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AN ANALYTICAL APPROACH TO FOOD PRODUCTS ADVERTISING IN ENGLISH AND ROMANIAN LANGUAGES

Svetlana CORCODEL
Universitatea de Stat din Moldova
ORCID: 0000-0002-3186-2717

The purpose in writing this paper is to have a close reading of advertisements in order to single out peculiarities of the language of advertising and translation difficulties of print magazine advertisements. It is a kind of analysis and foreseeing of advertisements creation, assimilation and their implementation into the actual specialized vocabulary.

Having specific strategies for reading the original text and careful guidance when translating them can assist the translator to gain confidence and adequate performance in this field.

The desired result is a set of recommendations to be used by linguists, terminologists and specialists în the domain.

Keywords: *challenge, equivalence, interpretation, strategy, system, etymology, domain*

O ABORDARE ANALITICĂ A PUBLICITĂȚII PRODUSELOR ALIMENTARE ÎN LIMBILE ENGLEZĂ ȘI ROMÂNĂ

Scopul cercetării este abordarea analitică a publicității produselor alimentare din perspectiva particularităților limbajului de publicitate și dificultăților de traducere ale acestora în reviste. Lucrarea de față reprezintă o delimitare directă a caracterului controversat al publicității în limba țintă, ori traducerea acesteea cu acuratețe absolută este foarte importantă.

Materialul de studiu include analiza semantică şi structurală a reclamei în vocabularul de specialitate deja existent.

Tema este considerată foarte actuală, ţinând cont de importanţa teoretică şi practică pe care o impune drept obiect de studiu multor lingvişti, terminologi şi specialişti în domeniu.

Cuvinte-cheie: *provocare, echivalență, interpretare, strategie, sistem, etimologie, domeniu*

Introduction

As consumers, we are exposed to hundreds and thousands of commercial messages every day. They appear in the form of billboards, or in the form of newspaper advertisements, TV commercials, coupons, sales letters, publicity, telemarketing calls, or even e-mails. These are just a few of the many communication tools that companies and organizations use to initiate and maintain contact with their customers and clients. We may simply refer to them all as "advertising". However, in fact, the correct term for these various tools is marketing communication. *Marketing communication* typically refers to all the planned messages that companies and organizations create and disseminate to support their marketing objectives and strategies. *Advertising* is part of marketing communication. It is a type of *non-personal, mass communication*. Most advertising is intended to be persuasive. Historically, advertisers have used the traditional mass media – radio, TV, newspapers, magazines, and billboards – to send their messages [1, p.697].

We have selected a number of advertisements for the food industry, as their target population is large indeed (food is a basic need) and translators should be concerned more than ever with achieving the equivalent effect in the readers of the translated text into Romanian.

Overview on the Research

The main objective of the advertisements translation is to convey the meaning from the source language to the target language. In transferring the meaning, a good translator should have the knowledge of source and target languages, to have a good knowledge about the grammar, cultures, and the skills used in translation. Skills and knowledge in translation are powerful means to produce better works. The knowledge can be gained through reading and understanding while the skills can be further gained by more practices.

Since translation main objective is "*meaning*", it is very important to study the theory of meaning that is semantics. Thus, we can see that semantics plays a very important role in translation [2, p. 131]. Some international journals on semantics have been reviewed to be able to find out any possible roles that semantics can have in translation.

Ex.: "I stretch, I crunch… I have to work hard to be this thin. With Newman's Own frozen pizzas, enjoy all-natural toppings, real mozzarella and extra-crispy crust in just 10 minutes. And because they're made without shortcuts or compromises, we can let the food speak for itself" [3], translated as *Mă întinzi, mă ronțăi…trebuie să depui mult efort ca să fiu atît de subțire. Cu pizza proprie*

congelată a lui Newman, savurezi toate topping-urile naturale, adevărata mozzarella și coaja extra-crocantă e gata doar în 10 minute. Și pentru că acestea sunt făcute fără comenzi rapide sau compromisuri, putem să ne asigurăm că alimentele vorbesc de la sine" [3].

The main idea of the advertisement is exposed in the target text and the primary sense of the text is clear. Even if the meaning and the addressee of the source text is not easy to be understood the translator has made some modifications, so that the reader could comprehend the meaning from the original text.

Translators in rendering a text of this kind often face some problems related to meaning. According to Bassnett, untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text. These happen where the difficulty is linguistic such as ambiguity (due to shared exponent of two or more SL grammatical or lexical items and polysemy) and where difficulty is cultural [4, p.16].

In semantics, there are some methods of analyzing the meaning of a word. The point is that in understanding the meaning we also need to relate it with the context.

Ex.: ""*Adventures in Originality*" *What makes our vegetables stand out from the crowd? Our Rainbow Baby Carrots are exclusive to us, as is our wonderfully creamy Chopin potato. We're also the first high street retailer to grow British asparagus in the autumn. So if you're after something unique, there's only one place to go*" [5].

If we draw attention at the title of the advertisement only it is not quite clear what the text deals with. The context helps the reader comprehend the message – it is food.

"Aventuri în Originalitate. Ce face ca legumele noastre să se evidențieze din mulțime? Morcovii Noștri Asemenea Curcubeului sunt exclusivi pentru noi precum e minunatul și cremosul nostru cartof Chopin. Suntem, de asemenea primul comerciant de o importanță mare din stradă care să crească sparanghel britanic în toamnă. Deci, dacă căutați ceva unic, există doar un singur loc unde îl puteți găsi" [5]. Both issues have been preserved: the message and the style.

Another method of analysis is the *componential* method. *Componential analysis*, also called *feature analysis* or *contrast analysis*, refers to the description of the meaning of words through structured sets of semantic features, which are given as "present", "absent" or "indifferent with reference to feature". Componential analysis is a method typical of structural semantics, which analyzes the structure of a word meaning [6, p. 32]. Thus, it reveals the culturally

important features by which speakers of the language distinguish different words in the domain. This is a highly valuable approach to learning another language and understanding a specific semantic domain of Ethnography.

Ex.: "I grow everything without chemicals, especially my baby. At Earth's Best, our farmers really care what's best for growing babies, theirs and yours. That's why our baby food always starts pure and stays that way. It's the Earth's Best way to grow. Certified organic/no chemicals/no added salt, sugar or filler" [7], that has been translated as *"Nu folosesc chimicale, cu atît mai puțin pentru copilul meu Celor de la Earth's Best le pasă de copii, de ai lor şi de ai dvs. De aceea mîncarea pentru bebeluşi este întotdeauna sănătoasă. Earth's Best ştie cel mai bine cum cum să ajute la dezvoltarea copiilor. Mîncarea organică/fără chimicale/fără sare, zahăr sau arome artificiale"* [7].

The advertisement begins with a testimonial, which acquires universal value. The text creates a problem-solving situation, and the emerging solution is the brand name. The first part is clearly pathos-oriented while the last sentence provides factual information in a concentrated elliptical way which the readership associates with the essential information provided on the label attached to the product. The Romanian version is faithful to the original text, while not affecting the level of naturalness.

The number of semantic primes appears to be in the low-sixties. Examples include the primary meanings of the English words: someone/person, something/thing, people, say, words, do, think, want, good, bad, if, can and because. Semantic primes can be combined, according to grammatical patterns which also appear to be universal, to form simple phrases and sentences such as: "people think that this is good", "it is bad if someone says something like this", "if you do something like this, people will think something bad about you", and so on. The words and grammar of the natural semantic metalanguage jointly constitute a surprisingly flexible and expressive "mini-language" [2, p. 41]. Thus, knowing this theory is very beneficial in translation.

Lexical semantic analyses necessarily involve more or less explicit considerations concerning the number of interpretational variants of a word form that is identifying the lexical items associated with a lexeme.

From the above explanation, we can conclude that semantics plays a very important role in translation study. It provides theories; approaches or methods to meaning that are very useful in translation study.

The translators should not be afraid to break away from semantic translation where persuasion is at stake. They should bear in mind that target texts

are not to be produced without prior knowledge of the style of the specimen target language texts in the indicated genre. Certain expectations are built and this does not mean that the TL specimens are models to be perfectly copied, but the comparison between the stylistic tendencies of the source language text (SLT) and the target language text (TLT) is a starting point for managing the issue of how far to depart from the original [8, p. 12].

The advertisement exploits the universal stereotype of healthy diet. The English text is a mixture of formal elements and informal ones, with the latter prevailing, possibly to point out that the information transmitted is commonplace. The Romanian version is neutral balancing formal elements and informal ones. Thus, the English five portions of fruit and vegetables a day is rendered through an upgrading procedure "o cincime din cantitatea de fructe şi legume necesară zilnic" (which translates back as "five percent of the fruit and vegetables for daily consumption"). The original text is emotionally loaded - all-important portions - while the target text is toned down, being more logos-oriented [9, p. 11].

In order to analyze *plot structure* in advertisements, we observed how the events make up a story, whether the events described related to other events in a pattern, in a sequence, through cause and effect, or simply by coincidence [6, p.21]. We also kept in mind to observe our own view on the story, distancing from the chronology of events as it is described in the advertisement. Here are some notable advertisements that present interest in analyzing the structure.

Ex.: "My name is Cheese. I'm tasty. I have no enemies. Despite this you choose not to eat cheese? Not to love cheese? Call me crazy, but what can be better than cheese? What can be more satisfying than to let your mouth embrace a fresh cheeseburger? How can that cheese not be for you? It melts in your mouth, for God's sake, it melts in your mouth. What more can a human being ask for? Get a cheeseburger. It's no big deal" [10].

It should be mentioned that there were advertisements containing all the stages of a plot, others had only some of them.

It might be translated as: "*Mă numesc Caşcaval. Sunt gustos. Nu am nici un duşman. În ciuda acestui fapt tu nu vrei să mănînci caşcaval? Nu iubeşti caşcavalul? Poţi să zicică-s nebun zău, dar ce poate fi mai bun decît caşcavalul? Ce poate fi mai satisfăcător decît să leşi gura ta să molfăie un cheeseburger proaspăt? Cum ar putea acest caşcaval să nu fie pentru tine? Cînd se topeşte în gură, pentru numele lui Dumnezeu, se topeşte în gura. Ce mai poate csă vrea un om? Ia un cheeseburger. Nu e un mare lucru"* [10].

This advertisement contains all the stages of a plot structure. The advertisement opens with the presentation of the narrator and the protagonist "Cheese" – "*My name is Cheese. I'm tasty. I have no enemies".* Immediately after this, the inciting moment arises "*Despite this you choose not to eat cheese?"* The story is triggered now and we can feel the pitch of the voice of the protagonist raise as he brings more arguments trying to guess why people might not possibly like cheese "*Call me crazy, but what can be better than cheese?...*". When the monologue gets to its highest point and the reasons become totally absurd "*Did you get bitten by a cheese?*" it can be unarguably said that the climax point was attained. After that, the tension in the narrative is decreasing "*The cheese that makes you write to the beautiful lost love that you never dared to talk to, way back at that discotheque in 1998*". The fragment from the climax until this passage, including it, constitutes the falling action. The conclusion of the narrative is given in the denouement "*How can that cheese not be for you? It melts in your mouth, for God's sake, it melts in your mouth. What more can a human being ask for? Get a cheeseburger. It's no big deal. Jalna Fat Free yoghurt is a true miracle of nature. Its fat free and free of many other things as well, such as artificial colours, sweeteners and flavours. Jalna Fat Free yoghurt does not compromise on taste because it has been made in the traditional way, smooth, creamy, with real fruit puree, and created and set in its own tub. We believe it's the only way to make a real fat free yoghurt. Jalna is real yoghurt. Created and set in its own tub* [10].

"Iaurtul dietetic Jalna este un adevărat miracol al naturii. Nu conţine nici grăsimi şi nici coloranţi artificiali, îndulcitori şi arome. Iaurtul dietetic Jalna nu face rabat de la calitate pentru că este un produs fabricat după o reţetă tradiţională, fin, cremos, cu fructe, creat şi păstrat în propriul său borcan. Credem că aceasta este singura reţetă pentru un adevărat iaurt dietetic. Jalna este un iaurt adevărat. Creat şi păstrat în propriul său borcan" [10].

At the syntactic level, the Romanian verb does not compulsorily require the presence of the subject, but the subject is marked by specific verb endings (here -em indicates the first person plural). If the subject has been preserved, the construction would have been emphatic in Romanian, while in English the tone is neutral. In spite of this difference, both the English and Romanian readership are aware that the first person plural used in the advertisement is potentially inclusive-of-addressee.

Inciting moment is a part of the exposition and might go unnoticed in some narrative stories. Contrarily, in the advertisement that follows the inciting

moment is at the very beginning of the story and triggers the rest of the monologue of the protagonist, while exposition is absent.

Ex.: "I really don't know if I should smoke… but my brothers and my sweet-heart smoke, and it does give me a lot of pleasure. Women began to smoke, so they tell me, just about the time they began to vote, but that's hardly a reason for women smoking, I guess I just like to smoke, that's all. It so happens that I smoke Chesterfield. They seem to be milder and they have a very pleasing taste" [11].

"Eu chiar nu știu dacă ar trebui să fumez ... dar frații mei și iubirea mea fumează, și aceasta îmi oferă multă plăcere. Femeile au început să fumeze, așa că mi-au zis, chiar înainte de momentul în care trebuiau să voteze, dar este greu să interzici așa un motiv femeilor. Cred că simplu îmi place să fumez, atît. Se întîmplă să fumez Chesterfield. Ele par să fie mai ușoare și au un gust foarte plăcut" [11].

The rising action immediately follows the inciting moment as the protagonist thinks about the reason behind his smoking habit "*but my brothers and my sweet-heart smoke, and it does give me a lot of pleasure. Women began to smoke, so they tell me, just about the time they began to vote, but that's hardly a reason for women smoking*". Though his reflections go in vain, as there is no better explanation for him smoking as only "*I guess I just like to smoke, that's all*". This idea represents the climax of the whole monologue. There is no clear distinction between falling action and denouement too "*It so happens that I smoke Chesterfield. They seem to be milder and they have a very pleasing taste*".

After analyzing the plot structure of advertisements we can generalize our findings by saying that there are many advertisements containing all the stages of the plot structure, as suggested by Vereshchagin G., and there are, as well, advertisements intentionally lacking some of the stages [6, p. 61]. At the origin of omitting some of the stages of the plot structure stays, the desire to attract the reader's attention, by making him picture what has happened before the climax, or after the climax. Certain is the fact, that a good advertisement should have a climax, as it is, along with the denouement the most memorable and important places in an advertisement, and all the important information about the brand should be necessarily mentioned in the climax or the denouement of the story.

Conclusion

In conclusion, we may say that aadvertisers use a variety of techniques to create effective advertisements, to maximize the appeal for a targeted (large) group, to educate the readership to trust the opinions voiced, to secure the intended reading of the text for the benefit of the product and brand.

On the one hand, linguists refer to advertising considering it a form of discourse, as advertisements have influenced not only the structure of language and the lifestyle, but also the content of routine daily acts of communicative exchanges. On the other hand, the translation of advertisements is complicated by the need to save the positive face of the brand and to secure the psychological impact on the prospective buyers while also negotiating the transmission of information.

However, we have to remember that translation is not just a movement between two languages but also between two cultures. Cultural transposition is present in all translation as degrees of free textual adaptation departing from maximally literal translation, and involves replacing items whose roots are in the source language culture with elements that are indigenous to the target language. The translators exercise a degree of choice in their use of indigenous features, and, consequently, successful translation may depend on the translators' command of cultural assumptions in each language in which they work.

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