral features, including general characteristics typical to any type of communication; personality-oriented values.

The creators of advertising products use various methods of producing the correct video. For example, for the greatest effect of a video, the action can take place in a bright sunny area with the participation of young and attractive actors, as in the Coca-Cola commercial about summer, where at the backdrop of the hot bright sun, hot summer and sparkling sea, palm trees and mountains a group of young people in swimsuits have a great time sunbathing and swimming. In the center there is a huge empty bottle of Coca-Cola used by teenagers as a wind tunnel, from which they all cheerfully fly out of the air stream. The brightness is also applied due to not a beautiful picture, but by bright flashes, which are also a kind of bright memorable moment in the commercial. The song sounds in the video:

*«Well hello is this thing on? Is anybody listening? A brand new day has begun! The first thing that I want do. Make sure that you feel it too, So, I'm not the only one. C'mon and lift me up it's a brand new day! Open up a little happiness today, So, I can be someone new (so I can be someone new). C'mon and lift me up to a better way, Open up a smile on another face, So I can feel something new. Open up, some happiness».*

In this context of the sounding video sequence, there is a focus on emotional impact in the form of a positive attitude, and a bright thematic load in the form of the words “come on, inspire me, become the reason for my smile, open yourself to happiness”. The semantic load of these words is emphasized by the fact that the appeal takes place in an informal form "ты". There is a certain assertion and conviction "to open up, inspire and to cause a smile".

Besides, the bright colors, the creators of the commercial try to use jargon. For example, the commercial for a Coca-Cola carbonated drink says: «*Catch the Wave, Coca-Cola*» – «*Поймай волну*», где «*Catch the Wave, Coca-Cola*» – “*Catch the Wave*” is specifically aimed at the target audience.

This jargon is used not only among teenagers, but also among adults. A jargonism is substitute, or synonymous, and is aimed at introducing slang through parallel constructions. In other words «*Catch the Wave, Coca-Cola*» is interpreted as «*Be on the same wave with the world and Coca*». In this case, commercial’s creators turn to some linguistic knowledge of stylistic affiliation and connotative coloring of words when a consumer comprehends the deliberate use of a stylistically labeled component in a non-typical context, not in the direct meaning. The use of jargon helps to fulfill the task for close and comprehensive perception. Slang sounds always look expressive and bright. We can summarize that the creation of commercials, in video format, includes a whole structure based on the inclusion of the communicant in the advertised situation, which has a specific theme-rheumatic division of the content.

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