

## CREATIVITY IN ADVERTISING TRANSLATION

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### 1. INTRODUCTION

Many studies within the discipline of Translation Studies have focused on the description of the translation process, and others on the analysis of the final product. The figure of the translator has only recently been rescued from silence and given new power as an active agent who is indispensable in the translation process and therefore somebody who becomes visible through the target texts. It has been claimed that translators have to be experts in the two languages and cultures involved, i.e. source language/culture and target language/culture (Snell-Hornby, 1988: 42). In the particular case of advertisements, translators are required to be linguistically competent in the languages involved but above all in the language of the target market or in the language of the advertising campaign. More importantly, they should be aware of the marketing strategies which lie beneath the production of the target text. These strategies do not only entail the distribution of communication issues but also developing a sensitivity to culture (Anholt, 2000), which means to understand cultural differences and similarities, convey connotative meanings and subtleties and aim for conceptual creativity (Anholt, 2000), among other tasks. Advertisements are a text type characterised by being material and concrete realisations from among the array of meaning possibilities whose main function is to persuade the receiver to perform an action, i.e. to consume a product or to make use of a service. Thus, the emphasis of the process of advertising design lies on the configuration mode of an advertisement in order to fulfil the objective intended by the company. Likewise, the translator has to bear in mind this function in order to produce an adequate reception of the translation. In this kind of discourse, the receptor is one of the main factors that govern the production of advertisements and the translation strategies (Valdés, 2000 y 2004).

When the process of advertising communication takes place between senders and receivers of different contexts, the meaning and persuasive goal of the advertisement are realised through a different signifier, the target text, in a different context. Therefore, the first element to study is the acceptability criteria, i.e. whether the text is recognisable and acceptable by the target market receivers. In order to adjust to the acceptability norm, the translator needs to know the target culture conventions for such advertisements and to produce the translation according to these. Legal or ethical constraints are some of the contextual norms affecting the production and the reception of ads, for instance, there are local regulations about the use of foreign words in advertisements or about the recommended age to allow access to websites promoting alcoholic drinks.

Moreover, there are also textual constraints which pose difficulties when translating this kind of texts, particularly due to the complex nature of advertisements. Advertisements are a dynamic synthesis of diverse components: on the one hand, there is a visual part, which may be static, such as graphic language or printed pictures, or dynamic, as television moving images; on the other hand, there is an oral component, which may be represented by the paralinguistic oral features, by the text read, dubbed or sung, or by music, noise or silence in audiovisual advertisements. These different codes do not signify separately but contribute to the global meaning of the advertisement and their combination depends on the medium of transmission of the ad. These elements need to be creatively combined to draw the receivers' attention and arouse their interest in the product and likewise creatively brought together in the target text to trigger the same or similar effect. Therefore, this makes creativity one of the most relevant features in advertising communication and translation and one of the skills advertising translators should possess.

This paper aims at exploring the binomial creativity-translation, with particular reference to some instances of advertisements from different media and some reflections on translator training and creativity.

## 2. CREATIVITY AND TRANSLATION

Creativity has been described as one of the main human features that gives rise to artistic manifestations or original ideas and it has been traditionally studied within different disciplines such as psychology, decision theory, communication studies or management. A widely accepted definition of creativity is to consider it a skill to create new and useful ideas as a reaction to challenges, problems or needs. It is usually a new combination of received knowledge, of previous experiences and of the mental and emotional capacity of a person. In order to

be creative, it is essential to develop “creative thinking”, which entails getting away from inflexible structures of thinking, as well as having innate creative talent. Some of the main characteristics of creative thinking are curiosity, energy, conflict and frustration tolerance, independence and non conformism, problem sensitivity, flexibility and independence in thinking, self-awareness, open-mindedness, courage, joy of learning and experiencing (Liebsch, 2006). These are qualities which have been described as part of a person’s creative talent and thus they enable him/her to make optimal decisions when creativity is needed.

According to Liebsch (2006), based on other authors such as Wallas (1976), there are four stages in the creative process:

1. Analytical or preparation phase: once the problem is recognised, identified and analysed, solutions, mainly in the known area, are looked for.
2. Finding ideas in the unknown: to solve the problem, one has to get away from the problem and do some unconscious work on the problem. Then some intuitive understanding or mental flashes may appear and an idea may be created. Some psychologists like Ulmann and Landau, as Kußmaul points out (1995: 40), call these two processes *incubation* and *illumination* phases. The “interplay between cognition and intuition” (Hönig, 1990 in Kußmaul, 1995: 47) is identified as a *divergent thinking* process, that is, a process by which alternatives are assessed and contrasted.
3. Evaluation of the idea: the new idea needs to be compared to the known world and its feasibility and adequacy are ensured.
4. Decision and planning of implementation: the final decision is made about the creative idea and its implementation.

Creativity, in general, is a useful tool for solution finding and can be increased by means of training. In the case of translators, when creativity becomes a key skill to develop when translating certain kinds of texts, like advertisements, learning to make decisions creatively or learning to find creative solutions should be included in the translator’s curriculum. Creativity in translation basically refers to a creative use of language, one that exploits the expressive and aesthetic possibilities of language, and to the connotative meaning resulting from the cohesive relationship between the different components of the text. This does not limit itself only to the translation of literary texts but also to the translation of a broad range of texts such as musical texts, films, advertisements, brochures and even technical texts, where

polysemy and compound nouns often imply the application of the individual creative skills of translators.

As Gui (1995) pointed out in his evocative paper “Das Wesen des Übersetzens ist kreativ” (“The essence of translation is creative”), translation is essentially creative in many ways:

- [T]ranslation cannot merely transform an original text into a literal equivalent, but must successfully convey the overall meaning of the original, including that text’s surrounding cultural significance.
- Translators have to form source-text (ST) ideas into the structure of the target language.
- The process of searching out a target-language counterpart to a difficult source-language word or phrase is often creative.

(Niska, 1998: 2)

A few scholars have carried out research on creativity and translation, particularly when translator training is concerned. Wilss (1988, in Kußmaul, 1995) considers a translator’s work “re-creative rather than creative” (Kußmaul, 1995: 41), as they are limited when they produce the target text by the source text. According to Wilss (1988), “creative translation has to do with unpredictable non-institutionalised use of language” (Kußmaul, 1995: 39), that is, we speak of a creative translation when there is something novel and singular in the target text, although it has to comply with the rules affecting the production and reception of the text. It is Paul Kußmaul (1995, 2005) who has contributed to the study of creativity and translation particularly focusing on thinking-aloud protocols and their role in translator training programs. He observes the four phases which constitute the creative process in TAPs and formulate some hypotheses in order to improve translator training methods. As Kußmaul and Tirkkonen-Condit (1995: 188) formulate:

The preparatory phase is closely related to text analysis, interpretation, considerations about function and purpose of the translation. All these are mental conscious activities. The incubation phase, which directly leads to illumination, is marked by psychological and physical relaxation, which is often achieved by some parallel activity, that is, the subjects’ doing things other than translating (such as going to the kitchen, eating a bar of chocolate, turning on the cassette), which help to overcome the mental blocks. As far as thinking processes are concerned, “fluency” (...) manifests itself in the subjects mentioning a large number of target language synonyms or semantically related words for a source language word. (...) As far as evaluation is concerned it becomes obvious in the TAPs that a strict division into phases is problematic. A critical attitude toward

one's ideas is a prerequisite for recognizing good solutions and discarding unsatisfactory ones.

(Kußmaul and Tirkkonen-Condit, 1995: 188-189)

These phases lead to a new creative product, that is, the target text, and the whole process has been characterised by taking decisions about the changes or shifts that translation requires. Levy (1967) in his well-known article "Translation as a decision process" explains how translation is a decision-making process and thus translators are faced with the task of "choosing among a certain number of alternatives" (1967: 1171), after looking for ideas creatively and finally applying them to the translation process. Similarly, to make decisions requires creative strategies to help translators choose and apply the translator's individual skills. Making decisions in translation involves an analytical phase, where to explore the different alternatives in terms of criteria such as textual cohesion, semantic restrictions such as collocations, grammatical adequacy or pragmatic effects. Related to this, Kußmaul (2005) describes the effect of visualizations on translation processes. In the case of advertising, where a major part of the meaning is conveyed by the picture and visual elements, visualizing this meaning facilitates the choice of words or the solutions to be made about shifts when producing the target text, as some of the examples analysed below will show.

### 3. TRANSLATING ADVERTISEMENTS AS A MANIFESTATION OF CREATIVITY

The doubly-channelled nature of advertisements, visual and acoustic, verbal and non-verbal, poses challenging problems to translators, who often make decisions under the restrictions of internal and external factors. There are some aspects which constrain the creative solutions translators may want to apply: textual conventions about advertisements or particular text types, ethical or cultural differences, intra-language questions which may be typical of the source language or of the target language, a cohesive relationship between the different codes and components which may limit the number of options, or some marketing features of the campaign which may restrict the freedom of choice of translators as well.

Generally speaking, advertisements are a revealing example of textual creativity. Even the name given to the experts who design and produce the advertising text is that of "creative". The most basic task of an advertising designer as well of a translator is to produce an idea, a message and a text which are different, new, original and unique, in order to position it in the target

audience's mind to a high mental level, a process which is called "positioning"<sup>1</sup> in marketing studies. Keeping this in mind, they exploit verbal and non-verbal resources of the different elements of the advertisements; brand names, slogans or visual effects are some of the most obvious examples of creativity in advertising. When translating, not only the main theme of the campaign needs to be transferred, but also the effects and connotative or secondary meanings have to be (re)produced for the target audience. These effects, to a great extent, result from the new combination and cohesive relationship of the elements of advertisements. Therefore, a semiotic approach to each of the elements as an identifiable and meaningful sign is essential to understand the overall meaning of the text and to make a translation that preserves the same or similar effect to that of the source text (Laviosa, 2005). If, as Kußmaul proposes (1995, 2005), we consider a creative product as one that introduces a novel and singular idea, the translator should then make efforts to introduce a new variant in the TT which respects the assignment of the translation brief and which recreates in the TT the overall meaning of the ST advert.

Examples of creativity can be found in most advertisements, given their primary functions of appealing, persuading and convincing the potential target by means of the unique and singular combination of different elements. And these particular combinations in advertisements bring serious challenges to translators. Very often the creative nature of the text is based on the non-verbal component and therefore translation is not required or the play with the spelling of the slogan makes it difficult to translate it, as shown below:



Personal photograph<sup>2</sup>



Billboard of a chicken sandwich brand<sup>3</sup>

<sup>1</sup> "... positioning is not what you do to a product. Positioning is what you do to the mind of the prospect. That is, you position the product in the mind of the prospect" (Ries & Trout, 1981).

<sup>2</sup> This picture was taken in a private visit to Kaunas, Lithuania, in September 2007.

<sup>3</sup> This is one of the advertisements part of the well-known campaign of a chicken sandwich company: <<http://www.eatmorechicken.com/>> (consulted in April 2008).

In the first picture, the worker is a plastic modelled figure, which looks as if it were real and were brushing the teeth of the woman, which is portrayed as hanging on the wall. The worker figure is being associated with the advertised product, Orbit professional chewing gum, whose main attribute consists of whitening teeth. In the second photograph, the brand company Eat More Chicken plays with the phonetic dimension of words in the slogan of the advertising campaign: “Eat mor chikin”. In both examples we can see that the creativity of both the visual designers and copywriters of the two texts has been exploited to a great extent, playing with the main inducement of the product in the former case and with the pronunciation of the slogan in the latter.

### 3.1. *Rhyme at stake*

The particular role of the slogan as the first and most evident appeal to the prospective client makes it one of the most deliberately creative components. These often play with puns, spelling and typefaces or exploit the oral features of words. The advertising campaign of the French perfume So Pretty by Cartier contains a slogan whose main effect results from the rhyme and assonance of words. The translator of this ad into Spanish and into English uses creative skills to trigger the same effect in the target text. The main slogan in the French source text is “Que serait l’audace sans la grâce?” (*Marie Claire*, France, May 1996), that is, “what would be audacity without grace?” (word-for-word translation), which is written on a sexy black dress worn by a woman whose back is openly exposed in the picture. This combination of text and image gives rise to a double referential meaning: what is a sign of audacity? Using the new perfume So Pretty? Or, maybe, showing one’s back like the woman on the picture? And the same rhetorical dichotomy can be placed on the second attribute “grâce”. What is it referring to: the woman or the fragrance?

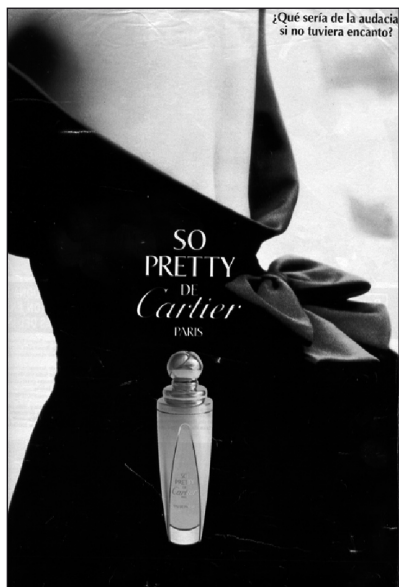
This ambiguity of the interplay between the picture, the perfume and the values “audacity” and “grâce” needs to be conveyed in the target texts in Spanish and English. Firstly the translator analyses the source text in terms of meaning and effect and finds out the main aspects to tackle during the transfer process. In a second stage, s/he tries to find a solution in the target language in order to produce the same or similar rhyme and assonance, which reinforces the sound /s/ the perfume makes when being sprayed: “serait”, “audace”, “sans” and “grâce”. The main difficulty lies in finding equivalent terms with a similar /s/ sound and semantic value.



So Pretty, *Marie Claire*, France, May 1996

In the English version of the advertisement the slogan has been translated as “What is audacity without grace?” (*Elle*, United Kingdom, June 1996) and in the Spanish one as “¿Qué sería de la audacia si no tuviera encanto?” (*Elle*, June 1996). In both cases, in an attempt at maintaining the rhyming and assonant effects, the translator may lose the double meaning which underlies the main content. The creative skills of the translators subordinate the effect and formal features of the source text to the content, retaining the ambiguity from the verbal and non-verbal component but suppressing the rhyme and assonance of the verbal one. Likewise, the decision about the lexical choice tests the translator’s semantic and pragmatic competence, as s/he has to consider and weigh the pros and cons of selecting a word as the translation of terms like “audace” or “grâce” which add value and connotative meaning to the product. In Spanish the term “grâce” may have been rendered as “gracia”, thus preserving the rhyme of the source text. However, this choice would not have been adequate, since “tener gracia” (“to possess grace”) in Spanish is synonymous with “being pretty” but has other connotations such as “having wit or spark”, which seem to be a bit odd with regard to the woman being portrayed in the picture.



So Pretty, *Elle*, UK, June 1996So Pretty, *Elle*, Spain, June 1996

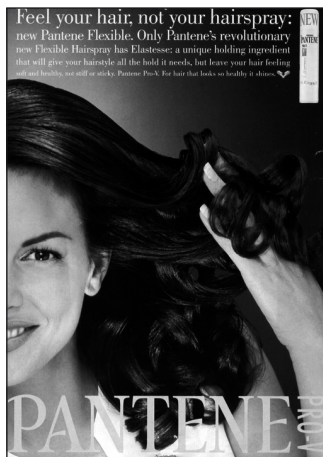
After weighing up the different options, the translator has chosen the word “encanto” as the feature which most adequately suits the picture. In English, however, the term “grace” is a literal translation of the French slogan.

In conclusion, this example illustrates a decision-making process in which the essential elements in the advertising message are analysed in order to find a new equivalent in the target language. The visualization of the perfume and its identification with a woman as objects of desire are considered by the translators the most prominent element in the text and thus the one to be preserved in the translation; consequently they choose the target language rendering which best reproduces this visualization in the target text, although the oral effect has been lost.

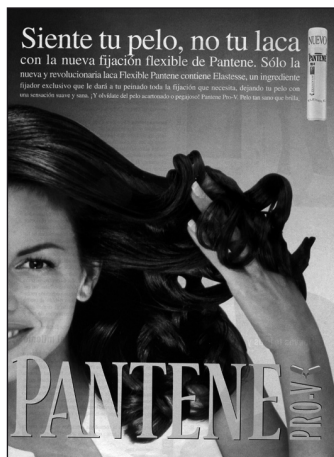
### 3.2. *A story of success and sounds*

Conversely, the next pair of advertisement is a story of success, as the translator has managed to recreate to a certain extent the effect of the ST in the TT. Both the English and Spanish texts look formally almost identical: a text appears on the upper part of the page reducing the size of the font in a top-down direction, the product is visually displayed on the right, the brand name

fills the bottom area of the text and a young woman lightly stroking her head is shown in the central zone of the text. The purpose of the ad is to promote Pantene Pro-V Hairspray in an international campaign, which globally uses the same theme and advertisement.



*Cosmopolitan*, UK, September 1997



*El Semanal*, Spain, November 1997

Feel your hair, not your hairspray: new Pantene Flexible. Only Pantene's revolutionary new Flexible Hairspray has Elastesse: a unique holding ingredient that will give your hairstyle all the hold it needs, but leave your hair feeling soft and healthy, not stiff and sticky. Pantene Pro-V. For hair that looks so healthy it shines.

Siente tu pelo, no tu laca con la nueva fijación flexible de Pantene. Sólo la nueva y revolucionaria laca Flexible Pantene contiene Elastesse, un ingrediente fijador exclusivo que le dará a tu peinado toda la fijación que necesita, dejando tu pelo con una sensación suave y sana. ¡Y olvídate del pelo acartonado o pegajoso! Pantene Pro-V. Pelo tan sano que brilla.

At first sight, the visual aspect of the printed advertisement contains the main text at the top of the page and the size of the letters gradually decreases once the eye moves down the page. On the one hand, this visual effect imitates the decreasing force of the hairspray when it comes out of the hairspray flask and, on the other, the sound effect reproduces the sound of the spray, resulting

in an inseparable double visual/acoustic impact. A close reading of the text reveals a clear alliterative effect through the repetition of fricative and aspirated sounds such as /f/ in words like “feel”, “flexible”, “feeling”, “soft” and “stiff”; /h/ in “hair”, “hairspray”, “has”, “holding”, “hairstyle”, “hold” and “healthy”; /s/, /z/ and /ʃ/ in terms such as “hairspray”, “flexible”, “Pantene’s”, “Elastesse”, “hairstyle”, “needs”, “soft”, “stiff”, “sticky”, “looks”, “so” and “shines”; and the repetition of the combination /st/ in the phrase “not stiff or sticky”.

In order to transfer the overall meaning and effect of the English source text, the Spanish translator needs to follow a creative process for problem solving: firstly, s/he selects the lexical material in the target language which most closely produces the same result by means of the application of solution-finding strategies such as making a list of possible alternative terms. This initial stage entails an analytical process to find a novel idea from several solutions. Then, the translator would choose among the different options, according to the principle of adequacy with respect to the source text and also to the translator’s brief, from a semantic, syntactic and pragmatic point of view. Adequacy is here interpreted as both the degree of adequacy of the target text with respect to the source text effect and meaning and as the adequacy to the function or purpose the translated text plays in the target culture. In this case, the two types of adequacy are closely interrelated since the meaning and impact of the source text contributes to triggering a persuasive pragmatic effect on the English-speaking audience of the ST, which is likewise the core of the translator’s assignment.

The resulting Spanish target text conveys the same semantic meaning of the ST but fails to reproduce the same degree of alliteration. Nevertheless, the translator has creatively maintained in the Spanish advert several alliterations based on fricative sounds: /f/ in “fijación”, “flexible” and “fijador”; and /s/ in “Siente”, “flexible”, “Sólo”, “Elastesse”, “exclusivo”, “necesita”, “sensación”, “suave”, “sana”, “pegajoso” and “sano”, although not the same number as in the English advertisement, since the range of phonetic signifiers of the Spanish language is different from that of English. The Spanish phonetic system does not include the /ʃ/, the /z/ or the /h/ sounds. The translator has chosen, however, the most closely-related sounds to trigger a similar effect: /s/ and /x/ to recreate the sound made by the hairspray. Overall, the problem-solving process has required a systematic strategy on the part of the translator and above all a high degree of creativity, probably after an “illumination” period which has allowed the best options to spring to mind.

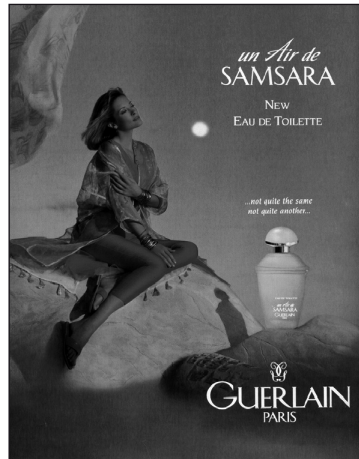
### 3.3. *Samsara: all it evokes*

The advertisement below shows the importance of visualizing the picture to understand the effect of the text and the kind of analysis translators necessarily carry out in order to make optimal choices. Two printed advertisements of the French perfume Samsara, one in English and another in Spanish, have their main text based on textual parallelism and on the evocative power of the picture, which is a direct reference to the brand name:

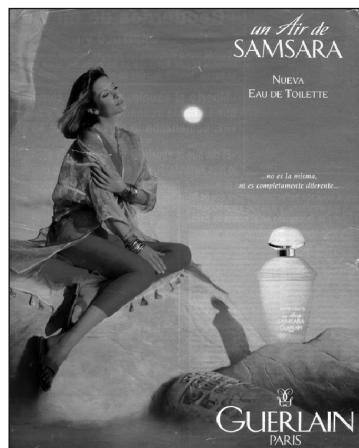
un Air de SAMSARA  
NEW EAU DE TOILETTE  
... not quite the same,  
not quite another..  
(*Elle*, United Kingdom, June 1996)  
un Air de SAMSARA  
NUEVA EAU DE TOILETTE  
... no es la misma,  
ni es completamente diferente...  
(*Hola*, 9 May 1996)

The main message of the advertising campaign is based on the Sanskrit term *Samsara*, whose meaning is explained by the brand company Guerlain:

Samsara means the eternal cycle of life. It is an imaginary place, sacred and mysterious, where Orient and Occident meet. Samsara is the symbol of harmony, of absolute osmosis between a woman and her perfume. It is a spiritual voyage leading to serenity and inner contemplation<sup>4</sup>.



Un Air de Samsara (*Elle*, 1996)



Un Air de Samsara (*Hola*, 1996)

<sup>4</sup> In <<http://www.guerlain.com/index.asp?page=gbasp/parfum/produit.asp%3FID%3D32%26IdAxe%3D1&logo=1>> (consulted in April 2008).

This overall meaning is reinforced in the text by the visual display of an oriental setting, a woman wearing silk costumes in oriental fashion and sitting on a rug. Besides, the elements which are subjected to “eternal cycles of life” are also present: the moon, the sky and the earth, which appear in contrasting natural colours such as red, blue and the golden bright yellow of the desert sand and the perfume itself. Therefore, a first approach to the text confirms the evocative nature of the advertisement, given the interplay between the verbal and non-verbal component to strengthen the message of the campaign and a semiotic approach is required in order to make the associations between the colours and the pictures of the advertisement and between these and the cultural setting the product evokes.

One of the main decisions the translator makes is related to the parallel structure of the text. In the English version of the ad, the syntactic parallelism “not quite [...] not quite...” can be interpreted as referring both to the description of the fragrance or to the woman shown in the picture. This parallel structure also adds special rhythm and sound effect. This ambiguity stems from the use of the article “the”, which may refer to feminine or masculine, human or object, in English and its double significance can be easily retrieved by the receptor. In the Spanish text, after analysing several options and constrained by the structure of the source text, the translator tries to maintain the same structural parallelism in the slogan: “... no es la misma, ni es completamente diferente...”.

However, the resulting target text differs significantly from the English advertisement in several aspects: first of all there is an evident visual difference of length in the two syntactic parts, which contributes to reduce the parallel effect and the rhythm. Moreover, the reader finds it more difficult to infer the ambiguity, since the article “the” is translated into Spanish as “la”. By choosing the feminine article in Spanish, the translator attributes the quality of being unique to the “nueva eau de toilette”, that is, to *Samsara*, establishing a concordance between the article and the adjective “nueva”. The presence of a marked gender element reduces to a certain extent the ambiguity. In this case, the translation strategy has been imposed by the restrictions of the linguistic system of Spanish, which requires a syntactic concordance of gender. The translator could have rendered “eau de toilette” as “agua de colonia” but then the connotative effect would have been very different, as this expression diminishes the status, prestige and quality values of the perfume. In any case, this choice of a feminine “la” contributes to a case of semiotic double reference and ambiguity: does “no es la misma” refer to the perfume, reinforcing the new features *Samsara* introduces in the perfume market? Or does it refer to the woman in the picture, who feels different after enjoying the perfume? The

semantic ambiguity could have been preserved with a target language version like “ni igual ni diferente” or “no es igual ni diferente”, avoiding the reference to the article.

As this example shows, the translator, in order to convey the meaning and effect of the source-text slogan, would need to analyse the relationship between all the textual elements and to find a new way to maintain the structural parallelism in the target text. Besides, by applying his/her language and textual expertise, an adequate development of his/her creative skills would enable him to preserve the semantic and semiotic ambiguity of the advertisement, which is essential to trigger the same pragmatic effect, i.e. the identification of the audience and potential consumer with the woman in the picture and with the values associated with the perfume.

### 3.4. *Dubbing a song*

Different applications of creative skills can be observed as well in the translation of television commercials, which pose the challenge of maintaining a cohesive relationship between the verbal and the non-verbal components in an audiovisual text (Valdés & Fuentes, 2008). The oral and visual nature of television ads demands greater efforts from translators, who have to transfer the content and the effects of an audiovisual source text into a new text in the target language and for a target audience. Moreover, even if the medium of communication –television– is the same, the translation process may be constrained by contextual norms about the duration of the ad or the technical possibilities of the medium, among others. The translator then has to face other kind of decisions such as what to suppress in the target text, if it needs to be shortened to fit the duration parameter established by the target television channel. For example, in Spanish television ads tend to last 20 seconds while in other countries the average length is 30 seconds (Valdés, 2005 y 2007).

Another decision is related to the dubbing process of songs, where the content and effect are doubly co-contextualised by the music and lyrics and the moving film shown on screen. In one of the latest and most successful<sup>5</sup> campaigns of the car Seat Altea XL (2008), the theme is based on the catchy tune of a traditional song, “The animals went in two by two”<sup>6</sup>, which has been translated and dubbed into Spanish. The underlying concept is that the new

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<sup>5</sup> This *Toys* campaign has recently received several awards, as can be read at <[http://www.portalautomotriz.com/content/2/module/news/op/displaystory/story\\_id/12773/format/html/](http://www.portalautomotriz.com/content/2/module/news/op/displaystory/story_id/12773/format/html/)> (consulted in September 2008).

<sup>6</sup> The song is based on the song *When Johnny comes marching home*, created during the American Civil War and it has become a traditional children’s song in Britain.

Seat Altea XL is ideal for the family, who can take in the car all the luggage they need, including the children's toys, since the car has an extra-large (XL) boot, one of its outstanding advantages over its competitors. Thus, a metaphor is established between the car and Noah's biblical ark, which is the "vehicle" the animal pairs get into. The cohesion between what is seen on screen and this metaphor partly stems from the song's lyrics, which tell the story of pairs of animals getting into an ark to find protection from the rain. The animals shown in the TV ad are not real animals but animated animal puppets, so that the main theme reinforces the links between the family (who take children and animal toys in the car), the children (who need and enjoy the animal toys) and the Seat Altea XL (which is the space which brings all of them together and offers them protection).

A significant amount of creativity is thus needed to make the right decisions during the translation process in order to maintain these bonds and to adjust the content and words to the music constraints and the song to the visual film. As is common in international TV marketing campaigns, there are several short films, all part of the same campaign and sharing the concept and the communication strategies. In this particular case, the different ads show different animals (the pig, the elephant, etc.) with the theme and the song is the same. To illustrate the decisions taken by the Spanish translator, we transcribe the text below:

The animals went in two by two,  
hurrah hurrah.

The animals went in two by two,  
hurrah hurrah.

The animals went in two by two.  
The elephant and the kangaroo  
and they all went into the ark  
for to get out of the rain.

The animals went in two by two,  
hurrah hurrah.

The animals went in two by two,  
hurrah hurrah.

The animals went in two by two.  
The elephant and the kangaroo  
and they all went into the ark  
for to get out of the rain.

Los animales de dos en dos,  
ua, ua.

Los animales de dos en dos,  
ua, ua.

Los animales de dos en dos:  
 el alce y la vaca diciendo adiós.  
 Se metió en el arca  
 y al chaparrón venció.  
 Los animales de dos en dos,  
 ua, ua.  
 Los animales de dos en dos,  
 ua, ua.  
 Los animales de dos en dos.  
 Los animales de dos en dos,  
 ua, ua.

The particular stress pattern and phonetic features of English allow having a larger number of words to be pronounced and sung than in Spanish, so the translator would need to bring into play animal names which “fit” into the musical structure and fill in the musical length of the tune. Thus, for the phrase “the elephant and the kangaroo” (9 units), the Spanish translator suggests the formal equivalent “el alce y la vaca diciendo adiós” (10 units), which has to be uttered a bit more quickly than the English. The oral constraints, in terms of segment length, have obliged the translator to add an action which is not present in the source text: “diciendo adiós” (“saying goodbye”). From a semantic point of view, the relationship between the kangaroo and the elephant is rather closer than between the cow and the deer, as the former shares more semantic features (animals living in the wilderness, non-domestic, etc.) than the second pair. Besides, the visualization (Kußmaul, 2005) of a cow and a deer saying goodbye is likely to produce an unnatural effect on the audience. The translator is here recreating a comic effect, albeit one that is different to the original: “elephant and kangaroo” creates a funny image; presumably a literal translation would not fit in the Spanish line, so “el alce y la vaca” are used, and the translator compensates for the lost humour by creating the comical idea of the two animals saying “adiós”. A similar creative process of problem solving underlies the sentence “and they all went into the ark for to get out of the rain”, which is translated into Spanish as “Se metió en el arca y al chaparrón venció” (“he went into the ark and beat down the heavy shower”. The limitations imposed by the music have considerably reduced the translator’s creative possibilities and forced a syntactic structure which is unusual in Spanish (just as “for to get out” is unusual in English): “al chaparrón venció” (noun clause complement + verb) to adjust to the musical notes and tune length.



### 3.5. “Punning” a slogan

Puns are one of the language features which pose most difficulties to translation and they are particularly recurrent in advertising as an economic way of creating an effective impact on the target audience, as described in Valdés 2004 (299-307). An example can be seen in a 1996 marketing campaign of Elizabeth Arden’s Ceramide Night, a product that repairs the skin during the night, maintaining the skin young, just like in the fairy tale *Sleeping Beauty*, where a princess slept for a hundred years without becoming old. The slogan of the campaign was based on this story and in French, Italian and Spanish the slogans were the following: “La beauté en dormant” (French advertisement in *Marie Claire*, May 1996), “la bellezza dormendo” (Italian advertisement in *Elle*, June 1996) and “sleeping beauty” (Spanish advertisement, in *Marie Claire*, May 1996). While the Spanish translator directly transferred the English slogan and name of the fairy tale, the translators into Italian and French played on the words which refer to the fairy tale in these two languages and replaced “bella” and “belle” with the terms “bellezza” and “beauté”, which mean “beauty” respectively. The problem arose from the double interpretation of *Sleeping Beauty* in English, which refer to both the character of the fairy tale and to “beauty which sleeps”, which is the main advertising ploy of the campaign. The two translations have involved a certain amount of creativity, unlike the Spanish advertisement in which the slogan has been preserved unaltered in English and thus leading to loss of meaning for the target audience.

## 4. SOME FINAL REFLECTIONS

One of the main ideas reinforced along the lines of the present study is that creativity is one of the essential skills translators should develop, and the above-discussed examples illustrate that there are some strategies which may be applicable at different stages of the translation process. Therefore, the different stories of success and failure described in this paper are a good argument to highlight the idea that developing such a skill should be a must in any curriculum program in translation training and a requirement in the professional profile of translators. The translation process is broken up into several phases, all of which require making decisions and solving textual, pragmatic and cultural problems. The whole process would benefit itself from the application of adequate psychological and analytical tools by means of different practices to develop the creative competence of translation trainees.

This idea confirms the fact that translation competence comprises other competencies and skills, which go beyond the linguistic competence: to be

proficient in the grammar, syntax and usage of both source and target language is not enough. Translators should also acquire a high standard of pragmatic competence to be able to evaluate the relevance and appropriateness of the ongoing decisions and of the final target text and, in my opinion, they should also be trained to develop a creative competence which contributes to an improvement of the result and which facilitates the translation process. Creative workshops, brainstorming exercises or specific teamwork activities will enable trainees to find an adequate choice for the target text so that the text triggers the intended effect(s). In the case of brainstorming, for example, Kußmaul (1995: 43) considers it a technique to train fluency and to some extent linked to the incubation stage.

In the particular case of advertising texts, this competence seems to be more pertinent than in the translation of other text types, given the complex nature, the persuasive function and the constraints that characterize these texts. A close analysis of the challenges and problems raised by the source text will enable translation trainees to apply creative strategies and find the most adequate solutions for the translation, combining logical cognitive processes with natural intuition. In order to develop this competence and apply it to advertising translation, it is necessary to add other kinds of “knowledge” and skills which derive from the marketing characteristics of the campaign, the restrictions of the medium or the translation norms in both the source and the target culture.

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