

The Transcreation of Advertisements

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Abstract

This article deals with advertising slogans transcreated from English into Slovak. The first part focuses on a definition of transcreation and discusses related terms such as translation and localization. By synthesizing concepts like dynamic equivalence, Skopos theory, and the translation of principle, the article explains what transcreation could be in terms of translation studies. The second part of the article deals with the definition of advertising and its features. It also discusses the features of advertising slogans and briefly discusses specific linguistic and stylistic devices used in advertising production. The third part deals with an analysis of eight selected slogans which have undergone the process of transcreation. The analysis is based on the stylistic figures of speech in slogans. The aim of the article is to elaborate on theoretical knowledge concerning transcreation and related concepts, describe these terms to the reader, and analyze individual slogans which have been transcreated from English into Slovak from the translator's point of view.

Keywords: transcreation, advertising, advertising slogans, translation, localization

Introduction

Translation is constantly evolving; it is helping define other disciplines such as localization, which is still a relatively new idea. Another relatively new discipline is transcreation.¹ But what is the difference between translation and transcreation? How is transcreation specifically different from translation? What exactly is its area of interest? And what are the requirements for the transcreator – linguistic skills or creative creativity? Transcreation does not have strict boundaries by which it can be separated, for example, from marketing translation.

¹ Transcreation was probably first used as a term by Lal in 1964.

The first part of the article deals with the concept of transcreation and where it is used. It also deals with the features of advertising slogans. The second part of the article analyzes eight selected slogans from English into Slovak (the condition for their selection was the availability of both language versions). The aim of this article is to present transcreation in translation in the Slovak context and to point out how individual advertising slogans change under its influence.

1 Transcreation

This section discusses the concept of transcreation in order to clarify its characteristics and applications. It also discusses the issues of translation, marketing translation and localization compared to transcreation, and their common and different features, because often there is confusion when trying to distinguish between them.² Transcreation mainly focuses on marketing texts, advertising spots, slogans, jingles, and logos that need not adhere strictly to the source text. This means it is a recreation of the text to act as the source, but in fact it is the target text (Pedersen 2016; Risku 2017). O’Hagan and Mangiron (2013) single out transcreation as a separate translation procedure that can occur during video game localization. As a result, two branches of understanding transcreation arise. While one focuses explicitly on the translation (or transcreation) of marketing texts (Sattle-Hovdar 2019), the other perceives transcreation as a translation procedure or method that can be used during the translation or localization of a given product (O’Hagan and Mangiron 2013). This article tries to show that while the first approach is theoretically well elaborated, transcreation can still be seen as a translation procedure that combines aspects of dynamic equivalence, Skopos theory, and the translation of principle.

1.1 Characteristics and applications

Is transcreation just an idea that is popular and is being used by translation agencies to increase their turnover? This section discusses definitions to help in understanding transcreation. According to Gaballo (2012), transcreation is an “intra-/interlingual re-interpretation of the original work suited to the readers/audience of the target language which requires the translator to come up with new conceptual, linguistic and cultural constructs to make up for the lack (or inadequacy) of existing ones” (Gaballo 2012, 111). Transcreation is similar in function to the concepts of dynamic equivalence (Nida 1964)

² This article draws heavily on Pedersen (2016) and Risku (2017).

and the translation of principle (Feldek 1977).³ At the same time, there is also the palpable influence of Skopos theory (Nord 1991). It is important to note that transcreation emphasizes the priority of the whole over the part; this means the resulting effect on the target group is more important than the faithful translation of the individual parts of a text. The transcreator must be able to create a continuous stream of new thoughts and ideas, continuously changing them in the process, preserving the unusualness and originality in the creation, and then developing them. Indeed, “[i]t requires the translator not only to conceive new words, but also to imagine new worlds” (Gaballo 2012, 111). Benetello (2016, 9:20) defines transcreation as “writing advertising or marketing copy for a specific market, starting from copy written in a source language, as if the target text had originated in the target language and culture.” She further explains that this specific type of service requires knowledge exceeding the usual linguistic skills possessed by a copywriter; this knowledge includes a cultural understanding and an understanding of the market in question, thus making it similar to translation competences (EMT, 2022). As a result, “[a] transcreator is a professional that combines four figures: the translator, the copywriter, the cultural anthropologist and the marketer” (Spinzi, Rizzo, & Zummo 2018, 6). The creative approach does not guarantee the accuracy of the translation, but it should guarantee the fulfillment of the client’s idea. It is in this aspect that transcreation indirectly refers to Skopos theory (Nord 1991). Even more important than meeting the client’s requirements is satisfying the target group, and so in this case invariance is irrelevant (*ibid.*).

According to Sattle-Hovdar (2019, 21), transcreation can be defined as “a unique type of service in the field of multilingual communication that actually merges two services that are normally sold and provided separately.” Transcreation combines translation and copywriting, and “[t]he magic formula essentially looks like this: Transcreation = Translation + Copywriting” (*ibid.*). The word “creation” may give the impression of an activity that is random and free, without any constraints, but transcreation is closely tied to various rules and norms. It is mainly about creating a thoughtful translation that relies on the brand’s business strategy and uses wordplay and various other creative aspects of advertising. (This part is best seen in the transcreation of the slogan for Vanish which is discussed later.) The most important aspect is the impact of the produced target text on the target group, which is ensured by the transcreator upon the basis of a detailed characterization from the client. It is important to understand that the

³ Feldek understands the translation of principle to be an attempt to make the same appeal to the addressee through translation as the original.

transcreator must be an expert in both spheres, i.e., in the sphere of translation and copywriting, which is why their financial remuneration is higher and is often charged by the hour.

The TAUS resource center for the global language and translation industries (2019, 8) states that “transcreation can be defined as a translation that is enhanced by creativity and focus on style, register, and emotive impact, and modified to suit a new audience which can be a group of users, a country, a region, etc. Typically it covers advertising, banners, slogans, word logos [...]”⁴ Transcreation is therefore primarily about creating an appealing text (Reiss 1971). A text that undergoes transcreation becomes the more subjective work of the transcreator because they have chosen the way to transform the text to capture all the facts and information provided by the client, and they have determined what they believe will have the best emotional effect on the target group. It goes without saying, however, that the client also has a say when it comes to the final product — which is why there are usually at least two variants to choose from. The goal (*skopos*) is important, since in this sphere the focus is mainly on selling products, which is achieved by good advertising or a slogan. This activity is more complex because the transcriber cannot fully use the various CAT tools, mainly due to the segmentation of the text in these tools, which can be limiting and make it difficult to translate several idioms or other elements typical of a given culture, such as traditions, beliefs, values, and socioeconomic context (TAUS 2019).

Other definitions are also provided by translation agencies. According to Branded Translation (2011), transcreation can be defined as “the creative adaptation of marketing, sales and advertising copy in the target language. It involves changing both words and meaning of the original copy while keeping the attitude and desired persuasive effect.” Adaptation, however, cannot be considered synonymous with transcreation, because adaptation is only part of the entire transcreation process. There is much more effort behind the final text than just undergoing the adaptation, which is a necessary element. For transcreation, instructions from the client are also required. This is because they influence the process of text production which undergoes transcreation (Lamrani 2022).

As can be seen from the above, the definitions are inconsistent and have changed since Lal’s 1964 definition. Perhaps the most important thing is that the focus has shifted

⁴ TAUS understands translation as a lexical operation because it is based on the definition of the GILT (Globalization, Internationalization, Localization, and Translation) model. Such a limited understanding of translation has now been overcome (Jiménez-Crespo 2019; Kabát 2021).

from art texts to marketing texts, but there are common features among them and they coincide in the main idea: creativity is one aspect found in each definition, and its presence is crucial in this process. In its essence, transcreation falls under translation services and is becoming increasingly popular. It has been mentioned in connection with several areas (including video games, literature, and films), but it has achieved its greatest success and application in marketing and advertising. Simultaneously with linguistic aspects, it is necessary to pay attention to the emotionality of the text because it is mainly about making a positive impression on the consumer (Pedersen 2014). Transcreation is done with the target culture in mind, and consideration must be given to whether certain words are inappropriate or offensive in that culture.

The client must provide the transcreator with a detailed description of their product, whether it be an advertising slogan, a jingle, or a logo; they must also clarify their idea of the final product. The information from the client also includes what they would like to achieve. Primarily, this is about raising awareness of the company, impressing the target group, customer loyalty, and increasing sales. The client must also explicitly state whether they want the final product to be formal or informal (Carreira 2020). Communication between the client and the transcreator, and the purpose of the transcreation itself, is very important. Transcreation is subordinate to the purpose of the text (the Skopos theory). The transcreator can use any degree of freedom in translation, even re-writing the source text (dynamic equivalence and the translation of principle) to fulfill this purpose. As a translation procedure or translation method, transcreation combines the principles of the Skopos theory, dynamic equivalence, and the translation of principle.

Creativity, copywriting skills, and writing skills in general are all important in transcreation. When choosing a transcreator, it is also important that their mother tongue match the language into which they are transforming the source text. While someone may be an expert in a foreign language, communication will never be as immediate as with a native speaker. They should know how to attract consumers, and this will only happen by being a true expert in the culture. The transcreator has the difficult task of perfectly capturing what the company or client represents and aligning the final product with the target culture.

1.2 Transcreation vs. Translation

Translation is meant to convey information, such as laws, contracts, manuals, and art literature. It is pragmatic and is communication where the translator solves problems.

The translator's task is to understand the semantics of the source text and then transform the text into the target language. They must possess linguistic, analytical, interpretive, text-forming, and strategic competences. The most important aspect is the mediation of information between individual cultures (Levý 1963; Fišer 2009; Bassnett, Venuti, Pedersen, & Hostová 2022). Translation focuses on meaning, not just the words themselves, because it is not the primary goal to create a literal translation from one language into another.

The first difference between translation and transcreation is their history. Whereas the concept of transcreation was not coined until the middle of the twentieth century, translation dates back to the third millennium BCE and to the Assyrian king Sargon, who recorded his armed raids in several languages (Vilíkovský 1984). Transcreation also involves several elements that are absent in translation. Its task is to point out a fact, mostly to highlight a brand or draw attention to a particular product, and then create an emotional effect. In the case of transcreation, it is perhaps necessary to preserve the hint of manipulation present in the original marketing text. Transcreation and translation are used to achieve different goals. Most importantly, they require different approaches and different skills from those performing the activity.

Another difference is cultural adaptation, which is commonly used in both processes. In literary translation, the adaptation of the work is important. This means using various idioms, word plays, and cultural facts which are important for completing the translation and the understanding by the target group. A specific feature of a literary translation can also be the attempt to preserve the unique and subjective style of the author of the source text when the translator tries to present it to readers in a believable way. Cultural adaptation is also important in transcreation, but it is used to a much greater extent because it is not just about adapting idioms and so on. The role of the transcreator is to translate and adapt the text so it that seems to have been primarily created for the target culture; it is as if the source text never existed. When transcreating a text, the consideration of the subjective style of the author of the source text is lost. It loses its essence because the uniqueness of the author's linguistic style is not necessary as opposed to capturing the main ideas in the process of cultural adaptation with a certain set goal, which again brings us to the Skopos theory. Losing the original style and the original author is one of the main distinctions between translation and transcreation.

When comparing translation and transcreation, the question of the difference between marketing translation and transcreation also arises. Experts' opinions (Pedersen 2016; Risku 2017) coincide concerning certain differences between these services, but there is

no strict boundary between them. In marketing translation, the focus is solely on translation, which is supplemented with certain cultural elements in order to be accepted by the target group. Transcreation does not focus only on translation but rather on the adaptation of the main idea. Adaptation and localization are closely related to transcreation, emphasizing its interlingual aspect and the need to adapt the main idea of the source text to the target group (Risku, Pichler, & Wiesser 2017).

Views on the sphere of application also differ. As stated by TAUS (2019), marketing translation focuses on the translation of websites, advertising brochures, banners, and newsletters. It uses the services of a translator who specializes in presentation texts and uses promotional terminology. Transcreation focuses on advertising spots, slogans, jingles, and logos. Unlike marketing texts, it does not need to strictly adhere to the source text. The intention of transcreation is to amaze and arouse interest, which is why it is often said to be something more than just translation. Pedersen (2016, 78) agrees: “While marketing translations can help you express your marketing content in a different language, they might not hold the same creative style needed to ‘wow’ your audience in another country. As you can imagine, this requires something more than just translation – it’s known as transcreation.” As he goes on to say, to achieve client goals, satisfaction, and the potential of a marketing text, marketing translation on its own is not sufficient because its capabilities are limited. Transcreation offers the client a different perspective and a different approach to translating marketing texts. Among experts, there is a debate as to whether marketing translation is an independent activity or whether it is completely contained within transcreation (and vice versa). A translator of marketing texts may not always have enough knowledge in the advertising sphere or may lack a high level of creativity, which is a particularly important skill for these texts and must not be lacking in the transcreator (Risku, Pichler, & Wieser 2017). It is difficult to draw a strict line between these concepts. Their sphere of application (advertising and marketing) is basically the same. The difference arises in the requirements of the client, who has to decide what type of service they are interested in and what they need for it.

Transcreation and translation are services where experts express diverse views, mainly because it is difficult to point out how the two services differ from each other. When summarizing their distinct features, it is necessary to focus on the main goal of both services. During translation, the translator focuses on the reader and their perception of the final text. The transcreator focuses on the proper presentation of the company (or client) and their brand, which involves incorporating an emotional effect into their work alongside the original intention of the author. This view is shared by Pedersen

(2014, 62), who states that “translation is transferring words from one language to another. Transcreation is transferring brands and messages from one culture to another.” The frequent reference to transcreation as something beyond translation means that there is some kind of added value in this service. This approach casts a bad light on translation itself, which may thus seem inefficient and less valuable as translation agencies present transcreation as an exclusive service; however, the quality of the work, be it in transcreation or translation, remains unchanged and neither should be labeled as of a higher quality or more valuable. Nonetheless, transcreation is a translation method that a translator or transcreator can use to transform the ideas of the source text into the ideas of the target text.

1.3 Transcreation vs. Localization

The demand for localization emerged in the early 1980s as a result of the international expansion of the services of computer technology companies, such as Microsoft. The need to make technology and software products, especially computer programs, available to the general public in different parts of the world increased the interest in translation and localization services. Today, localization is no longer necessarily bound by the sphere of information technology. Various companies have implemented it in their services primarily to attract new clients (Thawdar 2018).

The Localization Industry Standards Association (Fry 2003) defines localization as “the process of modifying products or services to account for differences in distinct markets.” This definition implies that it is an adaptation of the product to the local market, again with the aim of increasing sales. This is also suggested by Esselink (2003, 4), who states that “localization revolves around combining language and technology to produce a product that can cross cultural and language barriers. No more, no less.” From a linguistic point of view, localization is the translation of a text or the translation of a certain section of characters. From a technical point of view, it is various changes to application software. As already pointed out, cultural adaptation, which is important in order to adapt the content appropriately to the target group, also plays a role in this service. In cultural adaptation, localization focuses on the graphic editing of a text or the modification of abbreviations and elements such as time, dates, units of measurement, and currency, all according to the conventions of a given locality (Mazur 2007).

There is an incorrect assumption that localization can be used in the same way as transcreation and thus be used to localize advertisements, slogans, or jingles. While the sphere of marketing and advertising is an area of interest for localization, this is only

the case to a certain extent. Localization primarily focuses on application software, specifically this can be a variety of programs that are helpful to the user and computer games (*ibid.*). The sphere of the application of localization and transcreation can be seen as the first difference between the two services, but there is room for disagreement here as well. The previous section pointed out that marketing translation is used to tailor websites, advertising brochures, banners, and newsletters to the target group. Antonucci (2017) says that localization is used when working with promotional material and texts as well as when translating websites. Once again, there is an inconsistency of definitions and theories.

In the advertising sphere, the idea of localization is often used. This is probably due to a lack of awareness of transcreation, given that it is not a widespread phenomenon. Cultural adaptation of the product and the need for translation combine localization and transcreation. They also share the same purpose, which is to make the final text at least as functional as the source text was in its target group. They are also linked by the sphere of marketing and advertising, in particular the process of website development, in which it is necessary for these two services to be compatible, as both are used in product adaptation. Localization focuses on the technical part of the website adaptation and does not depart from its focus on software. It is mainly about redesigning the site so that it is easy to understand and easy for users to navigate. Transcreation deals with the creative part of this process, focusing on the emotional effect, such as the graphic adaptation of images and the translation of product descriptions (Niki's Int'l Ltd. 2017). Esselink (2000) made another distinction, presenting specific localization; this process usually takes place simultaneously with product development so that all language versions of the final product can be released at the same time. Transcreation is mostly carried out only on a finished product that has already been released in the past for a certain target group.

Transcreation and localization share many common features, but they are not identical services. Their main difference lies in their field of application. For localization, this is the focus on software; for transcreation, it is advertising, which can form a part of the software product (either at the level of the promotion of the product or of the separate texts that the product contains). The intersection of these services in the sphere of marketing does not mean that they are interchangeable. Indeed, both are dedicated to different tasks in the process of adaptation, and it can be said that transcreation is used as a translation method within localization to deal with specific types of texts (Kabát 2022).

2 Advertising

Communication as an exchange of information between people is an integral part of every individual's life. Advertising can also be considered a type of communication. Communication takes place between the seller and the consumer. Advertising is part of marketing, which, according to Kotler et al. (2007, 40), is “a social and managerial process through which individuals and groups satisfy their needs and wants in the process of producing and changing products and values.” There are many definitions of advertising, but the law is one of the best choices to follow. Act 147/2001 on advertising states in Section 2(1)(a) that “advertising is a demonstration, presentation or other communication in any form related to commercial, entrepreneurial, or other gainful activity with the aim of employing products on the market.”

Many factors influence the success of advertising. One of them is the creative processing of the advertisement and its originality and the effort to differentiate it from the already available advertisements. This creative aspect of advertising involves creativity, but it is important to also empathize with the customer's feelings and thoughts and imagine what could help draw their attention to the product. Creativity is present and essential in creating a promotional medium, such as an advertising spot, logo, or slogan, and in all other phases of creating a successful advertisement (Světlík 2018).

2.1 Advertising slogans

Advertising content, or the complex of ideas that evokes an emotional effect on the potential consumer and directly affects them, is realized by advertising text. The difficult task of an advertising copywriter is to put themselves in the customer's shoes and think like them. Almost every advertisement has a textual component, which can be considered its core. This article will focus on slogans as a special form of advertising text (Tvrdoň 1999; Orgoňová & Maliková 2005).

Slogans have a high frequency of occurrence in advertising texts and perhaps can be seen as an integral part of advertising expression. They are one of the best means to attract attention and arouse interest. Slogans are easily remembered phrases, but it is not as easy to create a slogan as it might seem. As Dubovičienė and Skorupa (2014, 63) state, a slogan is “a short catchy phrase related to a specific brand, which defines, presents, and helps customers remember the key concepts of a brand or advertising campaign itself.” Slogans create various connotations in relation to a particular product, service, or brand.

Křížek and Crha (2012, 117) state that a slogan is “a specific form of advertising message. It has the same function as any other advertising message: its main function is not to entertain, shock, make one laugh, make one emotional, or anything else — but to remind, offer, and sell.” Slogans become part of the companies they represent and they reflect the unified style presented by the company, which is also unique. Their main role is to remind people of products, services, or a particular brand. Sometimes, because of a change in the overall style, a company changes its long-term slogan. There are also short-term slogans which are used for only one advertising campaign or which are linked to only one advertising event or product presentation. In addition, there are corporate slogans, which are tied to one specific company and which usually fall into the category of long-term slogans. Another type are product slogans, which promote only one product or service and are not bound to a whole company (ibid.).

When creating a slogan, several linguistic and stylistic aspects are used which affect both its form and content. It is difficult to create a good one, and so one can divide slogans into those that are appropriate and those that are not. The predispositions of an appropriate slogan include easy memorability, conciseness, originality, and attractiveness. The length of the slogan is linked to the aspect of memorability. Short texts are more memorable, so it is important not to create slogans that are too long as that could be counterproductive. Creating a good slogan is not that simple; indeed, capturing the main idea of a company or product in a short text so that it meets other important aspects is a complex process. An important factor in creating a concise slogan is also the entirety of the information provided by the client to the advertising copywriter which states their ideas about the slogan (e.g., whether it is the creation of a slogan that will represent the entire company or brand, a range of products, or a particular product). It is also necessary to mention the importance of the originality of the slogan, which not only distinguishes the company from the competition but also has a better effect on the customer, as the company does not rely only on uninteresting and overused clichés (Horňáková 2012; Křížek & Crha 2012). Originality is directly proportional to attractiveness, and, since humans are eternally curious creatures, something new and unknown is a much bigger attention-grabber than something already familiar. An appropriate element in creating a slogan is the use of humor, but this is not always necessary; it also depends on the company (whether it wants to appear formal and serious or allow itself to lighten the situation).

Apart from being too long, slogans can also suffer from sounding monotonous or clichéd, which will affect a slogan’s overall attractiveness. Also, without enough knowledge of the target culture, a transcreator may use a word or phrase that offends

the target group; this may affect both the company's reputation and product sales. Such a mistake can trigger negative reactions that will stick with this company. Some international companies require their original slogans to be retained in countries where they are expanding their products. It is also preferable not to use foreign and complex words in slogans and to choose simpler words which are easier to remember (Horňáková 2012). One of the other shortcomings of slogans seems to be their mistranslation or literal translation, which may not work in the given market and does not convey the main idea of the company or product. Instead of translating slogans, it is important to transcreate them.

2.1.1 Stylistic aspects of advertising slogans

An important aspect in the creation of an advertising slogan is the use of various figures of speech that influence its overall impact. With their help, there is a better effectiveness in attracting attention, the application of advertising's appeal function, and an increase in sales, although the success of a slogan does not rest on these pillars alone. A monotonous text will never produce the same effect as a text with added figures of speech to enliven it and give it a subtle touch of the unusual. The aspect of originality in the creation of an advertising slogan is filled by various forms of word play. According to Tvrdoň (1999, 197), stylistic devices are divided into "phonetic devices, repetition devices, coordinative devices, and syntactic devices." Phonetic devices are often found in slogans; they can be in versified or unversified form and include the following characteristics (Vopálenská 2011; Tvrdoň 1999; Horňáková 2012; Křížek & Crha 2012):

- **Rhythm** uses the deliberate regular repetition of certain elements. The process is based on a certain sequence and regularity. The result is a rhythmic impulse that leads to an arousing of attention and a better fixation of the slogan.
- **Rhyme** is one tool of rhythmization which also creates the melodiousness of the text. It is the sound correspondence of the syllables of the end words. The advantage of a rhyming advertising slogan is better memorability provided that the proper length is maintained. Incorporating rhyme into an advertising slogan can also have drawbacks; for instance, the slogan may contain verbiage that only makes it longer, but it is essential to use it to achieve the appropriate rhyme. Another disadvantage in trying to achieve a rhyme in an advertising slogan is the wrong word order, which can seem very distracting.
- A **pun** is based on the use of sound-alike or identical names, but which are different in meaning (e.g., "Denial is a river in Egypt").

The most common repetition devices are characterized by the repetition of sounds, syllables, words, and groups of words, mostly for the purpose of emphasizing a keyword (Tvrdoň 1999; Vopálenská 2011):

- **Anaphora** uses the repetition of the same words/phrases at the beginning of a sentence. The repetitive word represents the core of an idea or a particular brand name, and the goal is to emphasize it; it can also be used as a gradation device, where adjectives are mainly repeated (e.g., “Good car, good price.”)
- **Epistrophe** is the opposite of anaphora and is based on the repetition of words or groups of words at the end of a sentence (e.g., “I’ll have Mentos, you’ll have Mentos.”)
- **Anadiplosis** uses the repetition of words/phrases at the end of one sentence and at the beginning of the next one (e.g., “We ordered a pizza pie. A pizza pie that changed our lives.”)

Coordinative stylistic devices are another group used in the creation of a slogan; they are based on the accumulation of semantically related or different words, often connected by a main idea (Tvrdoň 1999; Vopálenská 2011):

- A **tautology** is based on the repetition of words with the same root morpheme which do not have to be of the same word class (e.g., “Live while alive.”)
- A **dilogy** is distinguished within a tautology. It consists in the repetition of the same word in the same grammatical form, and its occurrence in advertising slogans is frequent (e.g., “Certainty is certainty.”)
- **Polysyndeton** uses a significant repetition of conjunctions and is used in advertising at coordinating words and phrases, but it can seem stylistically clumsy (“Nor rain nor heat nor gloom.”)
- **Asyndeton** has the opposite tendency. They are coordinating words and phrases without conjunctions, which increases the dynamics of the text (e.g., “I came, I saw, I conquered.”)
- An **oxymoron** combines words that are mutually exclusive or mutually contradictory in meaning, thus increasing the dramatic character of the text (e.g., “A poor rich man.”)
- A **paradox** is similar to an oxymoron and may seem nonsensical at first glance. It is not just a combination of two contradictory words but an entire expression that is characterized by a causal relationship between the expressions; however, unlike an oxymoron, the contrasting expressions make sense (e.g., “Big taste, small price.”)

The last group is syntactic devices and constructions, which mostly have an expressive function (Tvrdoň 1999; Vopálenská 2011):

- **Aposiopesis**, also known as an unfinished utterance, is usually characterized by three dots. This creates space for the consumer to complement the advertising's dominant feature (the specific product or service being promoted) (e.g., "Buying at the right time ...")
- **Prosiopesis** is the opposite of aposiopesis, where, on the contrary, the beginning of the utterance is absent (e.g., "... without false tones")
- An **isolated constituent** emphasizes the part of the advertising slogan that is considered the most important (usually the brand), but it is still connected in meaning to the following clause (e.g., "Philips — Let's do things better") even though it has the function of a separate addition to the clause.
- A **singled-out constituent** uses a demonstrative pronoun and a predicate noun, thereby emphasizing the given statement (e.g., "Frolo, this is ice cream.")
- An **ellipsis** is based on the omission of informationally irrelevant parts of the sentence and helps to make the text more concise and dynamic. Usually a predicate is omitted from advertising slogans (e.g., "A healthy mind in a healthy body.")

Figurative stylistic devices used in the creation of advertising slogans include metaphors, which have a frequent occurrence in this sphere. Devices such as metonymy, personification, simile, and epithet are also used; other stylistic devices are used to a much lesser extent (ibid.).

3 Analysis of advertising slogans

This article analyzes selected well-known advertising slogans with a focus on slogans transcreated from English into Slovak. Different linguistic and stylistic aspects of individual slogans in Slovak and English are examined and their effectiveness is evaluated upon the basis of stylistic devices. The translation process of transcreation, combined with the use of figures of speech, is also highlighted.

3.1 Vanish

Vanish is a brand owned by the British company Reckitt Benckiser (2021), which is engaged in the production of cleaning and hygiene products. Vanish focuses on safe and effective stain removal and is one of the leading brands on the market. Looking at this issue from a stereotypical point of view, the advertisements, slogans, and even the

bright pink packaging of the product suggest a primary focus on a female audience. Since 2011, the following slogan has been part of Vanish's international marketing campaign:

Table 1: *Vanish*

Slogan in English	Transcreation of the slogan into Slovak
Vanish. Trust pink. Forget stains. ⁵	Vanish. Škvŕn a špiny sa zbavíš! ⁶ (Vanish. Get rid of stains and grime!)

The original slogan and its transcreated form both use a singled-out constituent, which is the name of the brand. This is an attempt to emphasize the brand as the most important thing in the advertising slogan. Defining the brand by a separate, simple sentence word in both languages also provides better memorability. The English original is a simple statement, and various stylistic devices are absent. However, the brevity and conciseness of this slogan is the reason it is so simple and easy to remember. The process of transcreation of the slogan into Slovak required various changes in its form. Memorability is mainly influenced by the rhythmic impulse and the melodicality of the text, which is formed by the sound correspondence of the syllables of the words (Vanish — *zbavíš*). The inversion used in transcreation helps to create rhythmicity.

In the original slogan, the emphasis is placed first on the brand presented in the slogan, then on the physical appearance of the product (a pink color), which is intended to attract attention and ultimately the function of the product. The result of transcreation into Slovak also places the emphasis first on the brand and then on the function of the product, while its appearance is neglected. Another interesting feature is the change of the mood, as the slogan changes from the original declarative statement to an exclamation statement, which enhances the emotional effect. The transcreated slogan is suitably reinterpreted; it ultimately may even seem better than the original, especially because of its melodicality and catchiness.

3.2 Garnier

Garnier is owned by L'Oréal, one of the largest cosmetics and hair care companies in the world. The products of this brand are largely aimed at females, as can be seen in the advertisements and the following slogan:

⁵ <https://www.youtube.com/watch?v=KD8iyHd-uh8>

⁶ <https://youtu.be/Mh6I-EFAO6g?t=164>

Table 2: Garnier

Slogan in English	Transcreation of the slogan into Slovak
Take care. Garnier. ⁷	Staraj sa o seba. Garnier. ⁸ (Take care of yourself. Garnier.)

In this case, an isolated constituent is used in both slogans, but it is placed at the end of the utterance, which may be intentional because it is the brand name and not the statement that will resonate in the consumer’s mind. There is a rhythmic pulse in the original slogan due to the same number of syllables and a hint of rhyme (care — Garnier). Both slogans take the form of a declarative sentence and have a recommendatory character, but the Slovak equivalent shows an increased emphasis on the execution of this activity. Interestingly, this statement is polysemous, and this attribute is visible in the transcreated statement. *Staraj sa o seba* can have two meanings:

- to take care of your appearance, skin, and hair (with the help of this brand’s products)
- not to pay attention to or meddle in other people’s lives

The second meaning was obviously not the intention of the transcreator, but it can act as a humorous addition to the statement, which will promote memorability but sometimes also risk evoking negative connotations. Here, the transcreation can be considered a literal translation, but it has no negative impact on the overall impression of the slogan; it is simple, concise, and sufficiently representative.

3.3 Fanta

A brand of popular fruit-flavored soft drinks, of which orange lemonade is certainly the best known. It was launched in 1940, making it Coca-Cola’s second oldest brand (2021). The company has chosen the following as the long-term slogan for this product:

Table 3: Fanta

Slogan in English	Transcreation of the slogan into Slovak
More Fanta. Less serious. ⁹	Fanta. Viac zábavy, menej nudy. ¹⁰ (Fanta. More fun, less boredom.)

⁷ <http://www.logovaults.com/logo/1138-garnier-take-care-logo-jpg>

⁸ <https://youtu.be/Mh6I-EFAO6g?t=54>

⁹ <https://www.youtube.com/watch?v=PuqzS9Wc3WM>

¹⁰ <https://www.youtube.com/watch?v=PTyIaDQMXis>

The original slogan can be interpreted in two ways. The first is that the advertising copywriter has used an imaginative way of incorporating the product branding that feels natural and yet is creative. In terms of orthoepy, this is an interesting move, as the word “fun” has a similar pronunciation as the first syllable of Fanta. It was thus possible to use the name Fanta to incorporate the brand and “fun” into the slogan. The second interpretation omits the above phenomena and the intention of the transcreator could be explained as — the more Fanta, the more one relaxes and is less serious. In the newly created slogan, the transcreator used an isolated constituent to emphasize the brand. Both statements comprise two declarative sentences, but the use of asyndeton was applied in the Slovak version, as the conjunction *a* is absent in the phrase *viac zábavy, menej nudy*. Interestingly, it was possible to keep the paradox in both phrases. These statements have a causal relationship, containing contrasting ideas (*more fun — less boredom*), but they make sense. The Slovak version could be considered a literal transcreation, which is less imaginative than the source text; this is not because of the transcreator’s error but rather because of the impossibility of using such a pun in Slovak. Here, there could be the alternative slogan *Viac Fantazie, menej nudy*, which would preserve the original idea while being adapted to the Slovak market.

3.4 Sprite

This popular lemon and lime-flavored soft drink is produced and owned by Coca-Cola. Both advertisements and slogans are targeted at a wide range of potential customers. The best-known long-term slogan of this brand is:

Table 4: *Sprite*

Slogan in English	Transcreation of the slogan into Slovak
Obey your thirst. ¹¹	Imidž je nanič. Počúvaj svoj smäd. ¹² (Image is worthless. Obey your thirst.)

Here, the transcreated slogan comprises two statements instead of the original one. The first statement reflects the creativity of the transcreator, while the second is considered to be a literal transcreation. This slogan nonetheless differs from the previous two examples (Fanta and Garnier) as they did not contain any added statement. In the original slogan, there are no special stylistic or linguistic devices. There is a declarative sentence

¹¹ <https://chadsouthwick.wordpress.com/2020/01/17/obey-your-thirst/>

¹² <https://www.youtube.com/watch?v=-ykBCbJ-Lz8>. (An identical slogan in Slovak also exists, but it could not be found.)

which has a hint of a command in it. It is a simple phrase that the transcreator tried to make more interesting in Slovak, even though the phrase, which includes the rhyme *imidž je nanič*, is not directly related to Sprite. It is not about clothing or accessories, and therefore the product should not directly affect your image; however, the phrase can also be interpreted to mean that image is not as important in life as we might think and that we should focus on more important things — obeying our thirst and therefore buying Sprite. Such an interpretation, however, may seem a bit absurd. Although we need to care about our drinking habits, we do not need carbonated soft drinks. A key role in the transcreated slogan is played by the same number of syllables in both statements, creating a rhythmic pulse, and the overall rhythm adds to the memorability. Ultimately, the added phrase is an appropriate step. It helps the slogan not look vapid, and it adds a certain vitality.

3.5 KitKat

This chocolate bar was originally called Rowntree’s Chocolate Crisp and was owned by Rowntree’s, a British confectionery company. It was later acquired by Nestlé. KitKat has gained popularity with everyone regardless of age or gender, and it is more than possible that the iconic slogan, which has been used since 1957, has helped (Gilles 2021):

Table 5: KitKat

Slogan in English	Transcreation of the slogan into Slovak
Have a break, have a KitKat. ¹³	Daj si pauzu, daj si KitKat. ¹⁴ (Have a break, have a KitKat.)

This is another example of literal transcreation. There is rhythm in both forms of the slogan, but in the transcreated statement there is a noticeable rhythmic pulse that is caused by the same number of syllables in both parts of the slogan. The stylistic device retained by the transcreator is anaphora, originally expressed by the verb “have” and in Slovak by the modal verb *dať si*, which both express the imperative mood, even though the statements are formed by means of a declarative sentence. Anaphora and rhythm contribute to better memorability. The emphasis is placed on the end of the statement, and the brand of the product will resonate in the mind of the potential customer. As

¹³ <https://www.youtube.com/watch?v=1z84FkAlM78>

¹⁴ <https://www.youtube.com/watch?v=6jVV4QnHoCc>

already mentioned, the slogan in this form has been on the market for many years. It is a long-term slogan and thrives whether it is in its original or transcreated form.

3.6 Toffifee

Toffifee has been made by the German company Storck (2021) since 1973 and is distributed to over 100 countries around the world. The brand sticks to its long-term slogan:

Table 6: Toffifee

Slogan in English	Transcreation of the slogan into Slovak
... there's so much fun in Toffifee! ¹⁵	... radosť sa skrýva v Toffifee! ¹⁶ (... joy is hidden in Toffifee!)

Focusing on the stylistic figures, it is clear that prosiopesis is used in both cases. Neither slogan would lose its meaning if it were removed, but it is an embellishing element. Furthermore, personification is used in the slogans and is more pronounced in the transcreated variant. The statements take the form of an exclamatory sentence, which should gently encourage their plausibility. When transcreating the word “fun” into Slovak, there was a slight shift. The transcreator used the word *radosť* instead of *zábava*. This change does not alter the meaning of the transcreated statement and is not a significant shift. Here, one could use the word “joy” in the original as well because of the presentation of the product. The advertisement portrays a contented and happy family, trying to evoke an atmosphere of family well-being. The icing on the cake is Toffifee — and the joy it should bring to the family; however, the use of “fun” in the original is not distracting. The brand name is placed at the end of the slogan so that it resonates while also answering the question of where joy lies.

3.7 Calgon

Like Vanish, Calgon is owned by Reckitt Benckiser. Its main function is to soften water and remove limescale and dirt from washing machines. The brand has long used the well-known slogan:

¹⁵ <https://www.storck.co.uk/en/brands/toffifee/>

¹⁶ <https://www.toffifee.sk/sk/uvod/>

Table 7: Calgon

Slogan in English	Transcreation of the slogan into Slovak
Washing machines live longer with Calgon! ¹⁷	Dlhý život pre vašu práčku, váš Calgon! ¹⁸ (Long life for your washing machine, your Calgon!)

Both slogans take the form of an exclamatory sentence, which has the effect of intensifying the emotional effect. Here, it is not quite a literal transcreation, because certain changes have occurred in the statement, but the main idea remains preserved. Personification is present in both statements but is more clearly visible in the original. The brand name has once again been used to answer the question of what guarantees the long life of your washing machine and is placed at the end to resonate in the mind of the potential consumer. The Slovak version uses anadiplosis, as we see the repetition of the word *váš* at the end of one and at the beginning of the second part of the statement. The alternation of accented and unaccented syllables creates a rhythmic pulse. The overall rhythm of this slogan is one reason it is so easy to remember and is so well known. In this case, the transcribed version is at least as well mastered as the original.

3.8 Mercedes

This successful German automotive company has been a symbol of reliability for many people. The company has bet on originality and gently provokes its competitors:

Table 8: Mercedes

Slogan in English	Transcreation of the slogan into Slovak
The best or nothing. ¹⁹	Prečo nie bavorák? Lebo medved! ²⁰ (Why not a BMW? Because of the bear!)

The transcreator used substantial creativity because the source statement does not seem to exist. The original takes the form of a simple declarative statement and does not have stylistic or other linguistic devices. The transcreated statement takes the form of a question and answer, which is expressed by means of an exclamatory sentence, enhancing the emotionality of the slogan. At the same time, the statement refers to a competing brand and tries to point out why a potential consumer should not turn to a

¹⁷ <https://vimeo.com/140035600>

¹⁸ <https://www.youtube.com/watch?v=xvnR-B7Vkd4>. (An identical slogan in Slovak also exists, but it could not be found.)

¹⁹ <https://www.youtube.com/watch?v=HkV2dfIBvcA>

²⁰ https://www.youtube.com/watch?v=yTLKsq_xCuQ

competitor when given the better choice of Mercedes. The answer is meant to be humorous and lighten the situation. The use of the words *bavorák*²¹ and *medved* in a figurative sense can be considered uses of slang. These words are mostly familiar (perhaps less so for the older generation, who are probably not the target group of the company) but their use in the slogan is rather unusual, albeit positive. This is a creative use of transcreation that has accomplished its goal of capturing attention and making its humor memorable.

Internationally known companies (e.g., McDonald's) use their iconic advertising slogans in the original English version around the world without undergoing a transcreation process. They are popular with the younger generation, but the language barrier can be perceptible with older folk. Adapting the slogan to the target culture, market, and age of the consumer can be a key factor in the impact of a product's marketability. The slogan of any popular company that resonates in the consumer's head in their mother tongue is more memorable and leaves a different impression than if they had only heard it in the original.

The analysis shows a division of the selected advertising slogans into more distinct and less distinct ones. Most of the time, literal transcreation is used, or at least part of the statement is literally transcreated, but this is not a negative aspect because the statement can still look interesting (e.g., KitKat). There is a presence of various linguistic and stylistic devices used to embellish this statement, mainly for the sake of better memorability. The most commonly used stylistic devices are rhyme and rhythm. They are especially visible in Slovak and are one of the first things that the transcreator tries to incorporate into the slogan, but this is not a negative thing at all. Anaphora, ellipsis, and asyndeton are other appropriate and common devices occurring during the transcreation of selected slogans. Indeed, slogans are all about catchiness, sonority, and attractiveness. They need to be noticeable and not shallow. The counterpart to literal transcreation is, for example, the Mercedes slogan, in which there is a high degree of creativity, slang, humor, and everything else that catches the customer's eye, while the source statement does not seem to exist.

The demands on the transcreator are quite high. Apart from a perfect knowledge of a foreign language, their creativity is their most important skill; however, this can be suppressed by the client's requirements. It is best for a transcreator to have a free hand, but with that comes a lot of responsibility as the slogan can greatly affect the sales of the

²¹ Interestingly, this colloquial expression for a BMW car is also listed on the dictionary portal of the L. Štúr Institute of Linguistics of the Slovak Academy of Sciences.

products. Based on the comparison of individual slogans, transcreators are advised to constantly educate themselves, be that in the market or linguistics, to empathize with the consumer and focus on the target group. Slogans addressed to the younger generation should be something special, perhaps subtly provocative and a bit cheeky, because this group of customers cares about modernity and image and tries to stand out. The older generation prefers a focus on reliability and quality. It is important for transcreators to take into account similar details that can significantly affect the overall result of their work. Combining all this with the client's requirements is a challenging task.

Conclusion

As interest in translation deepens, awareness of the terms involved needs to be broadened. This article discussed the definition of transcreation as a method used for the highly creative translation that is required in decoding the main idea of a slogan in the source language and translating this into a newly created slogan for a new target audience along with all the cultural requisites. When comparing transcreation with translation or marketing translation, there are commonalities and differences. The analysis of the sources has revealed that transcreation is an effective translation process. It is also a procedure that can be used within localization. Advertising is a field where transcreation can be very effectively applied. This is an important part for understanding the importance of transcreation as well as its potential in this sphere.

The empirical part of the article was to analyze selected advertising slogans transcreated from English into Slovak from the translator's point of view. The analysis was based on the theoretical knowledge of advertising slogans, relying mainly on the characteristics of what makes a quality slogan. To meet all the criteria of a good slogan, it is sometimes necessary to use different linguistic and stylistic devices. The most often used linguistic and stylistic devices are rhyme, rhythm, and anaphora. Stylistic devices were identified in the selected slogans, which were evaluated in terms of the overall effect of the transcreated slogan.

Although relatively young, transcreation is an important activity. It is a specific type of service that offers the client something new and something more than just translation itself. It is about trying to persuade the customer to buy, but it is more than that. The transcreator must be tenacious and have perfect command of the language and of the mind of the potential consumer. They must think like the consumer. Transcreation is a translation method that makes it possible to create a new target text based on the client's or product's requirements and that does not necessarily resemble the source text.

In the translation industry, transcreation is a service used in different countries to promote a well-known company with the same success but in a different way. Transcreation opens up a world of possibilities for the client: expanding into new markets, becoming more successful, and increasing sales of products and services.

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