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TRANSCREATION IN LATVIAN ADVERTISING

TRANSKREĀCIJA REKLĀMAS MATERIĀLOS LATVIJĀ

MASTER THESIS

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ANOTĀCIJA

Pirms Industriālās revolūcijas reklāma bija fenomens, kas izplatījās vietējā mērogā, taču mūsdienās reklāmdevēji uzskata, ka ir „jādomā globāli, bet jāīstojas lokāli”. Paralēli sarunām, kas noris starp globālas un lokālas reklāmas piekritējiem, reklāmdevējiem ir jāatrod veidi, kā patērētājiem pārdot produktus, un viens no veidiem ir transkreācija. Transkreācija ir salīdzinoši jauns jēdziens un tam ir veltīta neliela pētnieciskā darbība, turklāt latviešu valodā šis termins vēl nav atzīts (lai gan Latvijas reklāmdevēji lieto terminu „adaptācija”). Tādēļ pētījuma mērķis ir noteikt transkreācijas izplatību un īpašības reklāmas materiālos Latvijā.

Pētījuma teorētiskajā daļā tiek pētīta reklāmas valoda, tās rašanās un dažādas pieejas, kā arī transkreācijas loma reklāmas pasaulē. Empīriskais pētījums veikts, balstoties uz aprakstošu analīzi un kvalitatīvu kontentanalīzi. Lai nodrošinātu pētījuma bāzi, tika iegūti 80 reklāmas materiāli, no kuriem 25 apspriesti detalizēti – sākot ar prestižiem zīmoliem un turpinot ar *master* un *super* zīmoliem, un globāliem zīmoliem. Pētījumā tika atklāts, ka transkreācijas izplatība un īpašības ir saistītas ar uzņēmuma korporatīvo politiku.

Atslēgvārdi: reklāma, transkreācija, adaptācija, prestiži zīmoli, master zīmoli, super zīmoli, globāli zīmoli

ABSTRACT

Before the Industrial Revolution, advertising was largely a local phenomenon, but now most advertisers hold the belief that they should ‘think globally but act locally’. In the midst of the global versus local debate, advertisers must find ways to market their product to the target consumers, and one method of doing so is via transcreation. Transcreation is a fairly new concept and little research has been devoted to it; moreover, in Latvian the term has not been recognized, yet Latvian advertisers tend to use the term ‘adaptation’. Consequently, the goal of the research is to determine the spread and characteristics of transcreation in Latvian advertising.

The theoretical considerations explore the language of advertising, its emergence and various approaches to it, as well as the place of transcreation in the world of advertising. The empirical investigation is carried out by descriptive analysis and qualitative content analysis. To provide a basis for the analysis, 80 advertisements were collected; 25 of them were discussed in detail, starting with prestigious brands, continuing with master and super brands, and ending with glocal brands. The investigation revealed that the spread and characteristics of transcreation are linked to corporate policy.

Keywords: advertising, transcreation, adaptation, prestigious brand, master brand, super brand, glocal brand

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INTRODUCTION

Many a small thing has been
made large by the right kind of
advertising.

-Mark Twain

It is without doubt that currently advertising impacts each member of society (to a greater or lesser extent). Advertising was already practised by early civilisations in Egypt, Mesopotamia, Greece and Rome, and throughout centuries it has evolved into a strong device of persuasion. Before the Industrial Revolution, advertising was largely a local phenomenon, but currently most advertisers hold the belief that they should ‘think globally but act locally’. In Latvia, the history of advertising can be divided into three distinct periods: the first period spanned the 20s and 30s of the 20th century; the second began in 1989 and ended in 1995, following the fall of the Soviet Union; and since 1997, Latvian advertising has been in its third stage. Only during the last stage, translated advertisements attracted attention and a global mindset towards advertising was adapted; to put it in the words of Zauberga, today, ‘advertisement translations are rewritten to bring them in line with the general manner of Western advertising’ (Zauberga, 2004: 20).

When dealing with advertisement translation, there are several key factors for consideration, e.g. the types of an advertisement, whether it be print advertisements, radio commercials, or TV commercials; modality or multimodality, branding, language and context, etc. Amid all the enlisted criteria, advertisers must find ways to market their product to their target consumers, and one method of doing so is via transcreation.

Transcreation is a fairly new concept and little research has been devoted to it; moreover, in Latvian language the term has not been recognized; yet, Latvian advertisers tend to use the term ‘adaptation’. The essence of transcreation is the transfer of creative content through a set of translation strategies, with an emphasis on emotional content. Even though transcreation has not been profoundly studied, it is crucial to discuss its emergence, to establish its spread in Latvia, and possibly find an underlying pattern for its use in Latvian advertising.

The **goal** of the current Paper is to establish the spread and characteristics of transcreation in Latvia and, in relation to the goal, the following four **research questions** are developed:

1. What is the spread of transcreation in Latvia?
2. What types of brands are primarily affected by transcreation?
3. Are some product types predisposed to transcreation?

4. What are the characteristics of transcreated advertisements?

In order to achieve the goal, several **enabling objectives** are set:

- To gather, read and analyse secondary sources on various aspects of advertising and transcreation
- To collect advertisements from the surrounding environment, online and print media, belonging to prestigious, master and super, and glocal brands
- To conduct an interview with a marketing professional and to establish criteria for evaluating the collected advertisements
- To compare the target text in English with the source text in Latvian, or to speculate about the source text in case there is no source text available
- To establish the spread and characteristics of transcreation in Latvian advertising

For the purposes of the empirical study, the chosen research methods are qualitative content analysis (interview) and descriptive analysis (investigation of collected advertisements).

The theoretical part of the Paper is initiated by Chapter 1.1 briefly enlisting the features of different types of advertisements and acknowledging the views of Goddard (2002) and McStay (2010); the discussion is then shifted towards multimodality in Chapter 1.2 and the Chapter provides commentary on the views by Douglas and Craig (2007), Stöckl (2000) and Torresi (2008). In Chapter 1.3, branding is debated and the respective discussion is largely based on the ideas of Wells, et al. (2005) and Ločmele (2013), whereas Chapter 1.4 highlights the main views in language and context expressed by scholars Natkare (2012), Wells, et al. (2005), and others. Chapter 1.5 provides a brief history of Latvian advertising and refers to research carried out by Ločmele (2013) and Zauberga (2004). In the last theoretical chapter – Chapter 1.6 – and its two subchapters, transcreation is investigated, including the analysis of its distinction from other translation strategies and transcreation within the Skopos framework. The Chapter refers to the views expressed by the leading global language service providers and scholars such as Arens, W., et al. (2008) and Zauberga (2004).

The empirical part of the Paper is divided into two larger subchapters and several smaller chapters. Chapter 2.1 is concerned with the methodology of the empirical research, whereas Chapter 2.2 provides an overview of the conducted interview and summarises conclusions drawn from this interview. Chapter 2.3 deals with the analysis of collected advertisements; the analysis is based on the brand type assigned to the advertisement: prestigious brands, master and super brands, glocal brands, and other types of brands. Chapter 2.4 provides an overview of the investigation results attempting to answer the research questions.

Lastly, several conclusions are drawn and follow the overview of results. These are provided after conclusions and summarise the main results from both the theoretical and the empirical part of the research. Finally, references that were used in writing the Thesis are provided.

1. ADVERTISING: CALLING ATTENTION

Before executing a profound theoretical analysis of the phenomenon of transcreation, it is essential to devote part of the discussion to advertising and the language of advertising because – as indicated later in the Chapter – transcreation is almost exclusive to advertising and marketing texts. Taking that into consideration, the first Chapter is divided into the following subchapters: Features of Different Types of Advertisements, Multimodality, Branding, Language and Context, Advertising in Latvia, and Transcreation. Firstly, key differences in various advertisements are enlisted, then the fundamental concepts of advertising are introduced, then multimodality in advertising is debated, later the importance of branding is emphasised, in the following subchapter the key characteristics of language and context in advertising are enlisted, and then the theoretical considerations are devoted to advertising in Latvia and transcreation (by pointing to distinctive features of transcreation and addressing its role within the Skopos theory).

To initiate the discussion of advertising, it is essential to elaborate on its fundamental concept, namely, its definition. From the etymological standpoint, to advertise is to ‘make aware, call attention, remark’, which semantically stems from Latin *advertere*, meaning ‘to direct one’s attention to’, literally ‘to turn toward’ from the the Latin *ad* ‘to, toward’ + *vertere* ‘to turn’ (Online 8). From an economic perspective, advertising is ‘the business of trying to persuade people to buy products or services’ (Online 1) or, more precisely, ‘the promotion of goods or services for sale through impersonal media, such as radio or television’ (Online 2). Historically, advertising was already practised by early civilisations, as evidenced by tradesmen’s signs, tavern signs and literary references to services in Egypt, Mesopotamia, Greece and Rome (Douglas and Craig, 2007: 18). Moreover, from the very beginning advertising ‘served to inform, persuade (sell) and remind consumers just as it does today’ (Douglas and Craig, 2007: 18).

Before the Industrial Revolution, advertising was largely a local phenomenon (ibid.). To elaborate, Wells, et al. argue that the old axiom of ‘all business is local’ should be modified to read ‘almost all transactions are local’; even though advertising campaigns are created to have a global reach, advertising is ‘intended to persuade a reader or listener to do something, which is usually a transaction that is completed at or near home or in the office’ (Wells, et al., 2005: 519). This pertains to a certain concept in contemporary advertising – to think globally but act locally (Arens W., et al., 2008), which highlights the creation of advertisements reflecting local consumer wants and needs, yet having a consistent global theme. The significance of this theme is discussed by Hanger who insists that the ‘theme line’ must

‘resonate across all relevant markets’ (Mackay, 2005: 308), which is the greatest challenge for advertisers. This significance is likewise acknowledged by Batra who states that global and standardized advertising campaigns have the ‘obvious disadvantage that they may be aimed at the lowest common denominator and may end up not appealing strongly enough to any particular market’ (Kalman, 2012: 106). A more substantial debate between globalisation and localisation can be found in Chapter 1.2.

By and large, the global versus local debate divide advertisers and scholars alike; however, they unanimously agree that the purpose of advertising – persuasion – has withstood the test of time. Nevertheless, consumer choice is not purely linguistically motivated, as there are several key elements which affect their choice, i.e. the ‘marketing mix’ or the four Ps: product, price, place, and promotion (Wells, et al., 2005: 8). Though advertising is a facet of marketing, it is worth mentioning that Philip Kotler has challenged the four Ps and suggests using the four Cs instead (Mackay, 2005: 14). Kotler’s alternative marketing mix is comprised of the following: customer value, cost to the customer, convenience, and communication (ibid.). In the current Paper, communication with the customer (or promotion) is of interest since promotion is largely done by the means of language, (including visual language), and as expressed by Schmitt and Zhang, ‘linguistic structure plays an important role in the formation of cognitive processes such as perception and hence judgement and choice’ (Douglas and Craig, 2007: 419). The reason for presenting Kotler’s theory is that promotion is often viewed as rather one-sided, and profound studies into the communicative aspects of advertising have revealed that ‘customers like to be heard, really listened to, rather than promoted to’ (ibid.). Furthermore, it seems that the communicative approach would be more suitable when tackling transcreation.

1.1. Features of Different Types of Advertisements

Before focusing on other facets of advertising, it is essential to briefly elaborate on key features of different types of advertisements. In general, the contemporary advertising space is shared between three types of advertisements: print advertisements (physically printed media), broadcast advertisements, or on-air advertisements (commercials aired on television or radio), and digital advertisements (advertisements spread via digital technologies such as the Internet or smart devices). For the purposes of this study, only print and digital advertisements are discussed further; in some instances where textual information is retrieved from video materials, the empirical analysis does not take into account any aural features and only focuses on the textual and visual information in the video.

According to Goddard, there are several devices employed in print advertisements which help the text stand out because, due to the ever-growing competition in markets, advertisers have to find ways to ‘shout at us from the page’ (Goddard, 2002: 9). Some devices are enlisted below:

- Startling, shocking or disturbing images
- Variations in print (handwriting vs typed print, upper-case vs lower-case letters; choice of a typeface: different fonts, styles, sizes)
- Layout, etc.

There is a vast amount of features that might be used in print advertising because its purpose is not only to attract and hold consumer attention, but to also present the accompanying text in the best way possible and to offer additional information (similar to how visual information helps to understand the text better); this is especially important due to the lack of the audial mode in print. Modes and multimodality are further discussed in the following subchapter 1.2.

As regards digital advertising, it might be slightly difficult to argue what exactly constitutes a digital advertisement other than their means of emergence via the Internet, social media, or various smart devices. As pointed out by McStay, one key difference is engagement; advertising generally entails capturing consumer interest, and in the contemporary era, advertising is much more social and interactive (McStay, 2010: 3). Meanwhile, using technology to their advantage, advertisers target their audience to tailor specific content for each consumer through, e.g. search keywords. However, there is one prominent linguistic feature characteristic to digital advertising – digital jargon or digital lexicon, and as stated by the scholar ‘we no longer share work but “files”; we do not work on a computer but are “users”; content shared online is “information” rather than ideas; [and] we “send” messages rather than express them’ (ibid.).

1.2. Multimodality

Concerning multimodality, Douglas and Craig promote the idea that the role language plays depends on the advertising medium, i.e. ‘in print media the informational content of the message may be more clearly evident and play a more significant role than in TV or radio’ (Douglas and Craig, 2007: 419). This statement is curious because a large fraction of scholars would stress that advertising is highly visual – apart from radio – and the visual mode cannot be detached from language as ‘splitting a text into several dimensions is a completely artificial procedure that should be carried out for analytical purposes only, since all

components of a text [...] contribute to the construction of meaning’ (Torresi, 2008: 62). Nonetheless, in multimodality the focus is not entirely shifted away from language, but is rather divided between all modes involved; as Stöckl states, ‘current ads are hardly purely visual – they are semiotically minimalist combinations of word and image with a calculated division of communicative labour between the two’ (Stöckl, 2009: 4).

Referring to the concept of multimodality and discourse in advertising, Cook claims that an advertisement is the interaction of the elements shown in Figure 1.2.1., and that each element ‘comes into existence through the interaction of the others’ (Cook, 2003: 5). Cook also acknowledges that a considerable amount of studies concentrate on separate elements and ignore the rest of them; however, the empirical focus of this study is the linguistic and visual mode, thus, the element of music will not be discussed. This method of analysis (splitting a text for analytical purposes) is justified by a previous claim by Torresi and by Stöckl who notes that language is viewed as the most flexible and ‘semantically potent mode’ (Stöckl, 2009) or the *Archimedium* (Stöckl, 2009). In addition, Hull and Nelson justify this method: ‘when choosing a multimodal text, it is necessary to identify which modes [...] will be the focus of the analysis’ (Hull, Nelson, 2005: 234). A discussion of all involved modes would be too complex for the scope of this study and overwhelm the reader of the current Thesis. Finally, in view of translation training Torresi declares that ‘the verbal-only approach [...] is not unmotivated – rather, one must admit that it is backed by very practical and sensible reasons’ (Torresi, 2008: 64), simultaneously expressing that ‘no text can be said to be exclusively verbal’ (ibid.: 71). To further the discussion, the core idea of multimodality is that each mode, e.g. the visual mode, convey meaning in a different manner than language does and the modal ‘respective meaning-making affordances’ are different (ibid.: 229).

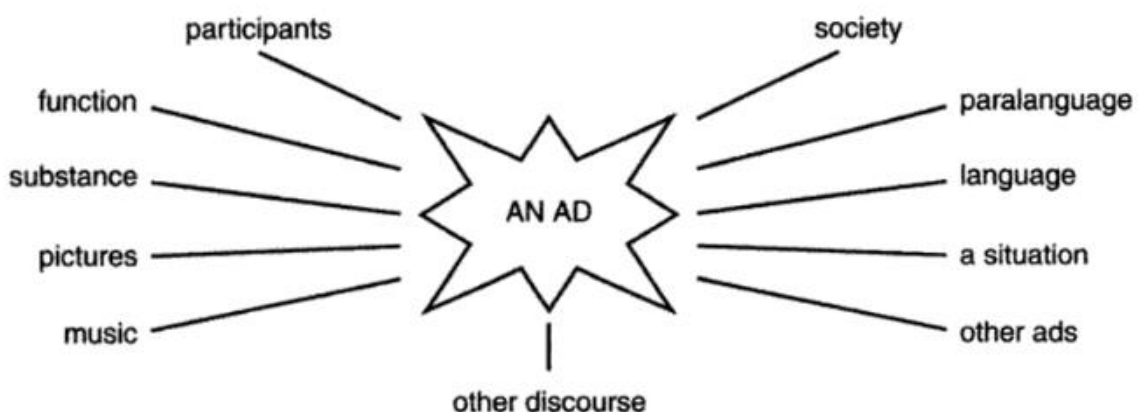


Figure 1.2.1. Interaction of elements in advertisements (from Cook, 2003).

Multimodality has gained considerable attention from scholars in the last decades but Leo Burnett – one of the advertising greats of the last century – realised its significance before

any comprehensive studies were carried out, striving to combine language and striking visuals to elicit the most positive emotional response from the consumer. Burnett was also devoted to Motivation Research (Online 4) which is directly related to human cognition and psychology and aims to analyse the forces behind consumer decisions (Online 1). On a cognitive level, visuals are ‘stored in the brain as both pictures and words’ and this dual processing ‘makes it easier for people to recall the message’ (Clow, Baack, 2002: 305). Consequently, since visual elements are easily stored and remembered by the brain, surely they are welcomed in advertisements by consumers. Stöckl also supports this conclusion and admits that the ‘shape and structure of visual language help to reinforce the product message or create visual evidence for an argument constructed’ (Stöckl, 2014: 292). Additionally, in contemporary advertising there is a trend where advertisers are compelled to rely solely on visual imagery which is creating a ‘visual esperanto’, i.e. a ‘universal language that makes global advertising possible for any good or service’ (ibid.). Because there is no universal language in the traditional sense and because language is closely intertwined with cultural nuances, advertisers are putting effort in creating a universal visual language, hence it is worth considering the idiom that ‘a picture is worth a thousand words’. Clow and Baack daresay that visuals transcend cultural differences as well, yet that is not always the case since some features, such as colours, are culture-sensitive and are factored in when generating advertisements for the target market (as shown in Figure 1.2.2).

Despite visual language being a key component in advertising, there are four types of advertisements which lack comprehensiveness without words:

- Advertisements with a complicated message
- Advertisements for high-involvement products
- Advertisements requiring the definition and explanation of the presented information
- Advertisements in which abstract qualities are presented (Wells, et al., 2005: 357)

As concerns the present Paper, the empirical investigation will mainly focus on advertisements which belong to the second and third point above: high-involvement products and products requiring additional information.

To conclude the discussion of multimodality, Goddard pointedly states that ‘the verbal language can suggest particular qualities as a result of how it appears’ and therefore ‘writing is a form of image-making’ as well (Goddard, 2002: 13).

1.3. Branding

Before discussing linguistic peculiarities in advertising, it is essential to briefly elaborate on branding because it is directly related to linguistic strategies used in advertising, particularly translation strategies. Generally, economic markets are divided between local, regional, or glocal (global+local), and international (global) brands. Local brands are marketed within a certain country, regional brands within a certain region, such as Europe, and international brands are marketed globally (Wells, et al., 2005). In order to be classified as international, a brand must be marketed in ‘two or more of the four major regional market blocs: North America, Latin America, Europe and Asia-Pacific’ (ibid.: 519).

Alternatively, brands can be also classified into prestigious brands, master brands, super brands and glocal brands (cf. Ločmele, 2013). The scholar indicates that advertisements belonging to prestigious brands, such as high-end cosmetics or luxury cars, are at times left untranslated; master and super brand advertisements, such as Coca Cola or McDonald’s advertisements are translated; and glocal brand advertisements, e.g. for Dove, are localised and adapted to communicate with the glocal consumer, mainly because glocal brands are positioned to be sincere and have a long-standing relationship with the consumer (ESOMAR, 2009). Since the purpose of the present Paper is to investigate transcreation, which is often likened to localisation, it is speculated that transcreation primarily affects glocal brands; therefore, the discussion of branding is crucial to the empirical part of this Paper.

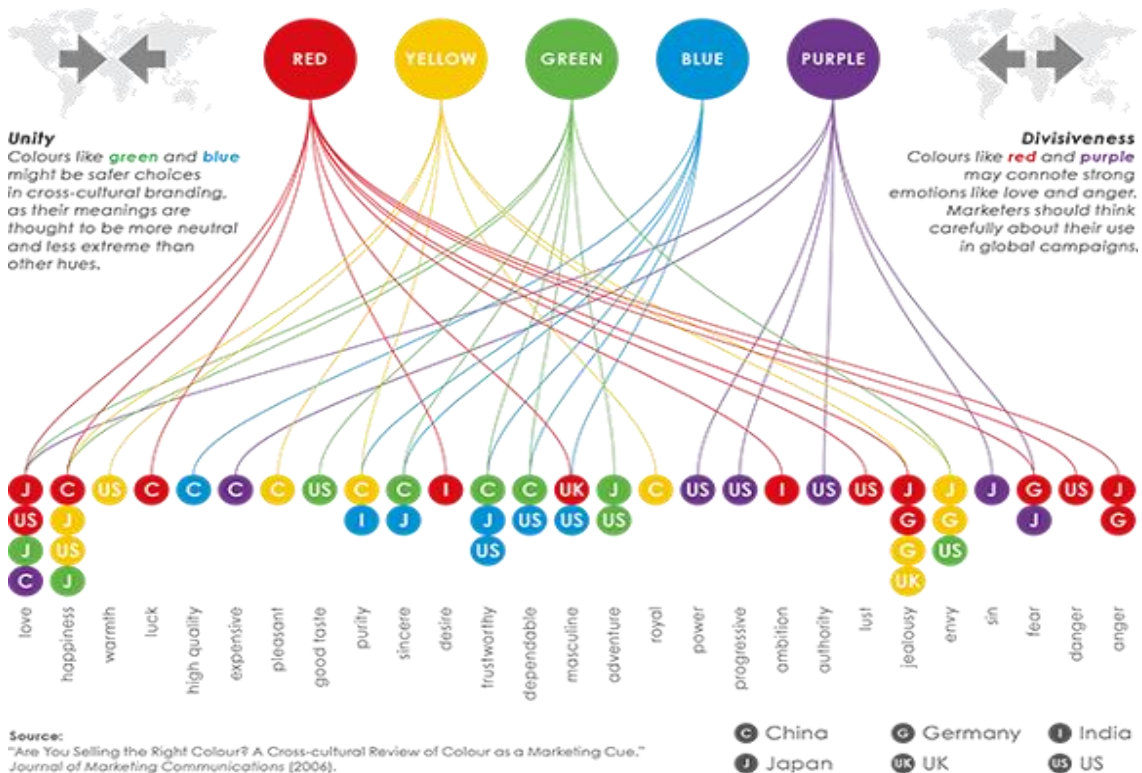


Figure 1.3.1. Colour symbolism across cultures (Online 4).

To expand the argument about global vs. local markets, Theodore Levitt firmly believed that businesses should operate as in one global market; however, since there has been an ongoing debate about brand standardisation and localisation, his outlook can be challenged. One method of challenging Levitt’s view is by supporting the localisation school of thought. Localisers believe that advertisers must reflect on the local cultural, economic, and social peculiarities, as well as legal restrictions (Wells, et al., 2005: 520). Nevertheless, the scholars admit that the product category is important, since the advertising of high-tech or high-fashion cosmetic products can be standardized (cf. Ločmele, 2013); for other product categories, standardisers might risk alienating the consumer. Contrary to the localisers, the standardisers believe that ‘advertisers must focus on the similarities of consumers around the world’ (ibid.: 520) which aligns with Levitt’s views. There is also a third school of thought which argues for the combination of standardisation and localisation, admitting that ‘some elements of brand identity and strategy may be standardized, but advertising executions may need to be adapted to the local culture’ (ibid.). This idea is illustrated in Figure 1.3.2 which is named the ‘Adaptability Continuum’ by the scholars.

To finalise, in the discussion of branding, be it standardisation or localisation, it is rather curious to witness that the need for localisation has emerged with globalised markets because products are first developed to fit the international markets and then are adapted to local markets (Hiippala, 2012). In consequence, localisation cannot exist without globalisation and vice versa.

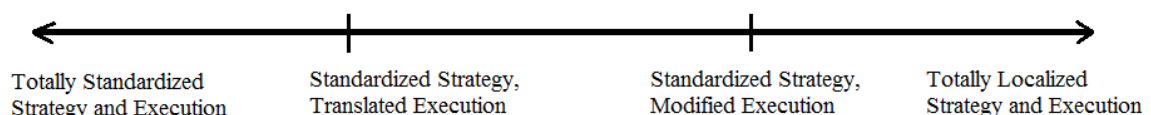


Figure 1.3.2. The Adaptability Continuum (adapted from Wells, et al., 2005).

1.4. Language and Context

Before focusing on specific linguistic features, it is vital to establish what and how the means of language are employed in contemporary advertising. Bruthiaux positions the language of advertising as the ‘product of a linguistic adaptation to a context in which messages are aimed at a vast audience representing an array of backgrounds and presuppositions that can only be guessed at by the writers’ (Bruthiaux, 2005: 137). Due to this vast appeal, one can assume that

the linguistic tools used in advertising are rather constructed in a simple manner; moreover, David Ogilvy – labelled as the father of advertising – has said that to persuade people to buy something, you should use their everyday language, the language in which they think (Dahl, 2007: 281). Even though individuals might think in and use language that might correspond to language norms, in reality, advertising language it does not correspond to them: to approach the consumer, advertising language does not adhere to the accepted language norms, and at times even deliberately avoids them. In addition to widening the appeal, this linguistic strategy aids advertisers in creating welcomed consumer associations towards the product and a positive evaluation (Ločmele, 2013). This deliberately creative approach to advertising language ‘provides a fertile ground for linguistic analysis as the language of advertising is poetic, influential and artful in character’ (Kalmane, 2012: 4); however, since advertisements not only persuade customers but also inform them, advertising language is ‘very close to the concept of informal language’ (Kalmane, 2012: 18) and reflects the functional use of products in everyday life (cf. Douglas and Craig, 2007: 419).

Though the language of advertising is fertile ground for linguistic analysis, Guidère argues that ultimately ‘the success of an advertising translation is assessed in terms of its commercial outcome’ and that ‘traditional linguistic quality assessment criteria, such as faithfulness and “respect” for the source text, disappear altogether’ (Torresi, 2008: 68). Despite Guidère’s views, the goal of this Paper is oriented towards the success of linguistic characteristics in advertisements rather than their economic outcome or commercial success. Furthermore, the criterion of ‘faithfulness’ does not align with the concept of transcreation on a textual level, but rather on a semantic level, meaning that within the frame of transcreation, Guidère’s view can be argued. The analysis of transcreated text is largely based on decrypting source content and presenting it to the target audience in a concise way, therefore, textual ‘faithfulness’ to the source cannot be applied to transcreation, whereas semantic ‘faithfulness’, i.e. the core message and idea apply. The criteria which are applied to the analysis of transcreated materials are presented and discussed in detail in Chapter 2.

To return to the appeal of advertising, even though advertising has the same function across the world – the manipulative function (Zauberga, 2004) – the way the message is expressed varies throughout cultures (Wells, et al., 2005). The scholars distinguish between high-context cultures, in which the ‘meaning of a message can be understood only when contained within cultural cues’ and low-context cultures, in which ‘the message can be understood as it stands’ (ibid.: 521); Figure 1.4.1 illustrates the ranking of cultures from the highest to the lowest context. For the purposes of this study, it is worth pointing out that Latvian, similarly to

English, is a low-context culture because ‘words have clearly defined meanings that are not highly dependent on the words surrounding them’ (ibid.). The concept of high and low context cultures is crucial when analysing the language of advertising because messages written by advertisers from high-context cultures might not suite low-context culture audiences because ‘they may offer too much detail to make the point clearly’ (ibid.) and, respectively, messages by low-context culture authors would be quite vague for high-context readers since they are used to contextual detail. Because the current empirical investigation will focus on advertisements transcreated from English into Latvian, a profound examination of the relations between high and low context languages and their behaviour in advertising is not further discussed.

To focus on specific syntactic, lexical, and stylistic peculiarities across advertising texts, Kalmane declares that in advertising grammatical rules are often ignored, namely, incorrect punctuation, spelling, and incoherent or unfinished sentences are a widespread feature (Kalmane, 2012); additionally, one might encounter ‘semantic oddities’ (Natkare, 2012). As concerns syntax, there are several oddities as well:

- Intentional shortening of sentences because advertising space is expensive
- Imperative clauses
- Introduction of a problem in the form of a question and then providing the solution to the problem in the following sentence
- Use of exclamatory sentences which is often unmotivated and might elicit an aggressive response from the consumer
- Use of ellipsis to compress information in the advertisement (Ločmele, 2013)

Lexically, in advertising there is a tendency to choose words with a positive connotation and avoid words with negative connotation, and opt for stylistically marked, ‘colourful’ adjectives that accentuate the benefits of a product. These adjectives, along with superlatives, are often used to compare a product to another product, which is considered a market competitor; however, this is done indirectly, achieving a rather hyperbolised effect (Ločmele, 2013). In result, the language in advertisements becomes ‘loaded’ and risks overburdening the message and the advertisement being perceived negatively.

Overall, the lexical base of advertising language is composed of a ‘restricted sub-set of English which includes common words, mostly with some emotional as well as literal value’ (Kalmane, 2012: 18). To achieve this emotional value, words are compounded and the product name is incorporated in the compound, or a neologism with the product name is created. In addition, a common phenomenon is weasel words which appear ‘substantial upon first look

but disintegrate into hollow meaningfulness on analysis' (Schrank in Kalmane, 2012: 87). Lastly, the use of first and second person pronouns is quite extensive, and advertisers include these pronouns to reduce the distance between the brand and the consumer, which establishes a rather intimate and interactive conversational mode (Natkare, 2012).



Figure 1.4.1. High to low context cultures (adapted from Wells, et al., 2005).

Stylistically, advertisements feature several lexical and syntactic stylistic devices, and these devices are often used together; the most frequently used devices are enlisted below (from Ločmele, 2013).

- Hyperbole
- Epithet
- Personification
- Paradox
- Antithesis
- Parallelism
- Anaphora
- Anadiplosis
- Zeugma

- Rhyme
- Allusion

Apart from the devices above, English advertisements are characterised by widespread use of alliteration because, along with with rhyme and repetition, alliteration ‘enhances memorability and amusement’ (Natkare, 2012) and ‘phonetic modifications draw attention’ (Kalmane, 2012: 77). In Latvian, alliteration is not as common in advertising mainly due to phonetic peculiarities, but also economic factors, such as costs; however, some advertisements translated into Latvian might reflect the source by retaining alliteration, rhyme and rhythm in the target.

Even though advertising might disregard language conventions, the translator must realise that deliberate avoidance of grammar norms might alienate the consumer; as Dahl admits, ‘the challenge lies in walking a fine line between using simple, easy-to-grasp words and phrases and writing the way people think’ and ‘make your ads simple in their language but creative in their content and presentation’ (Dahl, 2007: 68). Occasionally, advertisers focus on the creative presentation, overlooking grammar, and this is particularly concerning in Latvian because incorrect punctuation can obscure meaning (unlike in English, in Latvian punctuation is guided by grammatical principles). All in all, poor language and poor translations affect the credibility of the product in foreign markets, therefore the scholars Arens’ and Weigold have attempted to create an ideal profile of a translator who deals with advertising texts:

- The translator must be an effective copywriter
- The translator must understand the product
- Translators should translate into their native tongue
- The advertiser should give the translator easily translatable English copy (Arens, W., et al., 2008: 432-433)

Although the scholars suggest proficiency in copywriting, it is worth noting that copywriting is often likened to transcreation (as well as localisation), hence, in view of the scholars’ idea, the first and the second statement would constitute an ideal transcreator.

1.5. Advertising in Latvia

The history of advertising in Latvia can be divided into three periods. The first period spanned the 20s and 30s of the 20th century: Latvia had just been established as an independent country and the free market required marketers to create advertisements. However, Ločmele points out

that advertisements during this period were based on advertising traditions from the previous century and those at the turn of the century, and thus new advertisements were influenced by translated advertisements (Ločmele, 2013). During the 20s and the 30s, advertisements exhibited features characteristic to contemporary advertising language, e.g. deliberate misspelling, abundance of neologisms, and loaded language (ibid.). Syntactically, the beginning of the first period saw advertisers writing longish sentences which contained the whole message; but, at the same time, there was a tendency to use short and very precise sentences (ibid.).

During the Soviet era, the free market ceased to exist and advertising (at least in its traditional sense) also disappeared, though, it emerged in the form of Soviet lozungs. The second period in Latvian advertising began in 1989 and ended in 1995; following the fall of the Soviet Union, Latvia experienced an influx in translated advertisements which, due to cultural misappropriation, were poorly translated and clumsy (ibid.). As Zauberga states, in ‘early stages of Latvian advertising (1990-1995) many unadapted advertisements were published’, and their ‘apologetic tone reflects the low self-image of Latvians and prevents the text from achieving the desired result’ (Zauberga, 2004: 20).

The second period was followed by an interim period during which the state of advertising in mass media was heavily discussed. Starting from 1997, Latvian advertising has been in its third period and is characterised by increased quality, consideration for cultural differences between markets, and the influence of global advertising (Ločmele, 2013). Today, ‘advertisement translations are rewritten to bring them in line with the general manner of Western advertising’ (Zauberga, 2004: 20).

Additionally, specific linguistic features characteristic to Latvian advertising language have been discussed in detail in Chapter 1.4.

1.6. Transcreation

As underscored earlier, creativity has a prominent role in advertising, and in result a new type of translation (at least under a different name) has garnered the attention of many in the last decade: transcreation or creative translation. As Belch states, ‘advertising creativity is the ability to generate fresh, unique, and appropriate ideas that can be used as solutions to communications problems’ (Belch, 2004: 241), and precisely this desire for innovative and unique ideas has positioned transcreation at the core of contemporary advertising. Consequently, cultural context and cultural nuances are the cornerstone of transcreation because in its definition, transcreation is the ‘process of recreating precise brand content for

multilingual consumption’ (Online 10). The aim of transcreation is to achieve the ‘same reaction in each language, something that translation in itself won’t be able to achieve’ (Online 7).

1.6.1. Distinction from other translation strategies

The largest global language service provider (LSP) Lionbridge (and other businesses) argue that standard translation services do not convey the creative and emotional content, which are the pillars of advertising. Although transcreation is often likened to marketing translation, localisation or copywriting, there are several key distinctions between these translation strategies, as shown in Figure 1.6.1.1 and Figure 1.6.1.2. It should be stressed that in transcreation, the source meaning, voice and style are transferred to the target language, whereas standard translation strategies generally sacrifice the voice and style to preserve the meaning or vice versa.

Another LSP – Welocalize – states that transcreation goes beyond the written word, enlisting three main differences between translation and transcreation: source content, people and timing (Online 6). To elaborate, the source of transcreation materials would typically be text within images, posters or commercials; the transcreation process would involve linguists with excellent target language knowledge (Welocalize stresses that the transcreator should at least reside in the country where the target text will be marketed) (cf. Arens, W., et al., 2008); and transcreation would be quite time consuming and costly since transcreation projects have a rather unpredictable schedule (ibid.). Furthermore, in the blog for Williams Lea Tag, the author Rik Grant compares transcreation to peeling an onion – layers of text are uncovered to reach the core message, and hence the author enlists four questions to be asked for achieving this message:

- What is the actual point of this?
- Why does this execution or campaign exist?
- What is its purpose?
- What response is it mean to elicit, and for whom? (Online 9).

The author echoes the view by Lionbridge by arguing that ‘advertising needs to look, sound and feel as if it has been created solely for the consumer in the target market’ (ibid.). Nonetheless, during transcreation several teams shape the target message because it is highly reliant on visual information, and to recreate the target ‘look’, artists must be involved. In consequence, transcreation is not only linked with culture, context, and branding, but is also intertwined with multimodality.

	Marketing translation	Transcreation	Copywriting
Purpose	Persuasive	Motivational	Original
Adherence to the source	Faithful	Conceptual	No source
Stakeholder engagement	Medium	High	Very high
Type of asset	Websites, email, training, product information, blogs	Slogans and taglines, campaigns, brochures, headlines	Taglines, copy-rich collateral, without reference to source material

Figure 1.6.1.1. Comparison between marketing translation, transcreation and copywriting (adapted from Online 10).

Localization	Transcreation
<ul style="list-style-type: none"> • Modifies the source to accommodate culture and language • Leverages translation memory and allows for reuse • Creates a culturally adapted version that does not necessarily match the source 	<ul style="list-style-type: none"> • Creates a culturally adapted version that does not necessarily match the source • Applies primarily to marketing and advertising materials • Does not easily leverage translation memory or encourage reuse

Figure 1.6.1.2. Comparison between localisation and transcreation (adapted from Brown-Hoekstra, 2014).

In general, when discussing the translation of vocative texts (which incorporate advertisements), Zauberga enlists four translation strategies: adaptation, revision (localization), zero translation, and direct transfer, or literal translation. The scholar then briefly elaborates on each translation strategy:

- ‘Adaptation is the most widely applied method of rendition of vocative texts. As a rule culture items are adapted due to the culture gap between the source and target recipient. Appeals differ from culture to culture [...]’
- ‘Revision is a method when the visuals are kept but the text itself is changes. This method is often applied by large companies with international markets. Their slogan is: “Think global, act local” and they often tailor the actual texts to local needs. This method is also called localization.’
- ‘Zero translation is applied in case of very well known brand names. There translation is always supported by visual images.’
- ‘Sometimes, often in unprofessional rendition, direct transfer or literal translation is used. Direct transfers in advertisement translation result in breached expectancy norm

and changed of the source text function. An unadapted text as a rule cannot elicit the same response in a different culture situation.’ (Zauberga, 2004: 19-20).

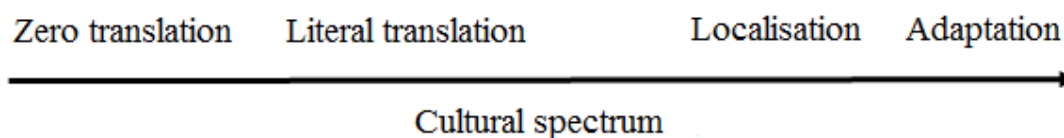


Figure 1.6.1.3. Gradation of translation strategies in vocative texts (developed by the author of the Paper).

Based on Zauberga’s classification, the above translation strategies can be gradated and placed on a cultural spectrum; this is done by the author of the Paper in Figure 1.6.1.3. At the ‘lowest’ end of the spectrum there is zero translation which leaves the source as is and therefore approaches the target audience directly (without any intervention from a translator or other individuals). Next, there is literal translation in which the source text is translated into the target language; this strategy does not attempt to transfer the intended message to the target audience, but rather relies solely on the language. Further on, there is localisation which transfers the source message to the target audience and adjusts it, often adding features that make the target text more comprehensive and evoke empathy. Lastly, adaptation is a strategy with the most cultural ‘weight’: in order to successfully adapt a text, the target audience and the culture must be heavily studied. Also, another feature mentioned by several scholars (including Zauberga) is that adaptation should be performed by a native speaker, which indicates that adaptation is a high-involvement practice.

1.6.2. Transcreation within Skopos framework

Skopos theory is founded on the belief that the choice of a translation strategy is guided by the purpose of the target text rather than the function of the source text. By and large, Skopos theory is concerned with the details of a function-oriented approach, or a target-oriented approach (Zauberga, 2004). This target-oriented translation is a ‘rendition of the source text in the target language according to the purpose assigned to it by the new communicative situation’; it is a free translation (ibid.: 11). The approach is illustrated by Zauberga and represented in Figure 1.6.2.1 below.

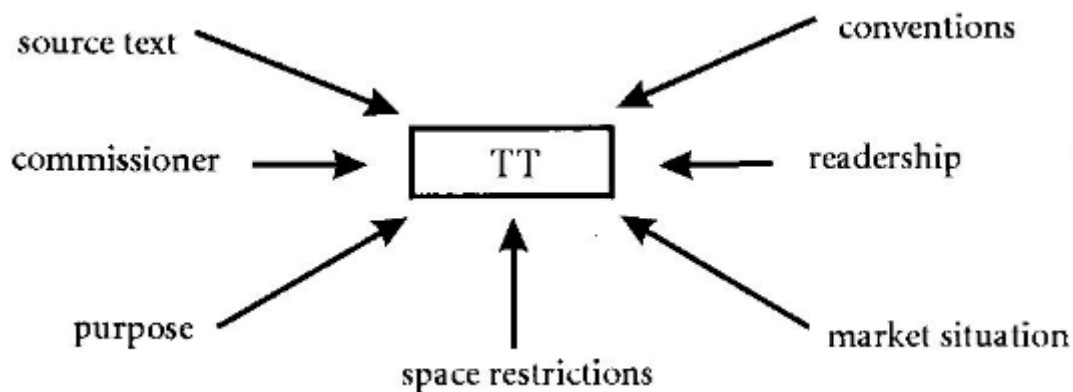


Figure 1.6.2.1. Factors in target-oriented translation (from Zauberga, 2004).

As concerns transcreation, the market situation might be particularly significant because transcreation is bound to the market of the target consumers where the transcreated advertisement are published. Zauberga admits that in the target-oriented approach, the emphasis is placed on cultural rather than linguistic transfer and that ‘focus in the translation process lies on the function of the target text rather than prescriptions of the source text’ (ibid.). As expressed in the preceding Chapters, transcreation relies heavily on cultural peculiarities, and in essence transcreation is a purely target-oriented approach where the translator assumes the role of an ‘intercultural communicator’ (Vermeer, 2004) because in general, the creator of the source text ‘lacks the necessary knowledge of the target culture and its texts’ (ibid.: 228).

Vermeer also discusses ‘trans-coding’ and ‘transposing’ and how these processes might affect the *translatum*, or translation, claiming that trans-coding is aimed towards the source text and that it opposes the theory of translational action. Curiously, the scholar mentions intertextual coherence between the source text and the target text, and states that the translator (or the transcreator) must be aware of the extent of their actions, i.e. they must be aware of the effect their created text will have in the target culture and how the impact of their creation will differ from the impact of the source text on the source culture (ibid.). Though intertextual coherence is generally studied in the field of organizational studies, it deals with analysing language microprocesses, which undeniably affect translation processes. In broad terms, intertextual coherence is founded on several textual acts and takes various forms, e.g. formulating ideas is an act of synthesised coherence (Locke, Golden-Biddle, 1997). Although the two scholars investigate journal articles, they attempt to illustrate how the contributions intended by the authors are revealed and textually constructed in their texts. Taking into account the above, the purpose of the Paper is not to investigate intertextual coherence in

detail but rather to draw attention to an approach which underscores the necessity for awareness of both source and target constructs (as pointed out by Vermeer).

Within the traditional framework of Skopos, transcreation appears to be a functionalist approach because the faithfulness to the source text is of secondary importance in comparison Vermeer's views. Consequently, Zauberga's image in Figure 1.6.2.1 can be slightly modified to reflect transcreation within Skopos, and this is done by the author of this the Paper in Figure 1.6.2.2, in which the conventions and space restrictions have been removed. To justify the removal, conventions in transcreation and in advertising in general are often deliberately avoided, as pointed out in Chapter 1.4, whereas space restrictions are believed to rarely affect transcreated material since creativity has the centre stage. Additionally, the element of the source text is underlined in Figure 1.6.2.2 because the traditional criterion of faithfulness towards the source text does not exist in transcreation. Transcreated material is only faithful to the source idea (though, the text and the idea might overlap is borderline cases).

All things considered, the functionalist approach underscores the importance of the social and culture perspective in translation and transcreation; this has also been expressed in the preceding Chapters, yet the significance of transcreation within the Skopos framework had not been previously investigated.

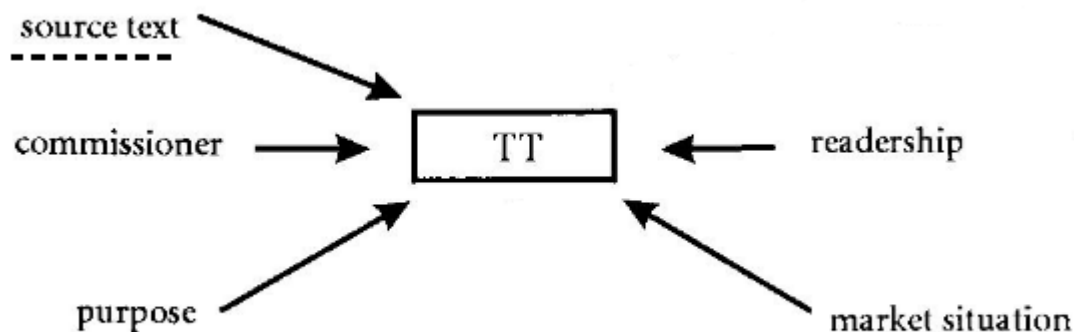


Figure 1.6.2.2. Factors in transcreation (developed by the author of the Paper).

To sum up, Chapter 1 consists of a total of eight subchapters and provides main views on advertising, its language and transcreation. In Chapter 1.1, the discussion was devoted to the features of different types of advertisements. Chapter 1.2 was concerned with modes relevant to advertising, multimodality, and how these modes might affect the practical discussion of transcreated advertisements. In Chapter 1.3, branding was debated from the perspective of global vs local markets: brand types significant to the empirical part of the Paper were established: prestigious brands, master and super brands, and glocal brands. Chapter 1.4

highlighted the main views in advertising language, such as the avoidance of language conventions, and its relationship with context. Chapter 1.5 provided a brief history of Latvian advertising. Chapter 1.6. was split into two subchapters; the first subchapter included a brief analysis of how transcreation is distinguished from other translation strategies, whereas the second subchapter considered transcreation within the Skopos framework. Subchapters 1.6.1 and 1.6.2 also mention the views expressed by the leading global LSPs and scholars concerned with translation strategies.

Chapter 2 will deal with the empirical part of the Paper. Firstly, the methodology applied to the empirical investigation will be described in Chapter 2.1. In Chapter 2.2, the conducted interview will be briefly summarised and the criteria for analysing the collected advertisements will be set. Chapters 2.3.1-2.3.4 will contain the analysis of the collected advertisements. Chapter 2.4 will provide a concise overview of the research findings.

2. ANALYSIS OF TRANSCREATION IN LATVIAN ADVERTISING

The second Chapter of the Thesis is concerned with a profound empirical analysis of the conducted interview and the collected advertisements, all the while focusing on establishing the spread and characteristics of transcreation in Latvian advertising. First, the methodological foundation of the empirical investigation is laid down, providing the research methods and the research procedure; further on, the discussion is shifted towards a summary of the interview answers and the evaluation of the collected advertisements, namely, advertisements by prestigious, master and super, and glocal brands. Finally, an overview of the research results is provided.

2.1. Methodology

The research methods that were applied to carry out the investigation were:

1. Qualitative content analysis (interview)
2. Descriptive analysis (to analyse the collected advertisements)

The research procedure incorporated the following steps:

1. The first step was to collect advertisements from various sources: from the surrounding environment, from online sources, and from the print media. The main criterion for acquiring advertisements was variety, i.e. advertisements from brand types singled out in the theoretical part of the Paper: prestigious, master and super, and glocal brands.
2. The subsequent step consisted of conducting an interview with a professional specialising in marketing, which allowed to compare the gathered linguistic data with the leading views in marketing, and to also establish by what means transcreated advertisements are to be evaluated.
3. The third step was to locate the source text, campaign or marketing concept in English and to compare it to the target text in Latvian retrieved from the advertisements.
4. The next step was concerned with establishing the spread and characteristics of transcreation in the collected advertisements based on the previously mentioned criteria.
5. The last step was to provide an overview of the research results by descriptive means to answer the research questions.

The following subchapters present the research findings, starting with the main points expressed during the interview; and then dwelling on the collected examples. The full interview and supplementary advertisements are to be found in the Appendices.

2.2. Interview

To consider the essential points of the interview, it is worth mentioning the interview questions. The interviewee was Edgars Pētersons, the creative director of the marketing agency WKND. To facilitate the communication process, the interview was conducted in Latvian and the questions were:

1. Kas ir transkreācija? (What is transcreation?)
2. Kādi paralēli termini pastāv? (What are the parallel terms?)
3. Kas ir pats svarīgākais avota teksta elements, kas ir jā saglabā, veicot transkreāciju? (Which is the most important source text element that should be retained during transcreation?)
4. Vai ir zīmoli, kurus transkreācija ietekmē visvairāk? (Are there brands that are affected by transcreation more?)
5. Vai ir kāda produktu grupa, kuru transkreācija ietekmē visvairāk? (Is there a product group that is subjected to transcreation more?)
6. Kādas ir pazīmes, pēc kurām transkreāciju var nošķirt no citām tulkošanas stratēģijām? (What are the characteristics that help differentiate transcreation from other translation strategies?)
7. Kāda ir transkreācijas izplatība Latvijā? (What is the spread of transcreation in Latvia?)
8. Vai ir vērojams augošs pieprasījums pēc transkreācijas? (Is there a growing demand for transcreation?)
9. Pēc kādiem kritērijiem var noteikt, ka transkreācija ir bijusi veiksmīga? (What are the criteria that suggest that transcreation has been successful?)

For the purposes of the empirical analysis, in the ensuing discussion the interview will be shortened (the full interview is provided in Appendix 1) and the main concepts will be briefly summarised.

Concerning the very definition of transcreation, the interviewee admits that, compared to adaptation, the term ‘transcreatio’ is more precise because it implies the process of creation; the text is not merely translated, but rather the thought is transferred from one language into another. The rival term is ‘adaptation’, and usually no other terms are used in Latvia to refer to this process.

To refer to this transferral, the most important source text elements that should be retained are: the message, brand values and associations, and the tone of voice. The tone of voice incorporates the tone, form of address, and the style. The features are indicated by the

client and are strictly followed during translation because they should not vary from market to market. To illustrate the above elements, they are represented in Figure 2.2.1. This cluster of elements – referred to as the Transcreation Pyramid – has been developed by the author of the Paper based on the interviewee’s response. This Figure will be the analytical foundation for Chapters 2.3.1-2.3.4.

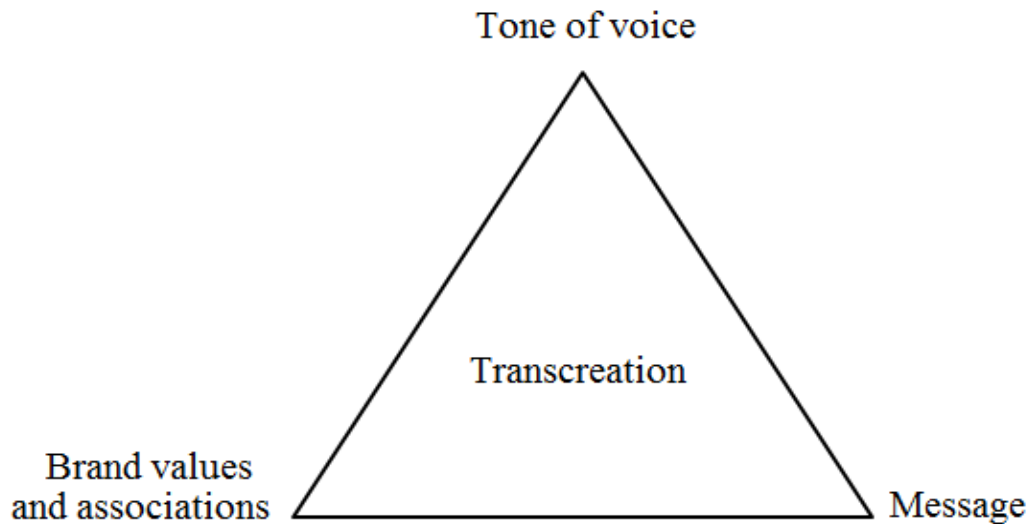


Figure 2.2.1. The Transcreation Pyramid.

To elaborate on brands that are pre-disposed to transcreation, as pointed out by the interviewee, in such a small market as Latvia, the two main factors that influence the advertiser decision is budget and corporate policy. Companies undergo cyclical change in management, which means that one creative director might wholeheartedly believe in localisation, yet another might strictly adhere to centralisation. There are also companies that fall in the middle. Generally, if there is a substantial budget and belief in transcreation, it will be used, whereas if there is no budget nor belief in it, transcreation will not occur. In an ideal scenario, the content would not only be created for a certain market but would be curated for each individual; however, since that would be very expensive, consumers are divided into groups.

When addressing transcreation for specific product groups, the interviewee speculates that advertisers might target products which have a higher consumer involvement, a more complex purchasing process, or a higher financial risk, e.g. cars, living space or household appliances. Another group more likely to be subjected to transcreation is products by well-established brands, e.g. McDonald’s; for super brands it is key to empathise with their client, thus, transcreation might be more prominent. Whereas for consumer goods it is not as important because such brands rely on consumer knowledge of a certain product, and often

enough their advertisements are translated verbatim, not transcreated. The exception could be Old Spice which is a curious brand; their advertisements are quite creative because the category of men's hygiene products is itself challenging. The company – Procter and Gamble – has made a corporative decision to establish a brand which strongly empathises with their target audience. Though the interviewee admits that the brand attempts to target women who purchase products for their men.

To elaborate on the characteristics that might help differentiate transcreation from other translation strategies, one might argue that the outcome of translation depends on the person handling the task, i.e. whether the task is performed by a technical translator or a creative translator. It is important whether the transcreator has background in new text creation.

If we creative translation strategies were placed on a scale, then the spectrum would start with verbatim translation (as often a phrase translated word-for-word is so successful that it dissipates the border between simple translation and creative translation). The next point would be translating within a certain theme (middle spectrum) and using mandatory reference, while keeping the slogan and the idea. Third, the client might define a global concept and thus the translator would have full creative freedom or, from an advertising perspective, freedom to copywrite. This gradation is visualised by the author of the Paper and illustrated in Figure 2.2.2. below (cf. Figure 1.6.1.3.). To clarify, the author of this Paper has coined the term 'framework translation' to refer to the translation method where advertisements are translated based on a certain ideological framework established by the client/company (transcreation falls within this category).

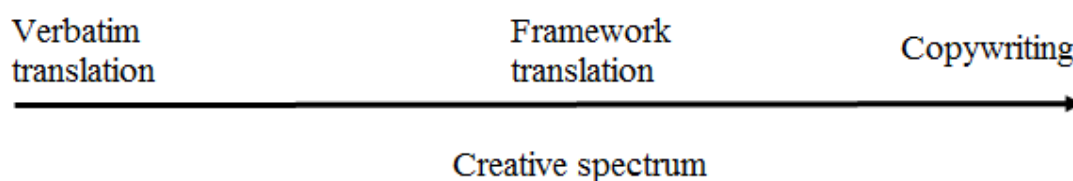


Figure 2.2.2. Gradation of creative translation strategies.

Admittedly, there is no one way of selecting the correct translation strategy because the desired outcome might greatly differ; the main strategy lies in what the company is trying to communicate. On the one hand, if the company wants to emphasise that they are a global, reliable brand offering equally levelled products across markets, then it is important to adhere to centralisation. On the other hand, if the goal of the company is to state that they are global, meanwhile they are close to people, they are sensitive and adaptive to the audience, then even

extreme transcreation and localisation can be considered. Both approaches can work, but the ultimate choice largely depends on the brand defined within the company.

To briefly discuss the spread of transcreation in Latvia, the fact that Latvia is a bilingual country is already an indicator. Most advertisers create campaigns for both the Latvian and the Russian audience, but since Latvia is a small country its market is part of the global economic pool, and large companies enter the Latvian market with their products. This begs the question of whether the Baltic countries and Latvia are treated as a serious market and whether companies have the budget and the will for supporting localisation and transcreation. All in all, the interviewee admits that transcreation has large potential in the Latvian market. In relation, due to the growing globalisation and economic competition, companies are starting to rethink ways of reaching their target audience, and one way is via transcreation. Also, demand is closely related to digital media which facilitates the process of adapting and changing the intended message.

To conclude, one of the goals of the interview was to establish criteria for determining whether transcreation has proven to be successful. Generally, the purpose of communication in advertising is to persuade a consumer to perform a certain action, and this action is usually a purchase, however, it can be an exchange of opinions, providing contact information, discussing a company with one's peers, etc. After launching a campaign, this can be measured financially or sociologically via surveys which help establish the following: whether the message was understood, what the expressed values were, what associations connected with the brand were, and other criteria. Advertisers can also analyse the information individuals are sharing on social media and also their output, and sometimes the analytical outcome is rather unpredictable. Finally, the success lies not only in financial measurements, but also in the consumer opinion indicated in various ways.

2.3. Evaluation of Collected Advertisements

Before initiating the evaluation of advertisements collected from various sources, it must be pointed out that Chapter 2.3 will be divided by the evaluation of four brand types: prestigious brands, master and super brands, and global brands. Alternatively, Chapter 2.3.4 will briefly discuss other brand advertisements. The advertisements will be evaluated based on Figure 2.2.1 – the Transcreation Pyramid. The purpose of the following subchapters is to establish the spread of transcreation and its characteristics in different types of brands and to possibly discover an underlying pattern.

2.3.1. Prestigious brand advertisements

To start the discussion of prestigious brand advertisements, it was pointed out in Chapter 1.3. that prestigious brands might deal with high-end cosmetics or luxury cars. One of such high-end cosmetics brands is Yves Saint Laurent. The below Image depicts their advertisements found in the cosmetics and perfume store Douglas.



Image 2.3.1.1. Yves Saint Laurent advertisement.

'Mon Paris' is the French name given to the fragrance and it is not translated because it is a product name. The only indication that the product is advertised for the Latvian audience is one line of text below the product name and the brand name, stating that there is a new fragrance for women. The advertisement for another perfume the one by Lancôme in Image 2.3.1.2 is visually constructed in a similar way, yet only contains the French phrase *La vie est belle* (also name of the perfume). Besides the perfume bottle, there is no textual information that a perfume is being advertised, yet the message is clear. This echoes the idea that

prestigious brands largely rely on a myth that has been embedded in the mind of a consumer (Ločmele, 2013). To discuss the brand values and associations, the advertisements might evoke associations of luxurious French lifestyle (this is partially achieved by the visual imagery and partially by French words and expressions). Since Yves Saint Laurent is a French luxury fashion house, their values are communicated clearly. As regards the tone of voice, the imagery implies a light feminine tone which balances between luxury (Lancôme) and desire (Yves Saint Laurent). Even though these two cases do not concern transcreation per se, they must not be excluded from the discussion of advertising; moreover, it is rather curious to analyse apparently similar advertisements, but to acknowledge that one brand emphasises a seemingly luxurious lifestyle (luxurious=beautiful) and another promotes desire (luxurious=desirable).



Image 2.3.1.2. Lancôme advertisement.

Next, the discussion is shifted towards luxury cars. In Image 2.3.14, which is taken from Audi homepage for the Latvian market (Online advertisement 2), there are some key features that distinguishes it from the English advertisement (Online advertisement 1) in Image 2.3.1.5.

English	Latvian
The art of progress.	Māksla būt pirmajam.
Beautifully expressed in visual form.	Skaisti izteiktā vizuālā veidolā.
In an exceptional vehicle.	Izcilā automobili.
The Audi A8.	Audi A8.
Awe-inspiring and sporty, staying true to one clear principle: concentration on the essential.	Iedvesmojošs un sportisks.
Not a single line without a function.	
Distinctively structured surfaces.	
Exclusive materials.	
All finished to a supreme standard.	
And aspiring to something very special – brilliance down to the last detail.	

Table 2.3.1.3. Comparison between an Audi advertisement marketed for the English-speaking audience and for the Latvian audience.



A8

Pārskats Transmisija un šasija Aprīkojums Aksesuāri Cenas un tehniskie dati

**Māksla būt pirmajam.
Audi A8.**

Māksla būt pirmajam. Skaisti izteiktā vizuālā veidolā. Izcilā automobili. Audi A8. Iedvesmojošs un sportisks.

Meklēt dāri
Konfigurators

Image 2.3.1.4. Audi advertisement marketed for the Latvian audience.

Even though the Latvian and English advertisements are visually almost identical (with some slight layout changes between both homepages), there are some significant textual differences; an overview of them is provided in Table 2.3.1.3. The first feature one will notice is that the English text is considerably longer: it contains a string of ten short sentences, whereas the Latvian version contains only five sentences (although they retain the same length sentence-wise). The ‘title’ and the following descriptions also differ greatly: the

English advertisement talks about the awe-inspiring and dynamic car, meanwhile, the Latvian declares that it is a ‘form of art being the first’. The artfulness is mentioned later in the English version, specifically ‘the art of progress’. Then the English and Latvian versions continue in the same manner Latvian text ends abruptly off in the middle of the fifth sentence, ending on the idea that the vehicle is ‘awe-inspiring and dynamic’; very close to the idea which opened the English advertisement. Overall, the idea and the translation are almost identical, despite being shifted around to appear different, but the message remains the same.



Awe-inspiring and dynamic.

Image 2.3.1.5. Audi advertisement for the English-speaking audience.

The associations and values which are transferred are the ones of likening the vehicle to a masterpiece and stressing that it is designed for perfection-loving consumers who enjoy winning (‘being the first’ in the Latvian version); these associations can be derived more the English text since the Latvian text is cut short. ‘Supremacy’ and ‘brilliance’ are not emphasised so much in the Latvian text. The tone of voice is rather serious and affirmative enlisting several reasons why the vehicle is excellent in every way, using a string of adjectives that maintain this vision. The text highlights the visual features which means that the target audience is not only consumers who appreciate fast cars, but those who pay high attention to detail (wealthy consumers).

To contrast, there are luxurious vehicle advertisements that do not focus on elaborate descriptions and are rather minimalistic, as shown in Images 2.3.1.6 (Online advertisement 14) and 2.3.1.7 (Online advertisement 15).



Image 2.3.1.6. Porsche advertisement for the Latvian audience.

Compared to its English counterpart in Image 2.3.1.7, the Latvian advertisement is almost identical, with only two differences: the additional of the word ‘new’ in Latvian and the translation of ‘presence’. Due to this closeness, there is not much that can be argued about different messages for the English and Latvian audiences, yet the inclusion of the word ‘new’ might be a manipulative strategy characteristic to marketing translation. This also refers to ‘presence’ translated as ‘būtība’, which under these circumstances indicate manipulation/persuasion.



Image 2.3.1.7. Porsche advertisement for the English-speaking audience.

Another example of prestigious brand advertisements is from the brand Vertu, which is a luxury mobile phone brand. The advertisement shown is Image 2.3.1.8 appears on the homepage of the Mobius boutique where several luxury brand items are sold (Online advertisement 12).



JAUNAIS SIGNATURE TOUCH JET ALLIGATOR

Image 2.3.1.8. Vertu advertisement for the Latvian audience.

Although the Latvian advertisement is similar to the English advertisement visually and layout-wise, the accompanying text might confuse and appear more manipulative to the Latvian reader (the comparison between the English and Latvian texts are provided in Table 2.3.1.10).

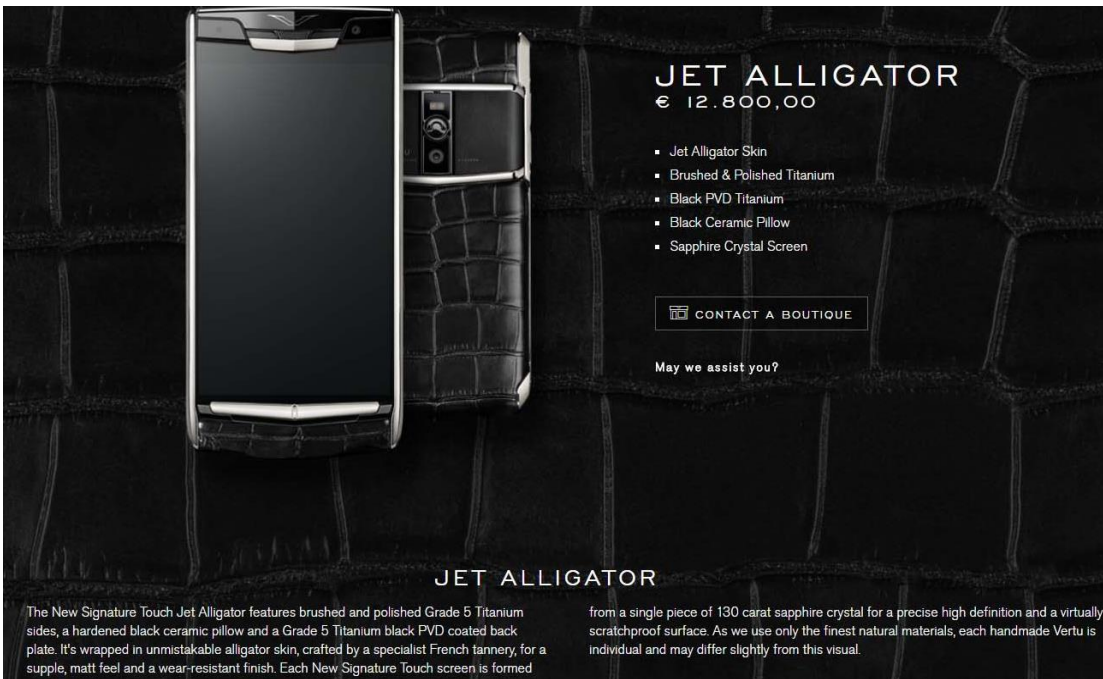


Image 2.3.1.9. Vertu advertisement for the English-speaking audience.

English	Latvian
Jet Alligator Skin	Cēla aligatora āda ogļu melnā krāsā
Brushed & Polished Titanium	Matēts un pulēts titāns
Black PVD Titanium	Titāns ar melnu PVD pārklājumu
Black Ceramic Pillow	Melns, keramisks skaļruņa vāciņš
Sapphire Crystal Screen	No safīra polikristāla izgatavots ekrāns
	Paaugstināta skaļuma dinamiskais skaļrunis <i>Goodmans Axiom</i>
	Precīza tehnoloģijas <i>Solidcraft</i> montāža
	Operētājsistēma <i>Android</i>
	Augstvērtīgas kvalitātes oglekļa instrumentālais tērauds.
The New Signature Touch Jet Alligator features brushed and polished Grade 5 Titanium sides, a hardened black ceramic pillow and a Grade 5 Titanium black PVD coated back plate.	
It's wrapped in unmistakable alligator skin, crafted by a specialist French tannery, for a supple, matt feel and a wear-resistant finish.	Apdare, izmantojot aligatora ādu ar atpazīstamo apdrukas reljefu, izstrādāta specializētā franču ādas darbnīcā – pēc taustes maiga, pēc vizuālā izskata matēta, kā arī maksimāli izturīga pret nodilšanu.
Each New Signature Touch screen is formed from a single piece of 130 carat sapphire crystal for a precise high definition and a virtually scratchproof surface.	Jaunā viedtālruna <i>Signature Touch</i> ekrāns ir izgatavots no 130 karātu safīra polikristāla, tādējādi nodrošinot augstvērtīgu attēla kvalitāti un nepārspējamu noturību pret skrāpējumu rašanos.
As we use only the finest natural materials, each handmade Vertu is individual and may differ slightly from this visual.	Pasaulē dārgākās ādas neatkārtojamā tekstūra – ideāli piemērota šī leģendārā zīmola telefonam. Tā ir daļiņa izsmalcinātas greznības, ko no visaugstvērtīgākajiem materiāliem saudzīgi ar rokām veidojuši labākie meistari.

Table 2.3.1.10. Comparison between a Vertu advertisement marketed for the English-speaking audience and for the Latvian audience.

It appears that the translation is not rendered well and does not transfer the intended message over to the Latvian reader in such phrases as ‘noble alligator skin’ or ‘instrumental steel’. The

Latvian text seems to be missing a stronger link to the original, which has resulted in the Latvian text lacking much needed explanation, e.g. what the technological advances that make this product stand out are. Perhaps the distributor relies on the consumer who does not need a detailed explanation to influence their decision; moreover, the product has a specific target audience who might not concern themselves with elaborate descriptions, but this does not minimise the effect of a poorly constructed advertisement.

The values and associations present in the English text are the following: the product is high-end, luxurious and durable, whereas the Latvian text seems to emphasise that the main value is that the phone is expensive, while claiming the brand to be ‘legendary’. This aspect is a slightly toned down in the English text, which signals that the advertisement does not evoke the same associations from the consumers. Also, the advertisers do not rely on the same values in the two markets. To elaborate on the tone of voice, in the English version it is rather serious (stressing what is special about the product), but also quite informative. The Latvian advertisement attempts to be informative, however, it achieves the opposite effect – it enlists several things that fail to inform the reader without a proper explanation. The consumer is thus left with a notion of exclusivity without receiving a proper explanation of exclusivity.



Image 2.3.1.11. Louis Erard advertisement for the Latvian audience.

Next, a brief analysis is devoted to the advertisement by the luxury watch brand Louis Erard. In Image 2.3.1.11, the reader can see an advertisement constructed in a rather simple manner: it presents the watch, clearly states the brand name and provides information to the Latvian consumer of the brand selling Swiss mechanical watches. Also, the advertisement states that these watches can be purchased in the shop Laiks. To compare with how the brand advertises their products in English, they position themselves in virtually the same way

(Online advertisement 9; Image 2.3.1.12). The visual representation encapsulates the brand message both in English and in Latvian by translating the logo verbatim. However, opting for translation rather than zero translation is a deliberate choice by the advertiser, and thus the preservation of the brand message can be deemed successful. Regarding brand values and associations, the Latvian advertisement clearly transfers the original message, as evidenced by the examples above, which means that the tone of voice is identical to the source.



Image 2.3.1.12. Louis Erard logo.

This case makes one think whether this is transcreation – a point also made by the interviewee. The author of this Paper believes that this does not constitute transcreation based on Figure 2.2.2. Although verbatim translation and framework translation are relatively close on the creative spectrum, they are entirely different translation strategies. To distinguish between them, one can only base their analysis on textual evidence. Since all indications point toward a verbatim translation, the author believes so and does not consider this a case of transcreation, though the message, brand values and tone of voice are apparently the same. Such cases could be treated as borderline. Consequently, the author of this Paper proposes the below model in Figure 2.3.1.13 when analysing advertising texts that seem to be translated verbatim, where the borderline cases are placed between verbatim translation and framework translation on the creative spectrum.

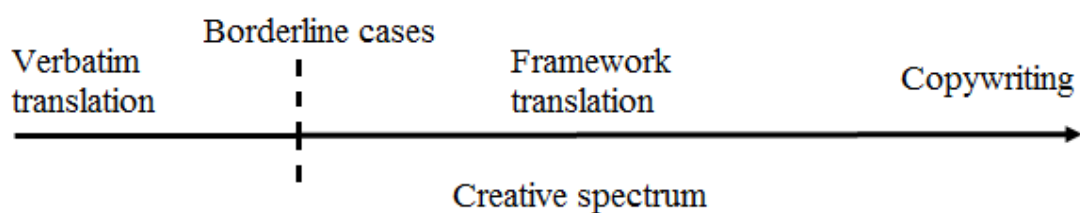


Figure 2.3.1.13. Alternative gradation of creative translation strategies.

Finally, some prestigious brands opt for zero translation or do not include any text in their advertisements, e.g. Dolce & Gabbana and Lindberg in Image 2.3.1.14 and 2.3.1.15. In the case of Dolce & Gabbana, the advertisement only includes the brand name and the image of a woman, therefore it is rather difficult to determine what exactly the brand is trying to communicate – whether they are selling sunglasses, jewellery or perhaps something else. For Lindberg, there is text in English that could be translated – *design by/made by*, however, this

is not done, and thus there is no indication that it is intended for the Latvian audience. Perhaps the advertisers solely rely on the brand recognition, or value visual information higher, leaving the text untranslated.



Image 2.3.1.13. Dolce & Gabbana advertisement in Latvia.

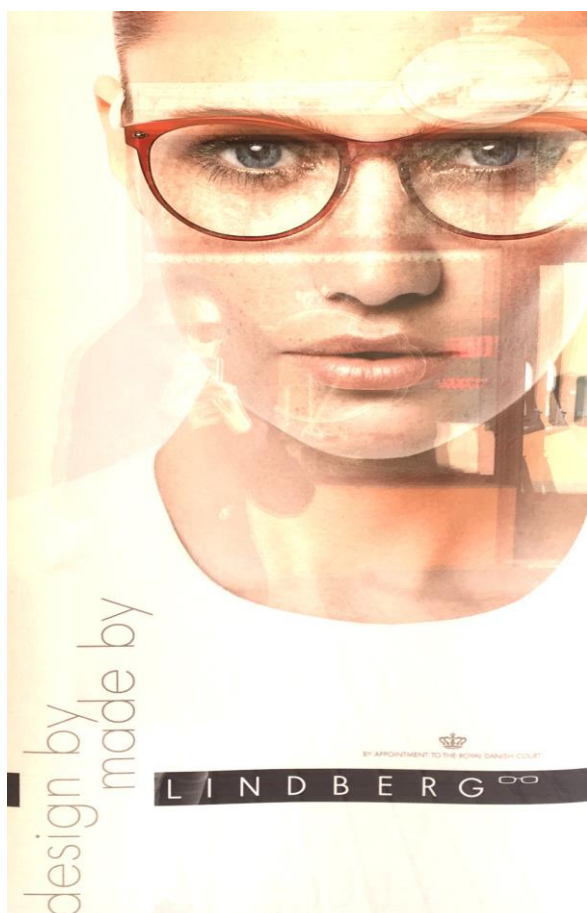


Image 2.3.1.14. Lindberg advertisement in Latvia.

2.3.2. Master and super brand advertisements

Master brands are brands which have several sub-brands and whose products are based on a unified idea defined within the company, e.g. Coca Cola. Whereas super brands, however, are well-known and highly recognizable on a global level, e.g. McDonald's. The Chapter analyses the advertisements of Coca-Cola and McDonald's.

To begin with the advertisements for Coca-Cola, in Image 2.3.2.1 it is evident that the brand has local headquarters in the Baltic states: there is information on the bottle cap in Latvian, Lithuanian and Estonian, encouraging consumers to participate and win. However, the information on the bottles in the background is in Latvian (apart from the slogans), showing the toponyms are localised. The remaining text is in Latvian, and it provides additional information about the campaign; the small print in the lower right corner informs the consumer about the duration of the campaign and other details.

As concerns the message, it is presented in a concise way, despite slogans being left untranslated (*Taste the feeling* and *Original Taste*). Since these slogans are generally untranslated, the brand must approach the local consumer differently; in this case, a fair amount of information is provided in Latvian, and the toponyms are localised properly. This allows the company to transfer their values more precisely – since summer is approaching, the advertisers have emphasised associations with fun, light, warm aspects of summer by placing the drink bottles in sand and mentioning a trip and a festival; the consumer feels as if they are embarking on an adventure via a purchase. These associations are also related to the tone of voice which is very light and directly targets the consumer (*Laimē katru dienu!*).

In general, Coca-Cola's advertisements approach the local audience by various means, acknowledging the importance of national events (Image 2.3.2.2) or by rendering hashtags in Latvian, initiating consumer participation, (Image 2.3.2.3), all the while retaining their master brand core ideas and values.



Image 2.3.2.1. Coca-Cola advertisement for the Latvian audience.



Image 2.3.2.2. Coca-Cola advertisement for the Latvian audience.



Image 2.3.2.3. Coca-Cola advertisement for the Latvian audience.

The connection to the local consumer can best be seen in the campaign that was called ‘Mazajiem, lielajiem’ in Latvia, yet it was a global campaign adapted to each market, e.g. Argentina. Argentina is chosen for analysis because it matches the Latvian campaign the most precisely, and thus is the basis for the ensuing investigation. In Argentina, the campaign was named ‘For everyone’ and was released in 2002 (Online advertisement 3). In Latvia, the advertisement was released in 2004 (Online advertisement 4) and retains the same theme, yet there are some key differences, and the comparison is provided in Tables 2.3.2.4 and 2.3.2.5.

Argentina	Latvia
Talking	Singing
Height	Size
Having all or nothing	Majority and minority
Committed, castaways	Families and loners
Well-mannered, bikers	Businessmen and musicians
First and last	Winners
Ones who work	Mechanics
Tan and nudists	Locals and visitors
For him, for her	For women and men

Table 2.3.2.4. Differences between ‘For everyone’ campaign in Argentina and Latvia.

Argentina	Latvia
Family	Family

Joy and sadness	Happiness and sadness
Romance	Passion, love
Professions (musicians, clowns, astronauts, businessmen)	Professions (musicians, mechanics, businessmen)

Table 2.3.2.5. Similarities between ‘For everyone’ campaign in Argentina and Latvia.

As shown in the Tables above, both advertisements are based on the core idea of manipulating with common tropes and archetypes in society. As most societies share these tropes, the campaign helps to transfer the values and message of the brand to the target audience, and with slight adjustments it can be adapted to most markets. The physical and figurative tone of voice does not vary greatly – in both advertisements the speakers enlist groups of people, trying to incorporate all members of society. Since all criteria from Figure 2.2.1 have been met in this particular Coca-Cola campaign, one can say that this is a successfully transcreated advertisement. The values, the message and tone of voice have been adapted to the target market with slight modifications.

Further on, the discussion is devoted to McDonald’s advertisements in Latvia. From an initial analysis, it appears that the brand has two strategies in the Latvian market – some campaigns are created particularly for the Latvian market and do not have counterparts in English, yet some advertisements (especially on McDonald’s social media pages) are left untranslated, containing references to American popular culture and values.

First, the investigation focuses on the campaigns created for the local market. Image 2.3.2.6 shows the well-recognized white block letters of the Riga sign, and a single French fry is placed atop the letter *i*. Although some might argue that this is not a traditional advertisement, the Image does promote McDonald’s French fries and the company logo is placed in the lower right corner, so the idea would not be associated with another brand or company. However, it is not very clear what the advertisement is attempting to communicate because besides the two lines of text, there is no context, therefore it is difficult to speculate about the message, the values, or the tone of voice. Perhaps this is a hybrid between an advertisement for French fries and marketing material.



Image 2.3.2.6. McDonald's advertisement for French fries (Online advertisement 10).

To compare, other advertisements (identical in format) might contain text in English (in Images 2.3.2.8). Images 2.3.2.7 and 2.3.2.8 contain references to American popular culture which might not resonate with the Latvian audience; in Image 2.3.2.8, there is reference to the film *Beauty and the Beast* (with accompanying visual metaphors), yet under the post on social media, the publisher has provided information that they are referring to the film 'Skaistule un briesmonis'. In Image 2.3.2.7, there is reference to the cult film *The Blair Witch Project*, and this staple of American popular culture is transformed into a visual metaphor with the help of French fries. In this case, the Image contains text in Latvian, 'Frī projekts' and also an explanation mentioning the film 'Blēras ragana'. One can already witness inconsistency in localised references, moreover, there are references that expand to American national events, see Appendix 2. The advertisement alludes to Black Friday, the day after Thanksgiving in The United States, and this is cleverly transformed into a pun, *Black Fried-Day*. Even though during translation the pun would lose the stylistic impact, perhaps it would be best to not publish the advertisement, since Black Friday does not carry any meaning for the Latvian consumer. Lastly, the origin of these advertisement hybrids is rather ambiguous, since the NorthAmerican Facebook page for McDonald's does not contain any related images.



Image 2.3.2.7. McDonald's advertisement material (Online advertisement 10).



Image 2.3.2.8. McDonald's advertisement material (Online advertisement 10).

2.3.3. Glocal brand advertisements

To initiate the discussion of glocal brand advertisements, the further analysis will focus first on cosmetic brand advertisements and then advertisements for beverages. Firstly, three slogan from different Old Spice campaigns are provided in Table 2.3.3.1.

English	Latvian
Drop kick odor for 48 hours	Satriec sviedrus uz 48 stundām
One spray lasts all day	Iesmidzini vienu – jūt visu dienu!

Destroy wetness for more freshness	Nost ar mitrumu – lai dzīvo svaigums!
------------------------------------	---------------------------------------

Table 2.3.3.1. Old Spice advertisement text.

Before starting a more elaborate discussion, it is worth mentioning that Old Spice is a male cosmetics brand known for creating advertisements that some viewers might view as rather outlandish, and this is precisely what the brand is advertising. The brand's strategy aligns with its advertising – the translators are unrestricted and their main goal is to adhere to the creative non-restrictive strategy the client has laid down. This can be seen when comparing the English and Latvian text: the translator has successfully transcreated the advertisement, even retaining the rhythm and rhyme of the original. Thanks to this, neither the message nor the brand values are sacrificed during translation. Additionally, the tone of voice – which is usually humoristic for Old Spice advertisements – is kept, therefore, the above examples can be positioned as successful examples of transcreation. The brand is also famous, or rather notorious, for their television advertisements; one example can be viewed from the Online advertisement source 13.

Next, the advertisements materials for Dove are analysed. Generally, on social media Dove has a very similar approach to McDonald's – it is an advertisement without actually advertising the product. For example, the company has created a campaign that celebrates women's hair (Online advertisement 6). This seems to be intended for all markets, but the explanation under the post is also provided in Latvian, and it aligns with the general concept of the video in English. Although the video does not advertise a particular product; it does advertise the brand, particularly its values. To elaborate, Dove is known for their all-inclusive strategy towards advertising products for women; their advertisements include women of various physical features, stating that their products can be used by all women. In Online advertisement 6, the brand emphasises the *Your hair, your choice* (*Tavi mati, Tava izvēle*) idea.

Dove's Facebook page features several of these hybrid advertisements, and usually at the centre of the image there is a motivational phrase, or in this case, a Latvian idiom emphasizing the concept *Labākais laiks jauniem sākumiem ir tagad* of *you reap what you sow*. Other examples include and *Lai laipnība lido ap Tevi kā konfeti* (which is translated verbatim from English); seen in Image 2.3.3.3. Again, it is quite difficult to pinpoint what is the purpose of these materials; perhaps their goal is to remind the consumer of the brand. Nevertheless, it seems that these materials are in line with the brand's overall strategy (even though the materials published in social media slightly deviate from inclusiveness and focus more on positivity).

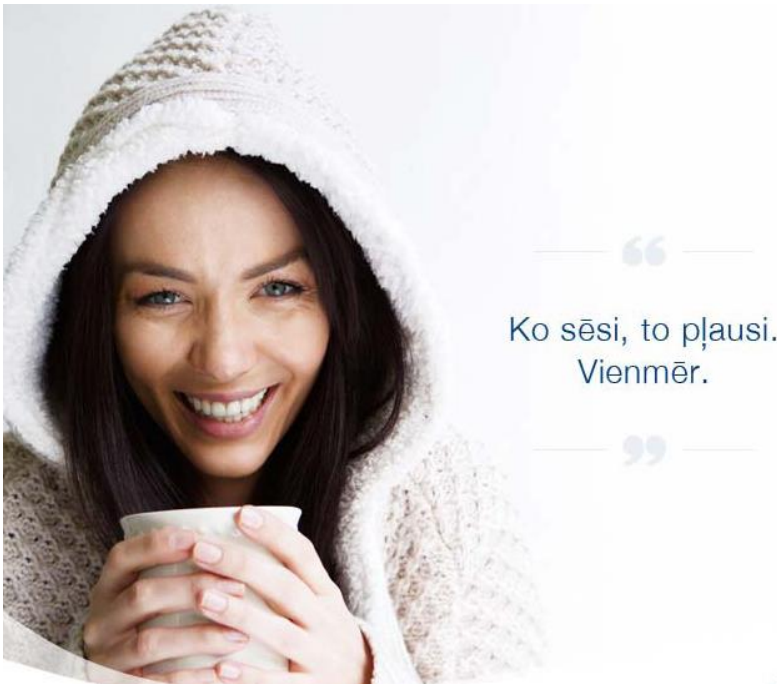


Image 2.3.3.2. Dove advertisement on Facebook (Online advertisement 7).

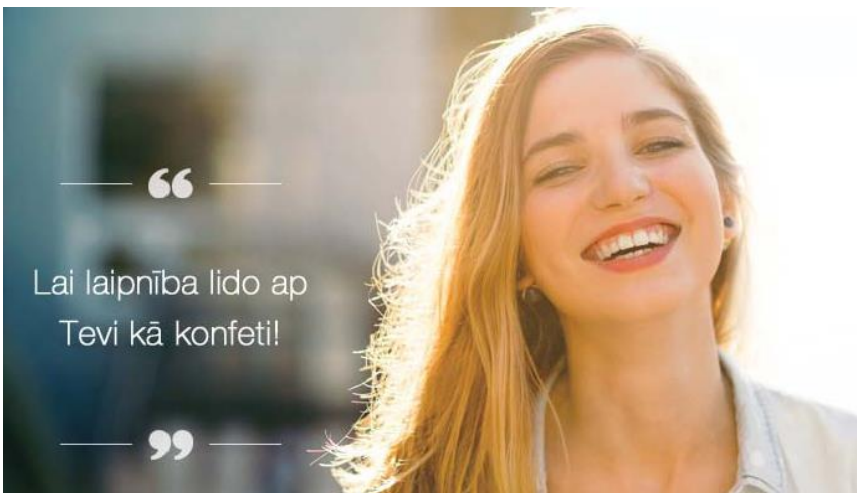


Image 2.3.3.3. Dove advertisement on Facebook (Online advertisement 7).

Further on, an analysis of Merrild coffee and Lipton tea is provided, with visual evidence in Images 2.3.3.4 and 2.3.3.5. To focus on Merrild, the advertisement contains brand names only in English, and is promoting a campaign where a consumer can win an exclusive sound system. It is curious that the text mentions *Danish quality*, which means that it relies on associations in the consumer's mind which might be evoked when speaking about Danish quality. Secondly, the text states that this quality will be delivered straight to the cup, which implies that there will be no hassle for the coffee drinker.



Image 2.3.3.4. Merrild advertisement in Latvia. What might appear as an invitation to participate in a campaign, is actually an advertisement. The source language for the product is Danish, yet it is evident that the core values are communicated clearly (*Danish quality and delivered straight to your cup*). The message, as stated above, is to promote a campaign to win a sound system. The tone of voice is rather neutral (it is neither humoristic, nor ironic, nor anything else which might indicate a specific underlying tone).

Lipton, however, takes a slightly different approach; the advertisement is rather minimalistic, containing only the slogan in English and a statement saying that Lipton is the first choice for tea drinkers in Latvia (below, there is text in small print that justifies the presented data). Although there is little text, it is evident that the advertisement is aimed at Latvian consumers due to the claim. It is rather difficult to argue what about the intended message, other than acknowledging the brand's position in the Latvian market. Same for the brand values – it seems that the brand values are being at the top of the market. The tone of voice, it is also difficult to speculate about since there are no linguistic indications of a tone being anything else than neutral.

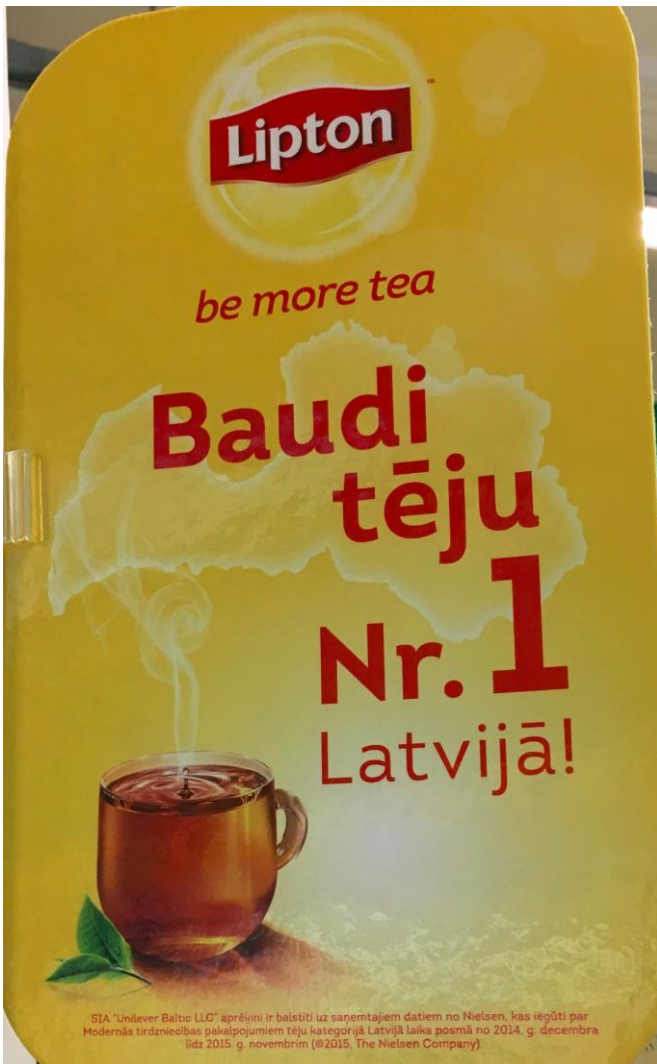


Image 2.3.3.5. Lipton advertisement in Latvia.

2.3.4. Other brand advertisements

Taking into account the previous method of classification, respectively, Figure 2.2.1 there are some advertisements that cannot be clearly categorised as belonging to borderline cases. One example of borderline cases are products that are often labelled as ‘as seen on TV’ products. The particular cases – Dormeo mattresses and NutriBullet – are advertised in Latvian television, yet they also appear in the environment as printed advertisements. iMemory mattress and NutriBullet blender are advertised globally. However, as evident in Images 2.3.4.1 and 2.3.4.2, the brands approach the target market by casting Latvians celebrities (Dormeo) or featuring expert testimonials (NutriBullet). To focus on each advertisement separately, by examining Image 2.3.4.1, the consumer might not be aware that the product is advertised globally, particularly because it features a well-known Latvian actor.



Image 2.3.4.1. Dormeo advertisement for the Latvian audience.

The first line of text provides the brand name and states that the product is ‘new and unique’, the second line features the specific product name, whereas the next lines declare that the product is created for adjusting to individual sleeping habits. Interestingly, the advertisement does not acknowledge that it features a Latvian celebrity (not even a name is provided), which implies that advertisers rely on the consumer knowledge and are confident in them. Overall, less emphasis is placed on showcasing the product and more on the celebrity advertising the product: in a way, a familiar face constitutes the need for showing the product and assuring the consumer that the product has all the positive characteristics they are looking for.



Image 2.3.4.2. NutriBullet advertisement for the Latvian audience.

To consider the Image 2.3.4.2, the advertisement is constructed in a similar way, starting with the product name and ending with a brief statement attempting to leave an impression on the consumer, however, one key distinction is that the advertisement acknowledges the person in it. Thus, this might be interpreted as an endorsement, especially since the Image features the professional title and their signature. These features indicate that the advertiser is attempting to create a certain construct in the consumer's mind, which is strongly connected with their trust. They are assured that the product is *used* by a celebrity, then it must be *good*. The consumer is assured that by purchasing NutriBullet, they will live their life to the fullest (stated in the final lines of the Image) by eating properly prepared food. This means that *proper* food: prepared with NutriBullet.

To sum up, 'as seen on TV' advertisements cannot be clearly categorised into brand types because they contain features characteristic to all markets, e.g. the information presented in the advertisement (Online advertisement 5) and celebrity endorsements (Online advertisement 8), yet they feature a familiar face to approach the Latvian consumer. All in all, it can be argued that the above advertisements display features most likely found in copywriting.

Another type of advertisement that do not clearly belong to a particular brand are advertisements that appear in magazines, are clearly marked as such, and usually advertise vitamins, beauty treatments or alternative pharmaceutical products; two of these advertisements are provided in Images 2.3.4.3 and 2.3.4.4.



Image 2.3.4.3. Skin Care advertisement (Santa).

Upon an initial analysis of the visual information, it seems that both advertisements are marketed to women: they appear in women's magazines, feature women, and mention problems that most women can relate to, i.e. skin aging and hair loss. It is also curious to notice that women are targeted by using specific keywords that might manipulate them into buying the product: 'sensational', 'effective', and also seemingly *scientific* language is used to add credibility to the advertisement, e.g. 'Swedish discovery', 'I discovered Scandinavian vitamins' or 'study results'. It is also worth acknowledging that both advertisements mention Scandinavia assuming that consumers have a positive notion of it in their minds. To focus on Image 2.3.4.3, the advertisement opens with a statement that the tablets are 'more than cosmetics' and then provides information that the product is tablets for achieving beautiful skin. Then an image of the tablets is provided on the right with the accompanying explanatory text on the left. Since the target audience of the advertisement seems to be women that are older than 30, there are some deliberate keywords that shape the advertisement which were mentioned above.



Image 2.3.4.4. Hair Volume advertisement (Santa).

The advertisement appears to provide facts and rely on rational information, whereas Image 2.3.4.4 is based on solely emotional information and testimony. The latter Image largely contrasts Image 2.3.4.3 because of this emotionality: it starts with exclaiming a problem to immediately attract the attention of a consumer. When this attention is gained, the reader will continue reading the testimony which is seemingly told by a Latvian woman. Although this can be debated since no further information about the testifier is provided (cf. Image 2.3.4.2). The testimony employs emotional statements and hyperboles to emphasise with the consumer, e.g. ‘Maija was shocked’, ‘the hair was everywhere’, ‘I was very worried’. When they are convinced of how grave the problem is, they are then offered a solution –Hair Volume.

To provide an overview, Images 2.3.4.3 and 2.3.4.4 cannot clearly be assigned to a particular brand because they do not exhibit distinctive features characteristic to prestigious brands, master and super brands, or glocal brands. Although Image 2.3.4.4 features a testimony by a Latvian consumer, it is not possible to determine whether this is authentic. It is interesting that on top of the page it is indicated that the following text is an advertisement. Finally, since these advertisements cannot be divided into a brand category, it is difficult to argue about transcreation in them; however, it is important to mention them since they are quite widespread and frequently appear in Latvian magazines.

2.4. Overview of Results

To provide an overview of the research results, the empirical part of the Paper was comprised of an interview and the evaluation of collected advertisements; altogether, 80 advertisements were collected. The interview consisted of nine questions and were answered by Edgars

Pētersons, the creative director of the marketing agency WKND. The interviewee's answers helped establish a theoretical framework for analysing collected advertisements by Figures 2.2.1 and 2.2.2 developed by the author of the Paper. The evaluation was based on Figure 2.2.1 and during the empirical investigation, three aspects of transcreation were brought into the forefront – the message, the brand values and associations, and the tone of voice. The discussion was divided between prestigious brands, master and super brands, glocal brands, and other brand advertisements.

Upon analysing prestigious brand advertisements, the results were inconclusive because the use of transcreation varies from brand to brand: some brands opt for marketing translation (Porsche), while others aim for verbatim translation (Vertu) or do not translate their advertisements in general, relying solely on the brand name (Dolce & Gabbana). Turning to the analysis of master brands and super brands, the investigation was based on Coca-Cola and McDonald's advertisements. The results indicated that while Coca-Cola leans towards transcreation in some campaigns, McDonald's advertisements tend to include elements that might emphasise more with an American audience than with a Latvian one; although, in some cases McDonald's marketing materials might reflect on events of national importance, similarly as Coca-Cola's does. As regards glocal brand advertisements, they exhibit characteristics similar to master and super brands because their advertisements vary from ambiguous cases (Dove) to fully transcreated advertisements (Old Spice); yet, glocal brand advertisements are more likely to accentuate their position in a market – in Lipton's case, the entire advertisement consisted of providing the consumer with the information that their tea was number one in Latvia. Lastly, other brand advertisements were analysed separately because they could not be clearly identified as belonging to any particular brand type. It was established that 'as seen on TV' advertisements for Dormeo and NutriBullet do not exhibit transcreation because the same marketing strategy can apply to any market, even though Latvian advertisements feature well-known Latvian celebrities and their endorsements. Two advertisements for Skin Care and Hair Volume were analysed from a different perspective; the seemingly generic content of these advertisements disallow them to be categorised under the three mentioned brand types. However, since these advertisements appear in Latvian magazines, they are part of the discussion of Latvian advertising and therefore were included in this study.

To sum up this Chapter, it was initiated by Chapter 2.1 which briefly outlined the methodology used to carry out the empirical study. Chapter 2.2 summarised the main views expressed in the interview with Edgars Pētersons and developed a basis for the practical evaluation. Chapters 2.3.1 through 2.3.4. dealt with the discussion of collected advertisements

based on Figure 2.2.1, while attempting to establish the spread of transcreation and possible underlying pattern to transcreation in Latvian advertising. The following discussion reveals the conclusions of the study.

CONCLUSIONS

Advertising is the cornerstone of modern society and in the era of rapid technological developments is ever so important. Through advertising companies communicate with the consumer by employing detailed strategical means in this communicative-persuasive process. Even though advertising was practised by early civilisations, it amassed power only after the Industrial Revolution. Currently, there is an ongoing discussion between the two main schools of thought – that which believes that advertisers should aim for a global, market-inclusive approach and that which maintains that a local approach is the correct approach. In actuality, most advertisers opt for a hybrid approach reflecting the belief that they should ‘think globally but act locally’.

The goal of the current Paper was to establish the spread and characteristics of transcreation in Latvia and the following research questions were proposed:

1. What is the spread of transcreation in Latvia?
2. What types of brands are primarily affected by transcreation?
3. Are some product types predisposed to transcreation?
4. What are the characteristics of transcreated advertisements?

Taking into consideration the research goals and the research questions, several conclusions have been drawn, and they are reflected through both the theoretical considerations and the empirical findings.

The theoretical considerations of the Paper were comprised of eight subchapters. The theoretical considerations were followed by the empirical investigation the basis of which was formed by an interview and evaluation of collected advertisements. The research method used to carry out the empirical study was descriptive analysis and qualitative content analysis. Altogether, 80 advertisements belonging to different brands were collected; 25 of them were discussed in Chapters 2.3.1 through 2.3.4. All collected advertisements were not discussed due to the limited scope of the study, yet they are provided in the Appendices. Some advertisements were not determined as belonging to prestigious brands, master and super brands, or glocal brands, and therefore were discussed separately.

The interview results indicated that transcreation is widespread in Latvia, and this revelation partially aligned with the analysis of collected advertisements. The main conclusion that was drawn regarding the spread of transcreation is that it largely relies on the company manufacturing the product rather than the brand type. Considering brand types affected by transcreation, the investigation was inconclusive due to the reason that each company has their own policy regarding their approach in a certain market and thus

transcreation; however, glocal brands exhibited features of transcreation in more cases than other brand advertisements. Moreover, prestigious brands are more likely to opt for zero translation or only including their brand name in the advertisement. As regards some product types that might be predisposed to transcreation, the research did not reveal clearly indicate that some product types might be affected by transcreation more than others. However, it was hypothesised in the interview that transcreation might affect products with high consumer involvement. Although the investigation revealed that this is not exactly the case, it was found that high involvement products do display a more manipulative language from market to market, e.g. in car advertisements. Finally, the characteristics of transcreated advertisements cannot be clearly classified according to brand or product type because they are largely based on Figure 2.2.1, in other words, characteristics which are pre-defined in company headquarters. Consequently, this pre-defined status strongly influences the advertisement execution in the target market.

Given the above-mentioned research results, there are some improvements that can be made in further studies of the present topic. Firstly, the scope of the research can be expanded not by only including several interviewees and creating a comprehensive corpus of advertisements, but also by expanding the criteria of the analysis, e.g. evaluating the representation of the cultural aspects in advertisements or evaluating other modes besides the textual and the visual mode. On an interdisciplinary level, the research can pay greater attention to the psychological and cognitive aspects of advertising language and transcreation.

THESES

1. Advertising has evolved from a largely local phenomenon to a global one, rapidly attaining this status after the Industrial Revolution; currently, the leading view in advertising is 'think globally, act locally'.
2. Contemporary advertising space is shared between print advertisements, broadcast advertisements, and digital advertisements.
3. Most of the research earlier has focused on text, however, visual information helps to reinforce the product message and thus should be considered when analysing advertisements.
4. Transcreation is a fairly new concept and little research has been devoted to it; when referring to transcreation in Latvia, advertisers tend to use the term 'adaptation'.
5. Transcreation differs from other translation strategies in its purpose and adherence to the source text.
6. The spread of transcreation in Latvian advertising largely relies on corporate policy.
7. Most brands can be divided into prestigious brands, master and super brands, and glocal brands.
8. Prestigious brands are more likely to opt for zero translation or to only include the brand name in the advertisement.
9. Glocal brands exhibit features of transcreation in more cases than other brand advertisements.
10. Products with high consumer involvement display a more manipulative language, however, there is no clear indication whether some product types are affected by transcreation more than others.

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APPENDICES

Transcreation in Latvian Advertising (full interview)

1. Kas ir transkreācija?

E: Grūti teikt, jo Latvijā maz ir diskutēts par šo jautājumu. Ir diskutēts par adaptāciju, taču man liekas, ka vārds transkreācija ir daudz precīzāks, jo tas atklāj un ietver sevī (pašā vārdā) to, ka tu kaut ko radi. Tu nevis vienkārši iztulko, bet pārnes domu. Reizēm ir grūti saprast, kur ir robeža, jo varbūt veicot transkreāciju noris tas pats process, kas tulkošanā; varbūt radošais tulkotājs divas dienas lauza galvu, taču beigās saprot, ka vārds vārdā iztulkotais sauklis ir perfekts. Vai tā ir transkreācija vai tā nav transkreācija?

2. Kādi paralēli termini pastāv?

E: Pārsvarā runa ir par adaptāciju/adaptēšanu.

3. Kas ir pats svarīgākais avota teksta elements, kas ir jā saglabā, veicot transkreāciju?

E: Darba uzdevumos aģentūrai ir vairākas sadaļas: kas ir produkts, mērķi, utt. Tas viss tiek ļoti specifiski ierakstīts darba uzdevumā, un darba uzdevumā ir sadaļa, kas saucas ziņa, zīmola vērtības un asociācijas, kas šajā kampaņā ir jāizmanto, un balss tonis. Balss tonis definē, kāda ir tonalitāte, kāds ir uzrunas veids, kāda ir stilistika. Tas nāk no uzņēmuma un tas ir stingri jāievēro, un nevar būt tā, ka veicot šīs kampaņas transkreāciju vai adaptāciju, vienā tirgū tiek izmantots sauklis, kurš ir humoristisks, savukārt citā tirgū tiek izmantotas, piemēram, bailes. Vai arī vienā sauklī tiek izmantota ironija, bet citā tirgū sauklis ir izaicinošs vai nopietns. Ja mēs runājam par tekstu, tad tekstā ir jā saglabā asociācijas vērtības, galvenā ziņa un balss tonis – viss, kas ir definēts darba uzdevumos.

4. Vai ir zīmoli, kurus transkreācija ietekmē visvairāk?

E: Bieži vien tik mazā tirgū kā Latvija noteicošais kritērijs ir budžets. Noteicošie faktori ir budžets un korporatīvā nostāja. Uzņēmumi bieži vien piedzīvo cikliskas izmaiņas jeb cikliskas svārstības – atnāk viena vadība, kas ļoti tic lokalizācijai, kas var novest pie tādas galējības, ka katra valsts var darīt, ko grib un komunicēt kā vēlas, savukārt cits vadītājs vai cits iekšējais noskaņojums tic striktai centralizācijai. Ir arī spektrs kaut kur pa vidu. Tādēļ runā par iekšējo korporatīvo preferenci, ko bieži vien nedefinē uzņēmuma mītnē (*headquarters*), un par budžetu. Ir skaidrs, ka ar adekvātu budžetu un pārliecību, ka vajag

veikt transkreāciju, notiks transkreācija. Ja ir pārliecība, ka ir jāveic transkreācija, taču nav budžeta, tas nenotiks (tas nenotiks arī, ja nav ne pārliecības, ne budžeta).

Runājot par lokāliem zīmoliem, kas uzrunā latviešu un krievu auditoriju, transkreācijas kontekstā tas ir ļoti interesants jautājums, jo tas ir stāsts par humora uztveri, kodiem, tekstiem, terminiem, kas atšķiras. Ir zīmoli, kas izvēlas komunicēt tikai latviski, ir zīmoli, kas izvēlas komunicēt abās valodās. Tas noved pie jautājuma, vai ir pietiekami resursi un izpratne, lai veidotu katrai auditorijai pielāgotu tekstu no vienas pamatdomas, vai arī saturs ir jārada latviski un jātulko krieviski (ir arī gadījumi, kad saturs tiek radīts krieviski un tulkots latviešu valodā).

Ideālā pasaulē mēs saturu varētu pielāgot ne tikai katram tirgum, bet arī katram patērētājam – zīmola mērķauditorija būtu viens indivīds; taču tas būtu ļoti dārgi, tādēļ cilvēki tiek iedalīti grupās.

5. Vai ir kāda produktu grupa, kuru transkreācija ietekmē visvairāk?

E: Transkreācijai ir liela nozīme pirkumos, kuros ir liela patērētāju iesaiste, kur ir sarežģītāks pirkšanas process un lielāks finansiālais risks, piemēram, automašīnu iegāde, dzīvojamā platība vai sadzīves tehnika. Lietas, kas kalpo ilgāk, un kuru iegādei ir nepieciešams ilgāka lēmumu pieņemšana. Otra grupa, kurā transkreācija varētu būt svarīga, ir produkti, kuru iegādē lielu lomu spēlē zīmols. Piemēram, *McDonald's* būtībā ir nevis ēdināšanas bizness, bet viņu pamatdarbības veids ir mārketinga un nekustamie īpašumi, un tādēļ zīmolam ir ļoti svarīgi rast empātiju ar klientu. Patērētājs varētu doties arī uz *Hesburger*, *Subway* vai citu ēstuvi. Savukārt ātrās aprites precēm transkreācija nav tik būtiska, jo uzņēmums paļaujas uz to, ka patērētājs atcerēsies un atpazīs zīmola vārdu. Tu ieej veikalā un tev nav nepieciešams sajūst emocionālo saikni ar veļas pulveri. Tev ir garantija, ka tu esi kaut ko dzirdējis par *Ariel*, tu atpazīsti šo vārdu, tādēļ tu iegādājies šo pulveri. Tādēļ bieži vien šādu preču reklāmas tiek vienkārši tulkotas, jo svarīgākais, ko zina uzņēmuma mārketinga cilvēki, ir tas, ka reklāmā ik pēc 30 sekundēm tiek minēts vārds *Ariel* vai arī vārds ir vizuāli redzams, lai tas tiktu ierakstīts cilvēku prātos.

Z: Tas ir samērā interesanti, jo, piemēram, *Procter & Gamble* zīmolam *Old Spice* aktīvi tiek veikta transkreācija.

Runājot par *Old Spice* jāatzīst, ka tas ir ļoti interesants zīmols. Šajā zīmolā uzņēmums ir atklājis radošuma spēku, taču vienlaicīgi tā ir arī izaicinoša kategorija – vīriešu higiēnas un skaistuma produkti tikai pamazām attīstās; līdzīgi arī *Dove* ir izlaidis savu vīriešu produktu līniju. Līdz šim šī auditorija bija atstāta novārtā, bet iespējams, vīriešiem šī kategorija tik ļoti

neinteresēja. Zīmoli būtībā cenšas cīnīties par vietu zem saules, kā arī *Old Spice* stratēģija ir tāda, ka zīmols cenšas vairāk uzrunāt sievietes, kas pērk saviem vīriešiem produktus. *Old Spice* gadījumā ir runa par korporatīvu lēmumu, kad uzņēmums vēlas radīt spēcīgu zīmolu un spēcīgu empātiju ar savu mērķauditoriju.

6. Kādas ir pazīmes, pēc kurām transkreāciju var nošķirt no citām tulkošanas stratēģijām?

E: Viens no kritērijiem varētu attiekties uz personu, kas veic tulkošanu – vai to veic cilvēks, kurš, piemēram, ir tehnisko tekstu tulkotājs vai to veic tulkotājs ar kādu radošo ievirzi. Dažkārt tulkošanas aģentūrās ir tulkotāji, kas ir specializējušies transkreācijā jeb adaptācijā. Ir būtiski, vai autora pamatdarbs ir jaunu tekstu radīšana.

Z: Vai ir iespējams šīs stratēģiskas sakārtot pēc gradācijas, teiksim, sākot ar mārketinga tulkošanu, kas ir visvienkāršākā stratēģija, un beidzot ar kopīrainingu, kas ir teksta jaunrade?

Visvienkāršākā stratēģija vārds-pret-vārdu tulkošana jeb *verbatim*, taču tas arī ir interesants jautājums. Dažreiz angļu valodas frāze, kas ir burtiski pārtulkota latviski, ir tik veiksmīga, ka ir grūti noteikt, vai tā ir jauna teksta radīšana vai tulkošana. Nākamais līmenis ir, ka tulkojot tiek izmantoti vieni un tie paši materiāli, kas ir atsūtīti no klienta. Ir pamatmateriāls, kas ir obligāti jāizmanto un jāpielāgo. Piemēram, ir televīzijas klips, kurš ir jāiztulko un jāveic arī adaptācija uz citiem kanāliem, un tādā gadījumā ir lokāla brīvība. Tad tiek izmantots tas pats sauklis un idejiskais koncepts, bet vizuālā informācija var atšķirties. Trešais līmenis saistās ar globāli definētu koncepciju un tulkotājam ir pilnīga rīcības brīvība, tas ir tīrs kopīraininga no reklāmas skatupunkta. Kā piemēru var minēt adaptāciju *Continental* riepām – mums tika iedots reklāmas klips un teksts, mēs veicām tulkošanu, veicām virsrunu (*voiceover*) un palaidām klipu televīzijā. Vēl viens piemērs ir par kādu automašīnas zīmolu – arī tika iedots klips, kuru mēs pielāgojām, taču drukāta reklāma (vides reklāma) atšķīrās no televīzijas klipa. Vēl var minēt *Jameson* reklāmas – katrā tirgū atšķiras tas, kurus kanālus klients var izmantot, tādēļ ir grūti definēt vienotu materiālu kopumu. Tādā gadījumā uzņēmums mums ir atsūtījis zīmola grāmatu ar koncepcijas aprakstu – *Sine Metu (bez bailēm)*, kurā ir iekļauts šis moto, noskaņas bildes (*mood boards*), utt., un tad klients saka, ka mums vajag baneri sociālo tīklu aktivizācijas kampaņai, paņemiet šo sajūtu un no nulles radiet jaunus materiālus.

Z: Tātad tas būtībā ir atkarīgs no rīcības brīvības, ko iedod klients.

E: Tieši tā, un tie ir korporatīvi lēmumi. Un īsti nav viena pareiza piegājiena. Iedarboties var jebkura tulkošanas stratēģija, taču jautājums ir, ko klients vēlas ar to signalizēt un pateikt. Ja ir mērķis pateikt, ka mēs esam globāls zīmols, kas ir ļoti uzticams un piedāvā vienāda līmeņa pakalpojumus un produktus visās valstīs, tad ir svarīgi pieturēties pie centralizācijas (varbūt

pat vārds vārdā). Savukārt, ja ir mērķis pateikt – jā, mēs esam globāls zīmols, bet esam ļoti tuvu cilvēkiem, esam aktuāli un klātesoši šajā valstī, esam iejūtīgi un spējami pielāgoties tieši tev, tad varbūt ir vērts veikt samērā ekstrēmu transkreāciju un lokalizāciju. Tas ir līdzīgi, kā ar zīmoliem. Piemēram, ir *General Electric*, kas ražo avio dzinējus, kuriem ir banka un citas darbības jomas, visur parādās *General Electric* vārds, viss grafiski izskatās pilnīgi vienādi. Un ir arī *Procter & Gamble*, uz kuru produktiem pašu uzņēmuma vārdu un logotipu nevar redzēt vai arī tas ir mazs un novietots aiz mugurē uz produkta etiķetes. *Procter & Gamble* pieder vairāki produkti (pat vienā kategorijā), taču patērētājs to nemaz neredz. Un strādā abas pieejas.

7. Kāda ir transkreācijas izplatība Latvijā?

E: Fakts, ka mēs esam divkopienu valsts jau liecina par to, ka transkreācija ir diezgan izplatīta. Visi lielie reklāmdevēji visās (vai vismaz dažās) kampaņās domā par to, kā kampaņas ziņa iedarbosies uz latviešu auditoriju un kā uz krievvalodīgo auditoriju. Tā kā esam maza valsts un neesam pašpietiekami, bet gan daļa no globālā tirgus, ir skaidrs, ka mūsu tirgū ienāk lielie zīmoli ar saviem produktiem, un tad rodas jautājumi par to, kas ir nodefinēts uzņēmuma iekšienē, kādai ir jābūt tulkošanas stratēģijai. Vai Baltijas valstis un Latvija tiek uztverta kā nopietns tirgus, kurā uzņēmums grib ienākt un veiksmīgi darboties, vai uzņēmumam ir budžets, lai to darītu, vai uzņēmuma iekšējā stratēģija atbalsta lokalizāciju. Kopumā es domāju, ka transkreācija ir diezgan izplatīta. Varbūt pietrūkst pieejamas, mērķtiecīgi izstrādātas metodoloģijas un speciālistu, jo neviena tulkošanas aģentūra būtībā nav sevi pozicionējusi kā transkreācijas ekspertu, tādēļ es domāju, ka transkreācijai ir liels potenciāls.

8. Vai ir vērojams augošs pieprasījums pēc transkreācijas?

E: Es teiktu, ka tas ir ciklisks process. Bieži vien tam var izsekot, lasot menedžmenta žurnālus, kuru mārketinga sadaļās nepārtraukti valda diskusijas par *localisation*, *globalisation*, *glocalisation*. Mans novērojums ir, ka lai gan pieprasījums pēc transkreācijas ir ciklisks, globalizācijas ietekmē palielinās konkurence, un konkurences ietekmē ir lielāka nepieciešamība efektīvāk aizsniegt auditoriju un spēt atšķirties, līdz ar to, lai panāktu atdevi no investīcijām, kas tiek ieguldītas komunikācijā, uzņēmumi sāk domāt par efektīvākiem risinājumiem, un transkreācija ir viens no veidiem, kā var efektīvāk nodrošināt to, ka ziņa aizsniedz auditoriju. Jāmin arī tehnoloģiskās iespējas, jo pieprasījums ir saistīts ar digitālajiem medijiem. Agrāk mēs varējām runāt par reklāmu televīzijā, vidē un drukāto reklāmu. Šajā

gadījumā atšķirās ražošanas process. Piemēram, tiek ierakstīta virsruna, tā tiek apstiprināta, reklāma tiek rādīta televīzijā, un tad vairs neko nevar mainīt. Līdzīgi ir ar vides reklāmu – reklāma tiek nodrukāta un ievietota vidē, un pēc tam to nomainīt ir ļoti grūti. Savukārt digitālajos medijos nereti veic dažādus procesus, piemēram, AB testēšanu vai, kad vienlaicīgi tiek palaisti divi trīs baneri ar dažādiem tekstiem un tad tiek pētīts, uz kura banera klikšķina biežāk; ja neklikšķina uz neviena banera, tad var mēģināt pielāgot ziņu, var ātri reaģēt, ātri testēt vai mainīt ziņu.

9. Pēc kādiem kritērijiem var noteikt, ka transkreācija ir bijusi veiksmīga?

E: Tas ir atkarīgs no tā, kā katrs uzņēmums ir definējis savus mērījumus. Komunikācijas mērķis ir, lai cilvēki veic kādu darbību. Ne vienmēr tas ir pirkums; lai gan bieži vien tas ir pirkums, bet tā var būt arī viedokļu apmaiņa, kontaktu atstāšana, tas, ka tu kādam citam pastāsti par produktu – jebkāda rīcība. Ir uzņēmumi, kas veic mērījumus finansiāli un pārdošanas datus, citi uzņēmumi veic izpēti pirms un pēc kampaņām jeb socioloģisko izpēti, kurā tiek jautāts, vai saprati ziņu, kādas vērtības tika iekļautas šajā kampaņā, kas ir asociācijas, kas izveidojas ar zīmolu u.c. Piemēram, uzņēmums *Bite* dažreiz veic pirms un pēc kampaņas novērtējumu, iedalot tirgu latviešu un krievu auditorijā. Tad tiek jautāts, vai ziņa tika saprasta, vai tika izprastas tās pašas vērtības, vai tika uztverts tas pats balss tonis utt. Var arī pētīt to, ko mūsdienās cilvēki pārrunā sociālajos tīklos un kāda ir viņu atdeve, jo bieži vien reklāmas materiāls tiek radīts un tu neredzi rezultātu, tiek novērots tas, ko hermeneitikā saprot ar *autors ir miris* – tiek uzrakstīta grāmata un pārējā interpretācija ir cilvēka rokās. Reizēm ir grūti prognozēt to, kā cilvēki reaģēs. Mīļš piemērs ir *Pasažieru vilciens*, kas neattiecas uz transkreāciju, bet gan izpratni. Tika izveidota akcija *Ko dari vilcienā?* ar domu, ka vilcienā var darīt dažādas lietas. Tika izveidots arī heštegs *#kodarivilciena*, uzdodot jautājumu, ko tu dari vilcienā, kamēr tu, piemēram, brauc uz darbu. Taču hešteģus raksta kopā, un cilvēki izlasīja nevis *Ko dari vilcienā?*, bet gan *Kod arī vilcienā!* Protams, tam nāca klāt arī attēli un teksti par alkohola lietošanu sabiedriskajā transportā.

Domāju, ka veiksmē slēpjas ne tikai cietajos biznesa rādītājos, bet arī novērtējumā caur socioloģiskām aptaujām vai atsauksmēm publiskajā telpā, sociālajos tīklos u.tml.

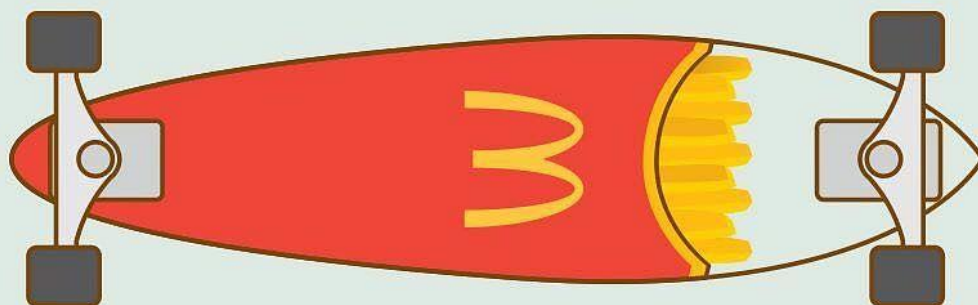


BLACK FRIED-DAY.

 [mcdonalds.latvija](https://www.facebook.com/mcdonalds.latvija)

 [mcdonaldslv](https://www.instagram.com/mcdonaldslv)



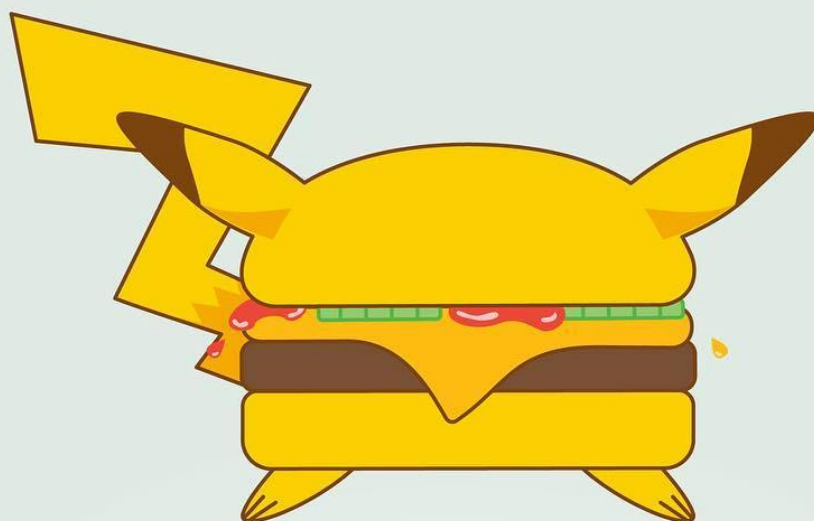


GARDĒLIS


 [mcdonalds.latvija](https://www.facebook.com/mcdonalds.latvija)

 [mcdonaldslv](https://www.instagram.com/mcdonaldslv)





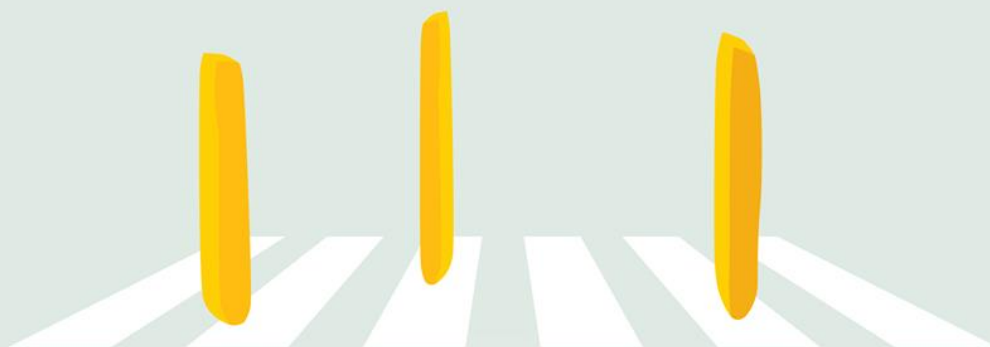
MEDĪBAS SĀKUŠĀS!

 [mcdonalds.latvija](https://www.facebook.com/mcdonalds.latvija)



 [mcdonaldslv](https://www.instagram.com/mcdonaldslv)





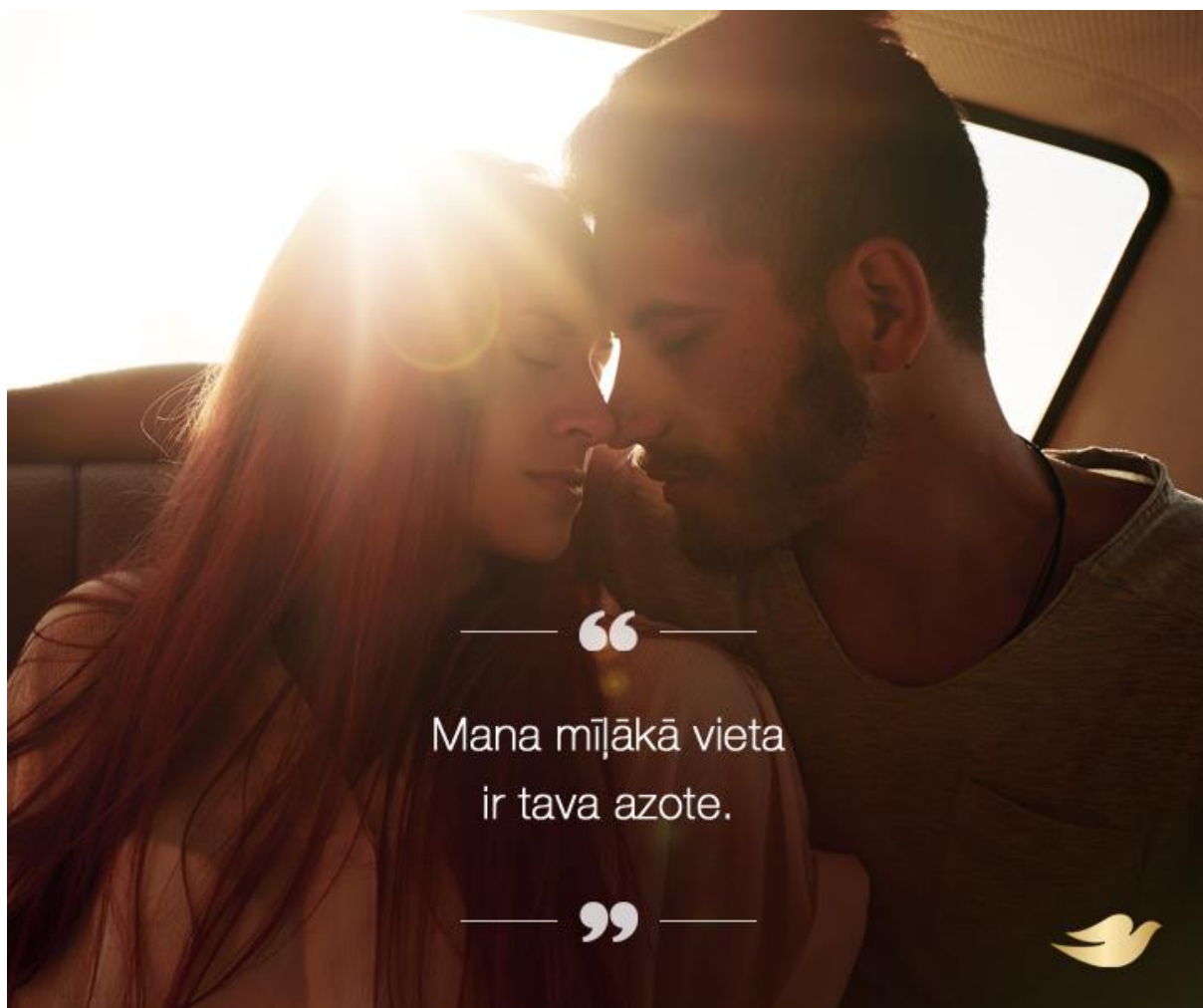


PĀREJA UZ VASARAS LAIKU.

 [mcdonalds.latvija](https://www.facebook.com/mcdonalds.latvija)
 [mcdonaldslv](https://www.instagram.com/mcdonaldslv)







“
Mana mīļākā vieta
ir tava azote.

”





MAYBELLINE
MAKE IT HAPPEN™ NEW YORK

JAUNUMS

COLOR DRAMA
lip contour palette

4-in-1 lūpu konturēšanas palete:
bāze, lūpu kontūrlīnija, lūpu krāsa un spīdums.
legūsti pilnīgāka izskata lūpas
1 Nujorkas minūte.

MAYBELLINE
MAKE IT HAPPEN™ NEW YORK

BABY LIPS **NEW**

KISS ME MINT

your best gift for Valentines!

14.02.2017 14.51.26
Lūpu balz.maybelline
baby li.fresh pink
2.69
€/gab
(2,69 €/gab)
L'OREAL BALTIC SIA



JAUNUMS

L'ORÉAL PARIS

[NO PĀRDROŠA MEIKAPA LĪDZ SKAISTAI, TĪRAI ĀDAI AR VIENU VIEGLU KUSTĪBU

RARE FLOWERS
ATTĪROŠIE LĪDZEKĻI

[AR RETU ZIEDU SAUDZĒJOŠO SPĒKU]

The advertisement features a woman with vibrant, multi-colored eye makeup (teal, pink, and blue) and a wide, joyful smile. She is holding a thin, gold-colored headband across her forehead. To the right, a collection of L'Oréal Paris Rare Flowers skincare products is displayed, including bottles of Tonic Toner, Hydrating Milk, and Hydrating Cream, along with a small sachet. The products are light pink and white, with a flower-shaped logo.

L'ORÉAL
PARIS
MEN EXPERT

**HYDRA
ENERGETIC**

L'ORÉAL
MEN EXPERT
**HYDRA
ENERGETIC**
DAILY MOISTURISER
24H ANTI-FATIGUE
Vitamin C₂ Oxygen-CPM
5 ACTIONS ANTI-FATIGUE

Lüiss Hamiltons

The advertisement features a man in a black tuxedo with a white shirt and bow tie, looking intensely at the camera. He is adjusting his bow tie with his right hand. In the bottom right corner, there is a bottle of L'Oréal Men Expert Hydra Energetic Daily Moisturiser. The bottle is orange and white, with a spray nozzle. The product name and benefits are printed on the bottle. The background is dark with some light streaks, suggesting a sophisticated, high-end environment.

COLORISTA

DO IT
YOUR WAY!

#KĀGRIBITĀDARI

Jaunums
Tikai Drogās!

L'ORÉAL
PARIS

**SAKI NĒ NOTEIKUMIEM,
SAKI JĀ KRĀSAI.**

2 WEEK COLOR WASH 10-15 shampoo
#TURQUOISE HAIR



asics®

**ŠĪ IR GARA SEZONA.
TURPINĀM SKRIET.**

*Ar jaunajiem ASICS Lightshow apģērbiem,
esi redzams arī tumšajā dienakts laikā.*





LABĀKAIS NO LABĀKAJIEM OPEL ASTRA SPORTS TOURER

GADA INOVĀCIJA AUTOBŪVĒ 2017

Intelliglux LED Matrix priekšējās gaismas, joslas šķērsošanas brīdinājuma sistēma ar stūres korekciju, priekšējās sadursmes brīdinājums ar automātisku bremzēšanu – tās ir tikai dažas no Opel Astra drošas braukšanas palīgsistēmām. Turklāt Astra ir aprīkota ar Opel OnStar – personīgo palīdzības asistentu, kas avārijas gadījumā var glābt dzīvību. Ideāla izvēle Tev un Tavai ģimenei! Cena sākot no 14 770 €*.

OPEL OnStar

Jaukas Opel drošības un komforta aprīkojums – Intelliglux LED Matrix apgaismojums un Opel OnStar – saņēmis Izturīgas Gada Auto konkursa balvu "Gada inovācija autobūvē 2017". Opel Astra ir Eiropas Gada Auto 2016, Lietuvas Gada Auto 2016, Igaunijas Gada Auto 2017.

*Ar OnStar aprīkoti modeļi cena sākot no 15 300 €.
Izvērtētais patēriņš kombinētajā ciklā 3,4-5,5 l/100 km; CO₂ izmešu daudzums kombinētajā ciklā 90-138 g/km.

OPEL AUTOSALONI RĪGA | Amserv Krasta, Krasta iela 66, tālr.: 67 07 80 00. Auto Blitz, Skanstes iela 33, tālr.: 66 00 11 77. **Autofavorīts**, Valgales iela 2a, tālr.: 67 67 00 00
UN SERVISS VENTSPILS | Autofavorīts, Zvaigžņu iela 13, tālr.: 67 67 00 00. DAUGAVPILS | Autofavorīts, Kārķu iela 2a, tālr.: 67 67 00 00
OPEL SERVISS LIEPĀJA | Amserv Liepāja, Brīvības iela 146B, tālr.: 63 48 39 32. JĒKABPILS | Pilna Servisa Līzings, A. Pormāla iela 40, tālr.: 65 23 22 15



www.volkswagen.lv

Jaunais Golf.



14 vadītāja asistenti.
Mēs īstenojam nākotni.



Volkswagen

CO₂ izmeļi: 102-120 g/km. Degvielas patēriņš: 3,9-5,2 l/100 km.

JCDecaux

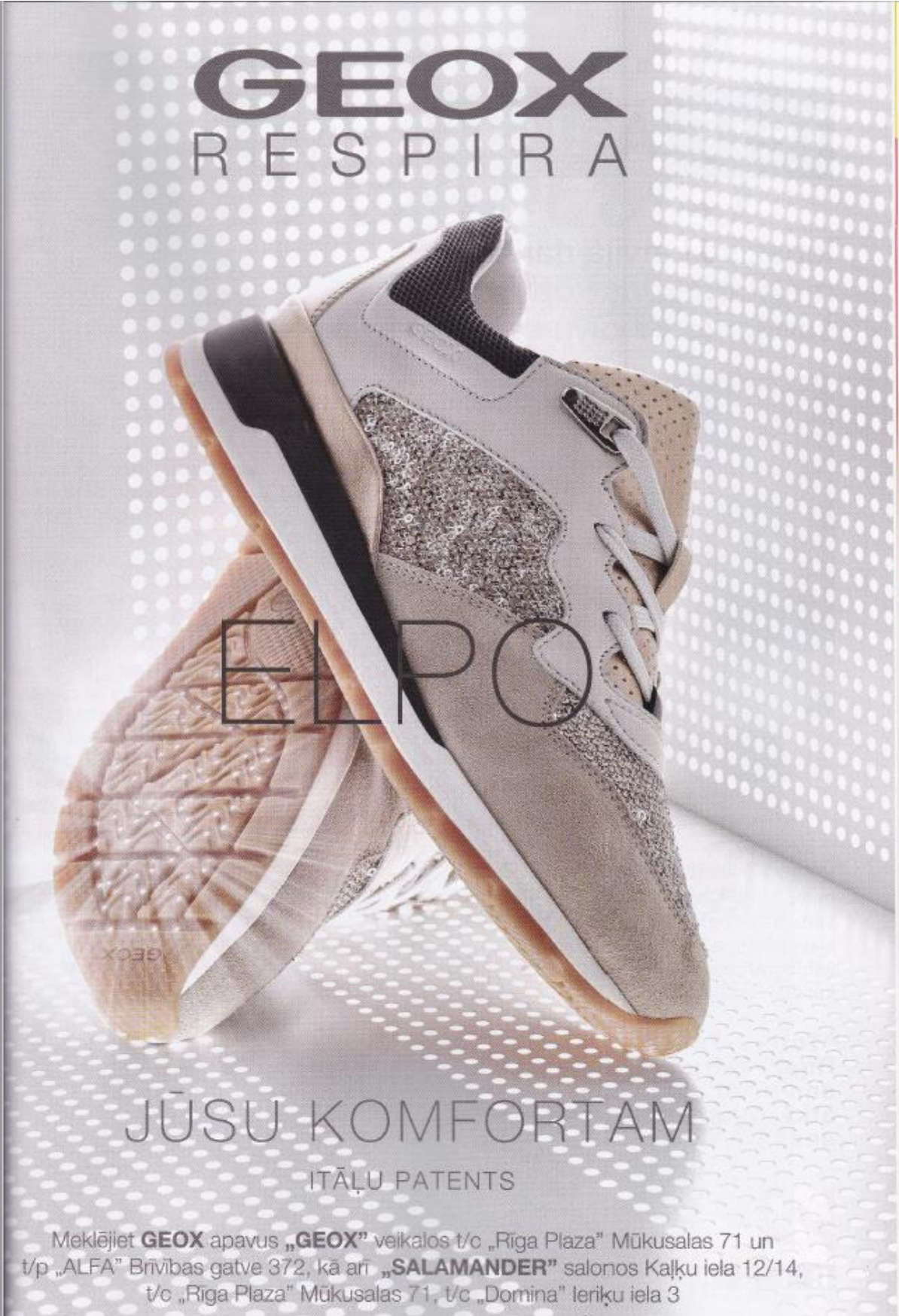
KATRS IZMĒGINĀJUMA
BRAUCIENS IR SVARĪGS

DIZAINS
IENĀK
SKOLĀS

> lexus.lv

Doing
Enjoying
Living
Working

LEXUS | h
EXPERIENCE AMAZING



GEOX
R E S P I R A

ELPO

JŪSU KOMFORTAM
ITĀĻU PATENTS

Meklējiet **GEOX** apavus „**GEOX**” veikalos t/c „Rīga Plaza” Mūkusalas 71 un t/p „ALFA” Brīvības gatve 372, kā arī „**SALAMANDER**” salonos Kaļķu iela 12/14, t/c „Rīga Plaza” Mūkusalas 71, t/c „Domina” Ieriķu iela 3

ecco®

ECCO INTRINSIC TR

UZLABOTS KOMFORTS

ECCO VEIKALUS MEKLĒ ŠAJOS TIRDZNICĪBAS CENTROS

RĪGĀ Galerija Centrs, Mols, Alfa, Domina Shopping,
Galleria Riga, Spice, Riga Plaza

LIEPĀJĀ Kurzeme

ecco.com

White sneaker with perforated upper and thick sole.

The advertisement features a pair of Saucony Reflex Hurricane ISO2 sneakers in a dark, moody setting. The shoes are illuminated from the side, highlighting their intricate design and the 'EVERUN' branding on the sole. The background shows a city skyline at night with a bright light source, possibly the moon or a street lamp, creating a dramatic atmosphere.

saucony®

REFLEX

SERIES

HURRICANE ISO²

S1 SPORTLIFE

SAMSUNG **QLED TV**

Samsung QLED TV – nākotnes TV inovācija

**Reālas krāsas,
ko var pat sagaršot**

1. Kvantu punktu tehnoloģija (Quantum Dot) labākām attēlam un plašākam krāsu spektram
2. Samazināts ekrāna atspidums un niansēts krāsu kontrasts gan gaišā, gan tumšā vidē
3. Izcilā redzamība no jebkuras vietas telpā

**Kā hameleons
telpā**

4. Sienai pieguļošs stiprinājums
5. Gandrīz neredzams kabelis savienojumam ar visām ierīcēm
6. Viena tālvadības pults visām TV ierīcēm

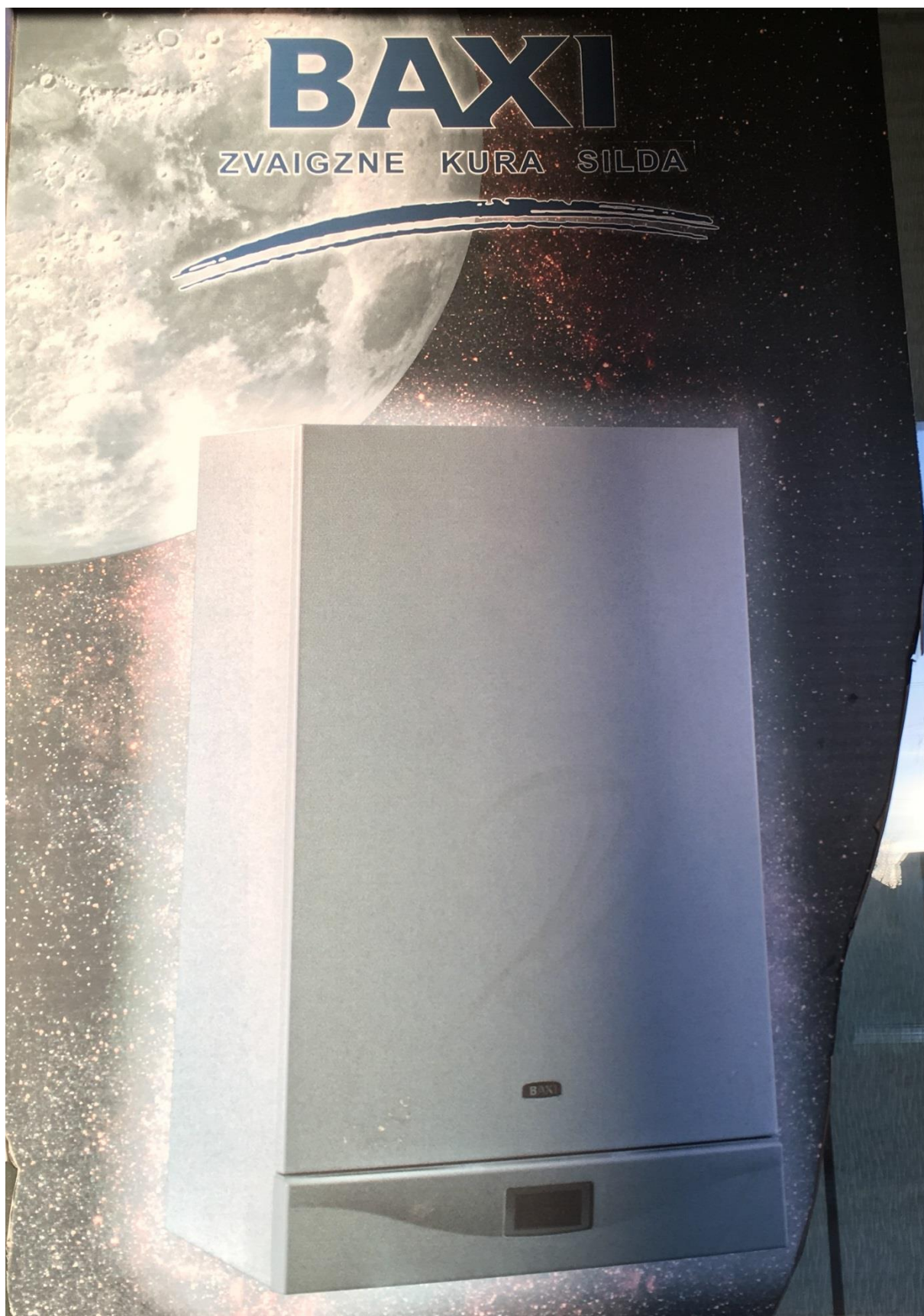
**Niansēts
360° dizains**

7. Ekrāns bez rāmja izteiktam klātbūtnes efektam
8. Izcilis no jebkura rakursa
9. Īpašie statīvi padara televizoru par dizaina objektu

www.samsung.com/lv







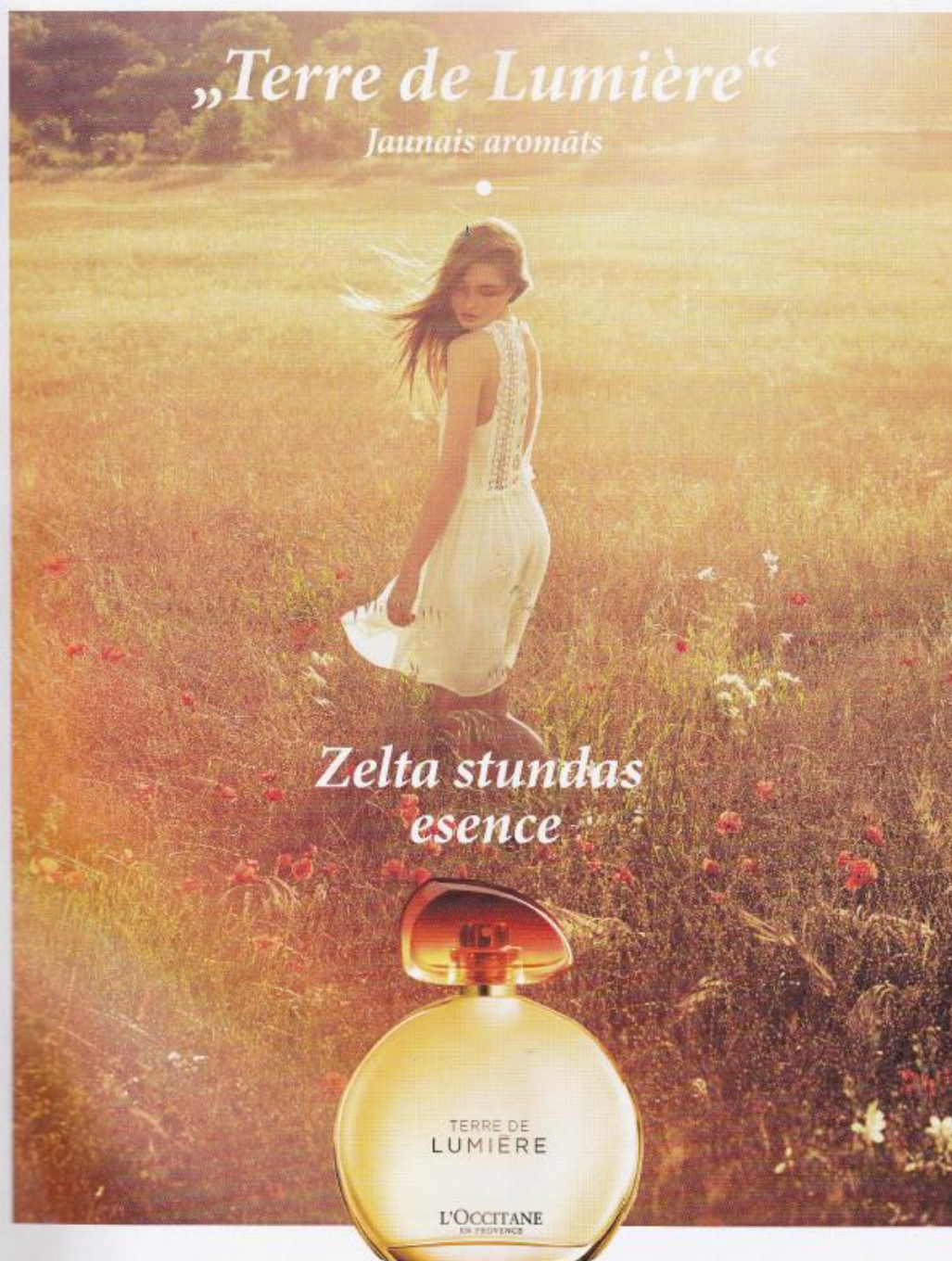


**Pati mazgā, pati dozē –
piemērota tieši Jums.
Miele. Visam, ko mīlat.**



The advertisement is presented as a large outdoor billboard mounted on a brick wall. The top half of the billboard features a photograph of a young girl with a blue headband, smiling and hugging a large, light-brown teddy bear. The background of the photo is a blurred interior of a child's room. Below the photo, the text is printed in a clean, sans-serif font. To the right of the text, two white Miele front-loading washing machines are shown side-by-side. The machine on the right has its door open, revealing the teddy bear inside. On top of the machines, there are two bottles of Miele detergent and a stack of folded white towels. The bottom of the billboard is a solid dark red bar with the Miele logo in white.

„Terre de Lumière“
Jaunais aromāts



*Zelta stundas
esence*

TERRE DE
LUMIÈRE

L'OCCITANE
EN PROVENCE

L'OCCITANE
EN PROVENCE

Saņem sejas kopšanas konsultāciju un bezmaksas paraudziņus L'occitane veikalos T/C Spice, Lielirbes iela 29,
T/C Galerija Centrs, Audēju iela 16, T/C Alfa, Brīvības iela 372, U/V Stockmann, 13. Janvāra iela, Rīga, tiešsaistē www.loccitane.lv

**INSTITUT
ESTHEDERM
PARIS**

SAULES AIZSARGEĻĻA
JAUNĪBAS SAGLABĀŠANAI

**SAUSĀ EĻĻA ĀDAI UN MATIEM
AIZSARGĀ NO SAULES KAITĪGĀS
IETEKMES
VEICINA SKAISTA IEDEGUMA
VEIDOŠANOS**

L'HUILE SOLAIRE
Protection Active Jeunesse
Bronzante, Sublimatrice
Soin Corps et Cheveux

SUN CARE OIL
Active Age Protection
Tanning, Sublimating
Body and Hair Care

SOLEIL NORMAL OU FORT

www.facebook.com/esthedermLV
www.esthederm.lv

HimalayaTM
SINCE 1930

DABAS DĀVĀTS SKAISTUMS

MOMENTLOTĒRIJA
par pirkumu virs 5 EIRO!

The advertisement features a smiling woman on the left side. In the center and right, there is a collection of Himalaya skincare products including a 'Sparkly White' product, 'Himalaya HERBALS Moisturizing Aloe Vera Face Wash', 'Himalaya HERBALS with Himalayan Apricot Scrub', and 'Himalaya HERBALS EMERGING SKIN CARE'. The background is a dark green color with a subtle pattern of green leaves.

KAD IZSMALCINĀTAS PIEREDZES
PAMATĀ IR DABAS SPĒKS

AURA BOTANICA
NEATVAIRĀMIEM, VESELĪGIEM MATIEM

98% dabīgās sastāvdaļas*
Ar rokām spiestas Samoa kokosriekstu un argana eļļas
Iegūtas atbildīgā veidā
Nesatur sulfātus un silikonus



KÉRASTASE
PARIS

VERY PERSONAL CARE FOR EXCEPTIONAL HAIR

*Atlikušie 2% nepieciešami, lai nodrošinātu smaržas, iedarbības un konsistences stabilitāti.

kerastase.lv

JOHN FRIEDA®
LONDON PARIS NEW YORK

LAUJIES
ŠAVA STILA
PĀRVĒRTĪBĀM.

JOHN FRIEDA® Expect Perfect.™

brilliant
brunette.

full
REPAIR.

FRIZZ
EASE

LUXURIOUS
volume

sheer
BLONDE.

STOP
ARĪ TAVAI ĀDAI
IR VAJADZĪGA ATPŪTA

INOVĀCIJA
MOISTUR
legūst
nedēļas

ĪPAŠI MITRINOŠA,
NOMIERINOŠA MASKA

GARNIER
SKIN NATURA

INNOVATION
MOISTURE+
COMFORT
SUPER HYDRATING
SMOOTHING MASK
Intensely hydrates, comforts
and soothes separation of tightness
Dermatologically tested
FOR ALL SKIN TYPES

ĪPAŠI MITRINOŠAS
APJOMU ATJAUNOŠANAS
MASKA - THE EQUIVALENT OF 1 WEEK OF HYDRATION

Dermatoloģiski pārbaudīts

*Pamatojoties uz vidējo glicerīna koncentrāciju Moisture+ d



A close-up portrait of a woman with dark hair and light skin, looking directly at the camera. The image is framed by a dark border. A pink banner is overlaid on the bottom part of the image, containing text.

DIADERMINE
DERMATOLOĢIJAS EKSPERTS RŪPĒS PAR JŪSU SKAISTUMU

18.04.–07.05. Vairāk par dāvanu veikalos un www.drogas.lv





THALGO
LA BEAUTE MARINE

COLD CREAM MARINE
An exclusive innovation
Dry and sensitive skin

Replenishing ■ Soothing ■ Repairing
FACE - BODY

The advertisement features a woman in a white robe looking out at a pool at night. In the foreground, there are three Thalgo Cold Cream Marine products: a tube of body milk, a tube of cream, and a jar of cream. The background shows a modern building with lit windows reflecting on the water.



BIODERMA
LABORATOIRE DERMATOLOGIQUE

Sensibio
H₂O

DERMATOLOĢISKAIS
MICELĀRAIS ŪDENS
NOTĪRA – NOŅEM DEKORATĪVO
KOSMĒTIKU – NOMPIERINA



BIODERMA
LABORATOIRE DERMATOLOGIQUE

Sensibio
H₂O

Solution micellaire
démaquillante
sans alcool

Peaux sensibles
Sans alcool - sans parabène - sans sulfate - sans silicone

Make-up removing
micelle solution
Sensitive skin

500 ml e

**TIEŠI
ĀDĀ**

BIODERMA IR RADUSI RISINĀJUMU
TĀS PASTIPRINĀTĀS JUTĪBAS
NOTURĪGAI SAMAZINĀŠANAI

LA09A 802 0117

BIOLOĢIJA DERMATOĢIJAS LABĀ



JAUNUMS EKO KOSMĒTIKĀ

*Nomierinošs,
aizsargājošs*
**DIENAS KRĒMS UN
NAKTS KRĒMS**

Aizsargājošs dienas krēms un nakts krēms ar bio ehināciju un vairogglapi jutīgai ādai. Ehinācija mazina apsārtumu un nomierina sakairinātu ādu. Vairogglape paātrina šūnu reģenerāciju un kolagēna sintēzi ādā, samazina sīku brūču veidošanos.



LOGONA

NATURKOSMETIK

MICELĀRAIS ŪDENS



Dzīli attīrošs micelārais ūdens ar bio alveju un bio Damaskas rozi. Intensīvai mitrināšanai un šūnu reģenerācijai. Alveja mitrina un nomierina kalrinātu ādu. Piemērots visiem ādas tiptiem, arī jutīgai ādai, maigs un dzīli attīrošs.



*Matejošs,
balansējošs*

DIENAS FLŪĪDS UN NAKTS FLŪĪDS



Matejošs dienas fluīds un nakts fluīds ar bambusa pulveri un bio burvjazdu kombinētai ādai. Burvjazda nodrošina pretiekaisuma iedarbību, palīdz ādai saglabāt tās dabīgo mitruma līmeni un attīra poras, līdzsvarojot ādas stāvokli. Sastāvā esošais bambusa pulveris spēj absorbēt par 200% vairāk sebuma, nekā paša svars, tādējādi nodrošinot tūlītēji pamanāmu matejošu efektu visu dienu.

iegādājies veikalos **biotēka**

TVIRTĀKA ĀDA AR L'OCCITANE

L'OCCITANE

EN PROVENCE

L'OCCITANE ķermeņa kopšanai izmanto tonizējošās mandeļu īpašības. Produkti ne tikai labi smaržo, bet ir arī neticami efektīvi. Āda izskatās gludāka un tvirtāka!



MANDEĻU DUŠAS EIĻA 250ml - 18,50€

Greznā mandeļu dušas eiļa, saskaroties ar ūdeni, kļūst par delikātu un maigu želeju, kas maigi apvij Jūsu ādu. Sastāvā ir mandeļu eiļa, kas aizsargā ādas virsējo slāni un piešķir ādai garšīgu aromātu.

{ IEMĪLOTĀKAIS
PRODUKTS }

{ BAROŠANA }



MANDEĻU PIENA KONCENTRĀTS 200ml - 43€

Mandeļu pieniņš lieliski baro un mīkstina ādu. Tam piemīt ļoti maiga tekstūra un burvīgs ziedošu mandeļu aromāts. Ķermeņa āda kļūst gluda un zīdaina, atgriežas tonuss un elastība.

{ TONIZĒŠANA }



MODELĒJOŠĀ ŽELEJA ĶERMENIM 200ML - 45€

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2 Predel HG Et al. Diclofenac patch for topical treatment of acute impact injuries: a randomised, double blind, placebo controlled, multicentre study. Br J Sports Med. 2004;38:318-23

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