

**Filozofická fakulta Univerzity Palackého**

**Sémiotická analýza a ukázkové překlady tiskových  
reklamních textů společnosti Cedar Point  
Amusement Park**

**Diplomová práce**

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**Sémiotická analýza a ukázkové překlady tiskových  
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**Amusement Park**

**Diplomová práce**

**A Semiotic Analysis and Illustrative Translations  
of Cedar Point Amusement Park's Printed  
Promotional Materials**

**Diploma Thesis**

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V Olomouci dne

Podpis

Na tomto místě bych rád poděkoval Mgr. Jitce Zehnalové, Dr. za pomoc, cenné připomínky a odborné rady, kterými přispěla k vypracování této diplomové práce.

## **List of Abbreviations**

SC	Source Culture
SL	Source Language
SS	Sign System
SSU	Source Semiotic Unit
ST	Source Text
SU	Semiotic Unit
TC	Target Culture
TL	Target Language
TR	Target Receiver
TS	Translation Studies
TSU	Target Semiotic Unit
TT	Target Text

## **List of Figures, Schemes and Tables**

Figure 1	Kraus' Layers Applied on a Printed Advertisement
Figure 2	SSU 1
Figure 3	Representation in SSU 1
Figure 4	Interaction in SSU 1
Figure 5	Composition in SSU 1
Figure 6	SSU 2
Figure 7	Representation in SSU 2
Figure 8	Interaction in SSU 2
Figure 9	Composition in SSU 2
Figure 10	SSU 3
Figure 11	Representation in SSU 3
Figure 12	Interaction in SSU 3

Figure 13	Composition in SSU 3
Figure 14	SSU 4
Figure 15	Representation in SSU 4
Figure 16	Interaction in SSU 4
Figure 17	First Anaphora in SSU 4
Figure 18	Second Anaphora in SSU 4
Figure 19	Framing in SSU 4
Figure 20	Composition in SSU 4
Figure 21	Translation 1 of SSU 1
Figure 22	Framing in Translation 1
Figure 23	Translation 2 of SSU 1
Figure 24	Translation of SSU 2
Figure 25	Translation of SSU 3
Figure 26	Translation of SSU 4
Schema 1	Synergy of Different Functions in Advertisements
Schema 2	Havránek's Functional Differentiation of the Standard Language
Schema 3	Scale of Translation Methods Developed by Hervey and Higgins
Schema 4	Model of Communication when Translating Advertisements
Schema 5	Jettmarová's Scale of Translation Methods
Schema 6	Syntagmatic and Paradigmatic Relations in Linguistic SS
Schema 7	Syntagmatic and Paradigmatic Relations in Visual SS
Schema 8	Syntagmatic and Paradigmatic Visual Configuration SSU 1
Schema 9	System Network of Representation
Schema 10	System Network of Interaction
Schema 11	Realization of Social Distance
Schema 12	Camera Angles Based On Detachment or Involvement
Schema 13	Camera Angles Based On Power Relations between Participants
Schema 14	System Network of Composition
Table 1	Overview of Language Functions Developed by PLC Scholars
Table 2	Translation Norm and Periphery
Table 3	Different Names for the Present-day Field of Semiotics

Table 4	Different Terminology in Semiotics
Table 5	List of Selected Representative Samples
Table 6	Correspondence between Verbal and Visual Metafunctions
Table 7	Summary of Interaction in SSU 1
Table 8	Summary of Interaction in SSU 2
Table 9	Summary of Interaction in SSU 3
Table 10	Summary of Interaction in SSU 4

## Table of Contents

<b>1. INTRODUCTION</b> .....	10
<b>2. ENGLISH AND ADVERTISING</b> .....	13
<b>2.1 Micro Level</b> .....	13
<b>2.2 Intermediate Level</b> .....	16
<b>2.3 Macro Level</b> .....	18
<b>2.4 Summary</b> .....	22
<b>3. CZECH AND ADVERTISING</b> .....	23
<b>3.1 Czech in Advertising until 1989</b> .....	25
<b>3.2 Marketing-oriented Approaches</b> .....	28
<b>3.3 Semiotic-oriented Approaches</b> .....	31
<b>3.4 Linguistically-oriented Approaches</b> .....	32
<b>4. TRANSLATION AND ADVERTISING</b> .....	36
<b>4.1 Translation and Culture</b> .....	37
<b>4.2 Model of Communication</b> .....	38
<b>4.3 Foreign Research</b> .....	41
<b>4.4 Czech Research</b> .....	42
<b>5. SEMIOTICS</b> .....	46
<b>5.1 Prague Linguistic Circle</b> .....	48
<b>5.2 Intratextuality</b> .....	49
<b>5.3 Further Development</b> .....	52
<b>6. SEMIOTIC ANALYSES</b> .....	54
<b>6.1 Methodology</b> .....	54
<b>6.1.1 Representation</b> .....	55
<b>6.1.2 Interaction</b> .....	58
<b>6.1.3 Composition</b> .....	60
<b>6.2 Analyses</b> .....	62
<b>6.2.1 Source Semiotic Unit 1</b> .....	62
<b>6.2.1.1 Representation</b> .....	64
<b>6.2.1.2 Interaction</b> .....	66
<b>6.2.1.3 Composition</b> .....	68
<b>6.2.2 Source Semiotic Unit 2</b> .....	70
<b>6.2.2.1 Representation</b> .....	71

6.2.2.2	Interaction .....	72
6.2.2.3	Composition.....	74
6.2.3	Source Semiotic Unit 3.....	75
6.2.3.1	Representation .....	76
6.2.3.2	Interaction .....	77
6.2.3.3	Composition.....	79
6.2.4	Source Semiotic Unit 4.....	80
6.2.3.1	Representation .....	81
6.2.3.2	Interaction .....	82
6.2.3.3	Composition.....	85
7.	PRACTICAL PART .....	88
7.1	Translation and Commentary of SSU 1 .....	88
7.1.1	Translation 1.....	88
7.1.2	Translation 2.....	92
7.2	Translation and Commentary of SSU 2 .....	94
7.3	Translation and Commentary of SSU 3 .....	96
7.4	Translation and Commentary of SSU 4 .....	98
8.	CONCLUSION.....	101
	RESUMÉ.....	104
	REFERENCES.....	106
	ABSTRACT .....	112

# 1. INTRODUCTION

Contemporary developed world is characterized by overproduction and oversupply, meaning that there is an excess of supply over demand of products that are being offered in various places. Markets are saturated and there is only a little space for new products to successfully find their way into the hearts of customers. Such state creates even more pressure on people creating advertisements. They are the ones responsible for promoting company's products, and subsequently for creating a customer base. The situation becomes even more complicated as many companies are trying to find markets for their products in other countries where the prospective customers speak different language and have different cultural background.

At present-day, the promotion of company's goods and services is usually conducted in various ways, i.e. channels. Each channel possesses certain unique characteristics and influences customer's decision-making process in different ways. Marketing experts have to thoroughly consider the channel they will use to draw customer's attention in order to achieve the desired goal. They can choose from billboard advertising, radio advertising, television advertising, internet advertising, newspaper advertising or combine multiple channels together.

Amusement park industry in the Czech Republic is virtually non-existent, with Water Parks and Dino Parks being the sole representatives. However, this situation can promptly change within the timeframe of several years. With as many amusement parks located in Western European countries, such as Europa-Park, Germany; PortAventura Park, Spain; Gardaland Park, Italy; or Alton Towers, United Kingdom, it is not entirely impossible that soon a similar amusement park can and will be built in the Czech Republic as well. According to Peter Fejk (2015), who is currently exploring the possibility of creating similar concept in the Czech Republic, amusement parks are part and parcel of spending one's leisure time in Western societies and it is only a matter of time before they will be built in the Czech Republic.<sup>1</sup>

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<sup>1</sup> Fejk, Petr. "Disneyland by Češi nepřijali, říká Fejk a chystá vlastní zábavní park." Interview with Pavel Novotný. *Idnes*, accessed September 25, 2015.

The thesis focuses on the analysis and translation of printed advertisements of Cedar Point Amusement Park, the flagship amusement park of Cedar Fair Entertainment Company. The presented thesis strives to fulfill two aims. Firstly, to provide comprehensive background of English and Czech in the field of advertising. This goal will be achieved by providing a balanced account of linguistic, discursive and translational approaches of English language to advertising and by a systematic overview of studies of Czech in advertising. This part of the thesis constitutes its key pillar and main contribution to the academic community and the field of TS.

The second goal is to conduct a semiotic analysis of selected representative samples. This approach is based on Bezuidenhout's (1998) observation that "semiotic analysis [empowers the translator] to isolate signs and their meanings within the culture for purposes of transfer in a persuasive advertisement."<sup>2</sup> This goal will be achieved by utilizing semiotic framework developed by Kress and Van Leeuwen (2006). Due to the limited size of the corpus, which consists of 4 representative samples, the findings and outcomes cannot provide any generalizations. The aim is only to illustrate the trends present in printed advertisements. Such analysis will provide further groundwork for the practical part, in which I will carry out translations of the representative samples from English to Czech. The translation of each sample will include a commentary, which will highlight problematic aspects that occurred during the process of translation and describe strategies which may help the translator to successfully translate promotional materials.

The main characteristic of the representative samples is an interplay between linguistic and graphic aspect, which, arguably, constitutes the main promotional power of printed advertisements. If the power, stemming from the interplay, is somehow weakened or lost during the translation process, the translated printed advertisement in TC will not be able to impact the TR in a same way as its SC counterpart its recipient. This discrepancy has been observed multiple times in the past and not only in the field of translating advertisements. As Nida (1964, 156)

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<sup>2</sup> Bezuidenhout, Ilze. 1998. *A Discursive-semiotic Approach to Translating Cultural Aspects in Persuasive Advertisements*, accessed October 2, 2015, <http://ilze.org/semio/002.htm>.

points out “no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged...”

Concerning the structure of my thesis, it is divided into three main parts. In the theoretical part, I will map the field of advertising in languages relevant for the purpose of the thesis, i.e. English and Czech. Having different political history than the Czech Republic, English-speaking countries can provide more material related to the field of advertising. Jettmarová (2009, 191) observes that the genre of advertising in the Czech Republic was virtually non-existent until 1989. Therefore I have decided to structure Chapter 2 “English and Advertising” into three levels: Micro level, Intermediate level and Macro level. The point of departure for Chapter 3 “Czech and Advertising” is the theoretical framework developed by the Prague Linguistic Circle which still remains very influential not only in the Czech Republic, but many foreign scholars are regularly referencing to the groundbreaking works of Prague scholars, particularly Roman Jakobson.

In Chapter 4 “Translation and Advertising” I will frame the topic of my thesis within the field of TS. I will particularly explore the cultural aspect, because as Ulvydiene (2013, 1891) states “the translator of the 21<sup>st</sup> century should be a professional of culture able to decode and encode the cultural signs within the advertising communication.” Translating promotional materials was generally only of marginal interest in the field of TS, however, due to globalization and technological development, it has been slowly gaining ground, which can be observed in increased volumes and publications dealing with this topic. Smith (2002, 24) notices that:

From 1995 the number of studies carried out into the translation of advertising material increased...The increase in translated advertising material prompted an ever growing number of translation scholars to focus their research on the translation of advertising material.

I will provide background to the study of signs in Chapter 5 “Semiotics” and as a next step, in the theoretical-practical part, I will perform semiotic analysis of selected representative samples in Chapter 6. I will present illustrative translations of analyzed representative samples in chapter 7.

## 2. ENGLISH AND ADVERTISING

Material dealing with the topic of advertising in English language is structured according to the terminology proposed by Finch (2003, 211). However, the three stylistic levels were modified for the purpose of this thesis. The Micro level represents an overview of works which focused mainly on the verbal part of advertisements. The Intermediate level provides an overview of works that take into consideration the verbal part of advertisements and its function in various social settings. The Macro level includes works which shift the focus towards the cross-cultural aspect of advertisements which is also further explored in Chapter 4. It should be noted that even though the chapter provides a classification of literature into three levels, the dividing line between the works is not always crystal clear and some of the works could be placed in more than one group.

### 2.1 Micro Level

The first major study dealing with the aspect of advertising in English language is Henry Sampson's *A History of Advertising from the Earliest Times* (1874). It embarks on an ambitious way of describing various forms of advertising in a time when only few scholars recognized this term.

The next important work relevant to the topic of this sub-chapter appeared almost a century later. Geoffrey Leech's *English in Advertising* (1966) focuses purely on the linguistic side of this phenomena, meaning that Leech observes the structure and principles of English in advertisements and disregards sociological or psychological impact of advertisements, i.e. what impact they have on society and individual.

Despite being only concerned with the verbal code, Leech (ibid., 44) is well aware of the importance of visual and sound support of the linguistic part, however, he restrains from any thorough elaboration upon them and only mentions them where necessary. Not explicitly mentioning it, but in my opinion building on the AIDA Model developed by Elias St. Elmo Lewis, Leech (ibid., 27–9) offers

different terminology – **Attention Value, Readability, Memorability** and **Selling Power**. These are the supposed elements of every successful advertisement.

The book researches language of commercial advertisements in TV, however, the similarities and differences between other types of advertising are also mentioned. Emphasis is put on the investigation of sound patterns, grammar and lexicology. Observations and generalizations the book makes are still valid in contemporary advertising:

- a) The simplicity of verbal groups, as opposed to the complexity of nominal groups.
- b) Excessive use of adjective compounds.
- c) In terms of morphology, the frequent usage of the prefix *super-* and the suffix *-y*, which gives words a more colloquial tone.
- d) Independent clauses are by far more frequent than dependent clauses.

In addition, important notions of a **disjunctive** and **abbreviated grammar** are introduced. Disjunctive grammar appears in contexts where the message is very simple and much of its meaning is inferred from the surrounding circumstances, so situation factors play important role in the right interpretation.

Crystal and Davy's *Investigating English Style* (1969) is well aware that every person's language use is unique, however, the scholars try to find some general varieties of English language. Their stylistic approach to English language means studying each variety in a very detailed way in order to describe distinctive stylistic features of each variety.

They distinguish between the language of legal documents, newspaper reporting, religion, unscripted commentary, and conversation, and they really only scratch the surface of the language of advertising, particularly of television and press advertising. Building mainly on Leech (1966), their main point is that advertisements have two main functions – to inform and/or to persuade. They only marginally mention that the semantic level of an advertisement can only be fully described if the verbal and pictorial means are seen as a unified whole.

Galperin's *Stylistics* (1971) represents a thorough description of English phonological, lexical and syntactical expressive means and stylistic devices and the

division of functional styles. In one brief section of the book, which is dedicated to the study of advertisements, Galperin compares advertisements to the newspaper style in terms that the main function of both is to inform. Researching newspaper advertisements, he recognizes them as **classified** and their main stylistic features are mostly neutral vocabulary and ellipsis, which is used in order to economize space. On the other hand, he does not point out any stylistic features of the **non-classified** advertisements. Galperin (ibid., 316) states that “the variety of language form and subject-matter [of non-classified advertisements] is so great that hardly any essential features common to all may be pointed out.”

Lars Hermerén’s *English for Sale* (1999) mainly explores the linguistic side of advertising. As almost every book concerned with advertising, Hermerén also introduces different types of advertisements at first and then describes frequent features occurring in advertising. Hermerén (ibid. 182) stays true to other linguistically-oriented studies of advertising language by stating that:

Although the importance of the visual element has increased considerably in recent years, this book has, hopefully, been able to show that the verbal side of advertising messages cannot and should not be neglected.

He finds advertising language very interesting in terms of instant novelties on lexical, phrasal and clausal levels. In these terms, advertising makes the most use out of adjectives, which describe the quality of the product. In addition advertising language utilizes adverbs, comparatives, superlatives and disjointed syntax.

Hermerén (ibid., 31) sees the main problem of advertising in being a form of mass communication: “because the addresser and the addressee [...] are physically distant from each other, the time and/or place of production of the mass media message being different from the time and/or place of its reception.” By incorporating verbal elements such as personal pronouns, questions, imperatives, rhetorical devices, etc. into visual elements, advertisements can be made more personal. He also is not sure, if advertisements have predominantly persuasive or informative function. The distinction is influenced by number of factors, such as type of the product, target audience, product’s life cycle, etc.

Last point he brings to the table is the term recycling. He perceives it as a certain kind of intertextuality, because new advertisements exploit the old ones both visually or verbally. Hermerén (ibid., 102) states that “recycled versions depart in different ways and to different degrees from their originals. Some are very close..., others are only faint echoes of them.”

Ariana and Mirabela’s *The Stylistics of Advertising* (2010) is a purely linguistic research concerning promotional materials. The scholars point out that advertising language is due to its character, particularly immediate and quick impact on the receiver, rather different from the natural language. However, the study does not mention any interaction between the verbal and pictorial elements whatsoever. Ariana and Mirabela (ibid., 183) emphasize that “language is the carrier of the message all along.”

Outputs of the study are observations about morphological and syntactic features of promotional materials, namely utilizing simple language, interrogatives, minor clauses, rhetorical devices, etc. Therefore it can be said that the paper confirms the same conclusions drawn by previous scholars (cf. Leech) and takes into consideration current trends.

## **2.2 Intermediate Level**

Vestergaard and Schröder’s *The Language of Advertising* (1985) connects together fields of linguistics and sociology. Distinguishing between commercial and non-commercial advertising, the book explicitly focuses on the consumer commercial advertising, which, in authors’ view, involves synergy of proclamation (informative function), persuasive function, poetic function and directive function. Admitting that the visual part of advertising is equally important as the verbal, the book puts an emphasis mainly on the analysis of words, phrases and sentences and their use in social and cultural context. Therefore the crucial contribution of this study is the recognition that advertising texts do not exist in vacuum. In other words, the book’s approach is a discursive one, because Vestergaard and Schröder (ibid., 15) recognize that each advertisement is part of a particular communication situation which takes into consideration the context and subsequently each and every advertisement communicates meaning.

Otherwise the book is built upon terminology of previous authors. In terms of textual structure, the importance of cohesion and coherence is pointed out (cf. Halliday and Hasan 1976). Concerning the information structure, the book distinguishes between the given (theme/non-focal) and new (rheme/focal) information. Moreover, advertisements are considered in wider perspective of explicit and implicit relations, presuppositions and participants are evaluated in terms of critical discourse analysis.

Social aspect of the study is concerned with targeting advertisements to a specific audience, particularly in terms of gender and social class. Included is the description of evolution of women's role in advertising. Women were depicted as housewives at first, and aspects of motherhood and domesticity were being put at the forefront. Gradually, the attention was shifted to represent femininity, beauty and women's habit of maintaining their appearance. The present-day depictions of women include images of successful and independent women. The evolution of addressing men and various social classes is conducted in the same fashion.

Norman Fairclough's *Language and Power* (1989) aims to direct readers to a more critical approach to language in order to understand how the language is used in social interactions. Thus, the book uses a sociolinguistic approach which connects language, society and social life. Language is seen as a social practice and the book shows ways in which we communicate, as well as constraints which are imposed by structures and forces of social institutions we live in.

The work recognizes language as an instrument of power operated by those who want the receiver to understand world through their eyes. The book is structured around **common-sense assumptions** and **ideologies**. According to Fairclough (ibid., 2), these assumptions "are implicit in the conventions according to which people interact linguistically, and of which people are generally not consciously aware." It means that in particular discourse types, there is always a certain relationship between interacting participants. One can be in a superior position and other in a subordinate position. The subordinate one is therefore forced to cooperate. Examples are given in the form of policeman-witness interview, doctor-patient interaction, counseling and therapy and the discourse of advertising. In all these forms, there are embedded ideologies, which use language as the simplest form of interaction.

He does not advocate for Leech's purely linguistic approach to the surface-level features including parts of speech, words and sentences in terms of what occurs the most in certain types. He investigates what is underneath and explains that there is an ideological framework, meaning that there is a hidden relationship between an advertiser and audience. By exercising his power, the advertiser tries to establish image of the product in receiver's mind, and consequently to create and broaden consumption community.

Other surface-level features also include certain grammatical features which enable to influence the audience in certain way, e.g. agency. The most prominent English S-V-O word order indicates agent, however, V-O word order does not express any agency. Another grammatical phenomena elaborated upon include nominalization, punctuation, the distinction and implication between active and passive voice and usage and effects of personal pronouns "I, you, we." This is related to the concept of **synthetic personalization**, which represents how linguistic choices produce effect on the individual receiver in mass-communication such as commercial advertising.

## 2.3 Macro Level

The bridge between the Intermediate level and Macro level offers the notion of advertising genre. John Swales' *Genre Analysis* (1990, 45–54) distinguishes between five criteria that make up a genre:

1. A genre is a class of communicative event.
2. A genre has a shared set of communicative purposes.
3. A genre varies in its prototypicality.
4. A genre features constraints on allowable contributions in terms of their content, positioning and form.
5. A discourse community's nomenclature for a genre is an important source of insight.

The communicative event is perceived as an occurrence, in which the language plays a significant and indispensable role. Although it is true that language, in the narrow sense of the word, plays a prominent role in many advertisements, it is

indisputable that there are also many advertisements in which language plays minor part or is absent entirely. Therefore this criterion appears to be a problematic one.

The communicative purpose is the first and foremost feature of genre. Many scholars agree that advertisements usually have two prominent purposes – to inform and/or to persuade. Moreover, there could also be many other additional purposes of advertisements besides these.

The prototypicality of genre accounts for some of the most occurring properties of genre, as well as some marginal properties, which are not typical of all categories. And that is what advertising is precisely about. All advertisements have the prototypical feature of either informing or persuading, however, their structure, form, audience and medium differ. Genre has certain conventions and both addressers and addressees are aware of them to a certain degree. Creators of advertisements know that in order to produce a successful advertisement, it has to have certain macro-structure and it has to contain certain lexical items and syntactic structure. On the other hand, the receivers know that advertisements will be organized in a certain way.

Thus, in terms of advertising as a genre, it seems more useful to apply Bhatia's concept of genre mixing and genre embedding. Bhatia states (2002, 10) that, "[mixed and embedded genres] are designed to achieve a mix of communicative purposes." Annual reports and corporate brochures, which should be primarily informative, contain many advertising features and elements of promotional character. Other authors call it colonizing and parasitic tendencies of the advertising discourse on other discourses.

Throughout his book *The Discourse of Advertising* (1992), Guy Cook emphasizes that language of advertisements is not an isolated object, but a complex interaction of text, music, pictures and participants. In addition, he also rejects ignoring other features such as situation, paralinguage and prosody.

First of all, he tries to define advertisement as a discourse type, pointing out its features, functions and components. However that is a truly difficult task indeed, because the goal of a discourse analysis is mainly the description of the linguistic part. But as technologies evolve, new types of advertisements emerge, in which the language is becoming a less prominent component or is not present at all.

Besides addressing the grammatical, lexical and textual aspects and cohesion in advertisements, the main contribution of his work is in his detailed analysis of language in combination with other elements. He describes the interplay between the message of the advertisement and its materials, substance, surroundings and how words work together with music and pictures enabling effective delivery of the message. As Cook (ibid., 1) puts it: “when music and pictures combine with language to alter or add to its meaning, then discourse analysis must consider these modes of communication too.” Moreover, the book focuses on the transferability of advertisements into different cultures. Cook (ibid., 15) discusses the advertising situation in the late 1980 and early 1990s and points out that the discourse of advertisements, let alone their analysis in communist countries of Eastern Europe was rather scarce. Therefore, it is difficult to find a translation equivalent in the language of societies in which the discourse of advertisement is in its infancy. And the main function and the synergy of other functions can be misunderstood or completely lost when being rendered to other culture.

The title of Angela Goddard’s book *The Language of Advertising* (2002) mainly comments on print advertisements and only briefly mentions other types of advertisements, such as TV commercials. For Goddard (ibid., 101), the core of any advertisement is represented by “the factor of conscious intention behind the text, with the aim of benefiting the originator materially or through some other less tangible gain, such as enhancement of status or image.”

She compares advertisements with literary texts in a sense that they too have complex sets of addressers and addressees. She even puts all the participants into binary oppositions – writer and reader, sender and receiver, producer and consumer, addresser and addressee, performer and hearer – suggesting that these categories overlap and each and every one of them possesses at least one element of the other and vice versa.

In the course of her book, Goddard underlines the importance of the pictorial part and its interplay with the linguistic aspect of an advertisement. She observes that more and more companies across the world are using disturbing verbal content and startling images to shock, scare, agitate and alarm the audience in order to get the extra attention.

Key distinction in the book is made between different functions of written and spoken modes of the same text. Giving an example of one and the same cookery recipe, Goddard (*ibid.*, 32) states that “real speech differs from the way it often appears in constructed texts.” The spoken version featured a human agent who could evoke more personal relationship by using more expressive and individualized language. However, when the written version of it appeared later, it was more impersonal, less expressive, but it contained more precise information. As the first one should be more persuasive, even entertaining, the second one is clearly more informative, so even though the same ideas were presented, there are functional differences and different purposes between speech and writing.

Goddard also focuses on the translation of promotional materials. She takes into consideration the difference between cultures, different textual systems, text categories and rules of how they operate. Both English and Czech operate from left to right and progressively down the page, so there seems to be no problem. It would cause a trouble if we were to translate, for example, into Arabic, which reads from right to left. As Goddard (*ibid.*, 60) puts it:

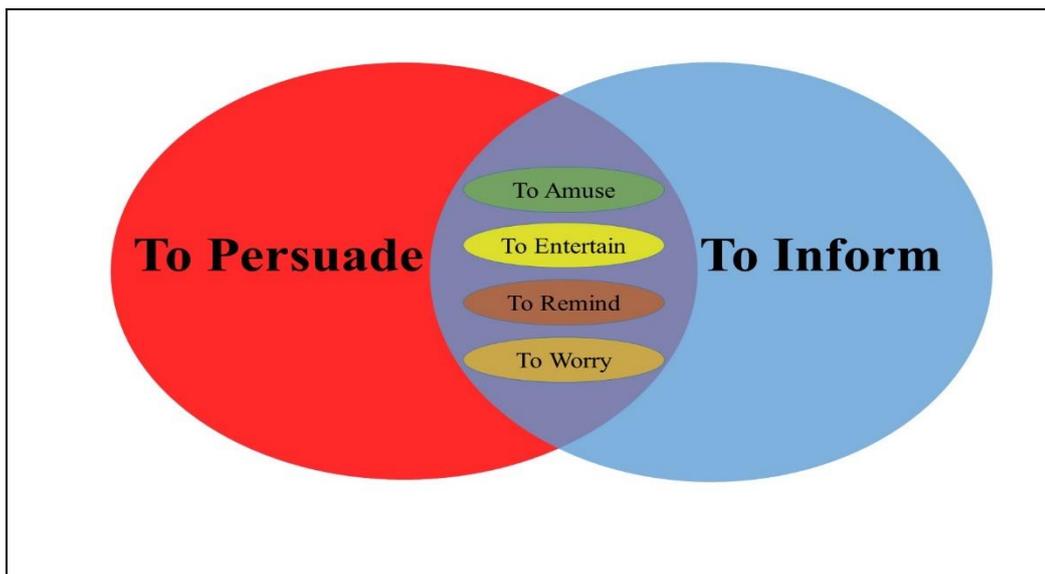
Translators know that the essence of a good advertising copy is not about simply translating the words; it is about encoding the right concepts, and those concepts may well vary from culture to culture – copy adaptation – adapting the text to fit the culture of its targeted group.

Munday (2004) points out that the discipline of TS dealt with the topic of advertising only marginally since its establishment in the 1960s. However, he observes that early after the turn of the millennium the situation changes and more articles and studies begin to appear dealing with the topic of translating promotional materials. Moreover he observes that translation scholars usually focused on written texts, particularly paying attention to target audience, equivalence, *skopos* or cross-cultural communication. But Munday (*ibid.* 216) believes that “translation studies must move beyond the written word and that the visual, and multimodal in general, must be incorporated into a fuller study of the translation of advertising.”

## 2.4 Summary

Critical reading of the materials, which deal with the topic of advertising, showed that even though the linguistic analysis can provide a useful tool, it should only be considered a stepping stone towards a more complex analysis. Contemporary promotional materials are released through multiple channels and consist of various sign systems which function as a unit.

Most of the authors advocate for either informative function or persuasive function. Some of them admit that sometimes there is often a strong interplay of these two functions. However, the majority of the scholars advocating for the discursive and multimodal approach towards the phenomenon of advertising are of that opinion that other functions are present as well. Therefore besides informing and persuading, an advertisement can also amuse, entertain, warn, alarm, shock, etc. This notion is depicted in Schema 1 below.



Schema 1: Synergy of Different Functions in Advertisements.

### 3. CZECH AND ADVERTISING

The point of departure for this chapter will be theoretical framework of the Prague Linguistic Circle, which was founded by a group of scholars on October 6, 1926. The concepts developed by Bohuslav Havránek, Jan Mukařovský and Roman Jakobson, i.e. the scholars who further developed the work of Karl Bühler, will be put under close scrutiny.

The key concept which the scholars introduced to the linguistic world is **function**. In his essay *On Poetic Language*, which was published originally in 1940, Mukařovský (1977, 1) states that:

...modern linguistics has become aware of the differentiation of language according to the goals toward which discourse is directed and according to the functions for which both particular linguistic devices and entire sets of them are designated and adapted.

The first model of language functions was developed by Karl Bühler in the early 1930s. His scheme consisted of three basic language functions:

- a) Presentational function,<sup>3</sup> which relates to the topic of the conversation.
- b) Expressive function, which emanates from the addresser.
- c) Appellative function, which is directed towards the addressee.

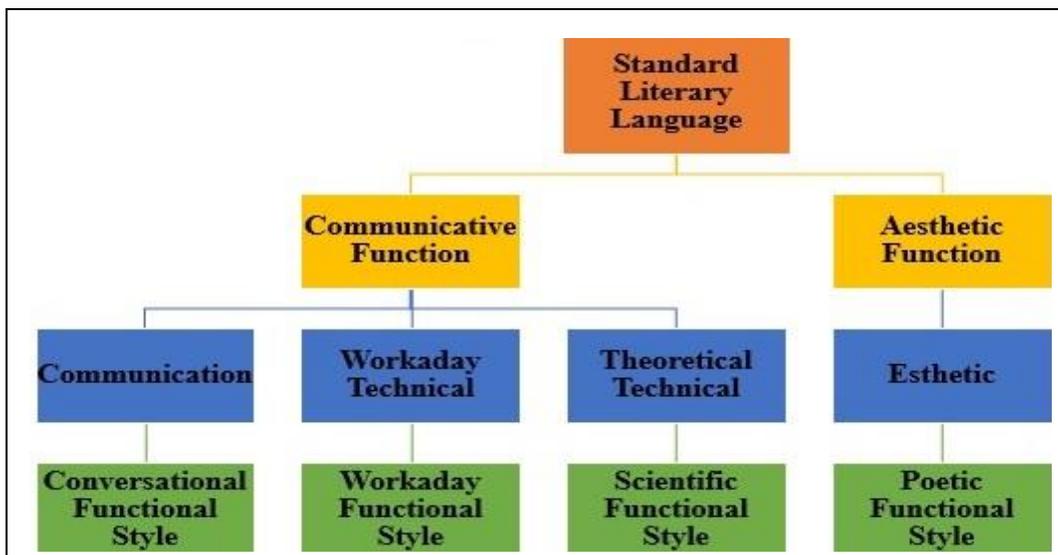
However, Mukařovský recognizes one additional function, the aesthetic function, which he puts in contrast to the three functions. Mukařovský (ibid., 68) states that “it renders the structure of the linguistic sign the center of attention” whereas the three functions are considered to be more practically-oriented language functions. But all the functions are not mutually exclusive, because as Mukařovský (ibid., 69) adds: “every poetic work is...simultaneously a presentation, an expression, and an appeal...conversely, not a single practical activity is completely devoid of the aesthetic function.”

Havránek advocates that the three practical functions have one prominent common feature – the communicative function. Similarly to Mukařovský, he puts

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<sup>3</sup> Also known as the representational function.

it in opposition towards the aesthetic function and then developed the theory of functional styles.



Schema 2: Havránek’s Functional Differentiation of the Standard Language.<sup>4</sup>

Roman Jakobson, a Russian emigree, added another two functions to Mukařovský’s concept and created a six-fold schema of factors which determine different language functions. Moreover, Jakobson (1960, 353) is also well aware that these functions appear in the act of verbal communication simultaneously:

The diversity lies not in a monopoly of some one of these several functions but in a different hierarchical order of functions. The verbal structure of a message depends primarily on the predominant function.

	Context	Addresser	Addressee	Message	Contact	Code
<b>Karl Bühler</b>	Presentational	Expressive	Appellative			
<b>Jan Mukařovský</b>	Presentational	Expressive	Appellative	Aesthetic		
<b>Roman Jakobson</b>	Referential	Emotive	Conative	Poetic	Phatic	Metalingual

Table 1: Overview of Language Functions Developed by PLC Scholars.<sup>5</sup>

<sup>4</sup> Based on Chovanec (2014, 38).

<sup>5</sup> Based on Matějka and Titunik (1976, 276).

In terms of promotional materials, Mukařovský mentions them only marginally in connection with aesthetic codified norm and aesthetic uncoded norm.<sup>6</sup> This dichotomy is applicable not only to poetry but to other genres as well. The aesthetic uncoded norm represents pure aesthetic function which is characterized by foregrounding. Mukařovský (1940, 7) insists that “the aesthetic uncoded norm aims to surprise, therefore its impact on the listener (reader) is immediate and thorough. The linguistic expression is in the center of attention. This is characteristic for advertisements.”<sup>7</sup> Devices such as similes, euphony, parallelism, foreign expressions, etc. are used in order to draw reader’s attention first to themselves and then to the advertised product or service.

In the same sense Jakobson (1960, 359) states that “poetics in the wider sense of the word deals with the poetic function not only in poetry, where this function is superimposed upon the other functions of language, but also outside of poetry, when some other function is superimposed upon the poetic function.”

Prague School provided unique framework of language functions and functional styles which was to be developed in the future by many Czech (Hausenblas, Daneš, Čmejková, etc) and foreign (Halliday) scholars and which served as a starting point for research of the advertising language.

### **3.1 Czech in Advertising until 1989**

One of the first prominent figures to elaborate upon the phenomenon of advertising was Jan Brabec. His works titled *Působivá reklama a jak ji psáti* (1929) and *Reklama a její technika* (1946) remain together with Häckl’s *Propagační prostředky: jak je vytvářet, posuzovat, používat* (1962) the earliest studies dealing with the topic of advertising in the Czech language.

Kraus’ *K stylu soudobé české reklamy* (1965) considers the concept of foregrounding (cf. Mukařovský, Jakobson) as the key connector between poetic and advertising language. Kraus (ibid., 197-8) states:

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<sup>6</sup> Estetično normované a estetično nenormované (translated by MK).

<sup>7</sup> Ježto estetično nenormované působí svou překvapivostí, jejího účinek na posluchače (popř. čtenáře) bezprostřední a intenzivní: jazykový výraz se jím staví rázem do středu pozornosti. Této vlastnosti nenormovaného estetična využívá k svým účelům reklama (translated by MK).

Some features of advertising texts connect it to poetic style. The main feature of both text types is foregrounding of language patterns and semantic meanings, thus creating new associations and emphasizing formal and semantic components of language...Foregrounding of language devices in advertising texts fulfills only poetic function and it is not connected to the nature of the advertised product.<sup>8</sup>

Despite the heterogeneity and open-endedness of linguistic devices employed in advertisements, Kraus (ibid., 198) offers a differentiation between three layers of radio advertisements:

- a) Introductory part, which draws readers' attention.
- b) Informative part, which describes the product.
- c) Expressive part, which aims to persuade readers.<sup>9</sup>

He emphasizes that this differentiation cannot be employed in printed advertisements due to its austerity. However, from the Figure 1 below, it is clear that this is no longer the case in the 21<sup>st</sup> century.

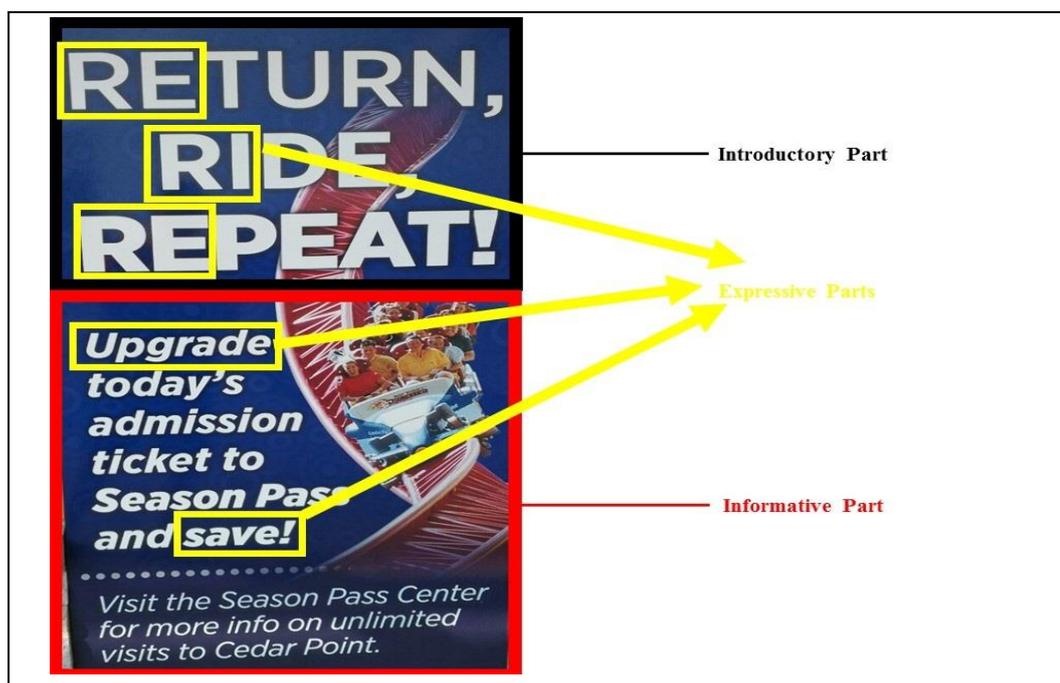


Figure 1: Kraus' Layers Applied on a Printed Advertisement.

<sup>8</sup> Některé rysy spojují reklamní texty se stylem uměleckým. Hlavní osobitostí jazykové výstavby obou typů je aktualizace skladebních spojení a lexikálních významů, vytváření nových asociačních spojení a zdůraznění formálních i významových složek jazyka...Jazykové zvláštnosti jsou v reklamním stylu pouze činiteli ozdobnými, nevyplývají ze samé podstaty sdělení (translated by MK).

<sup>9</sup> Vrstva navozovací, popisná, výrazová (translated by MK).

Hausenblas' *Učební styl v soustavě stylů funkčních* (1972) explores the concept of not differentiating functional styles based on Havránek's notion of linguistic devices employed to achieve certain purpose, but on the manner in which the utterances are composed.

Therefore functional styles are divided into simplex and complex types. Simplex functional styles are "pure" styles, i.e. one function dominates, whereas complex functional styles are based on interplay of two or more equally dominating functions. Hausenblas advocates that an advertisement belongs to the category of simplex functional styles because it contains one "pure" or highly dominant function, the persuasive function.

Šebesta's *Jazyk a styl propagačních textů* (1983) was written just several years before the Velvet Revolution. It is the first book which tries to systematically find a place for advertising materials and attempts to account for stylistic devices used in promotional text. As the book is a study material designed for the Institute of Journalism at the Charles University, the basic premise is that it belongs to the journalistic functional style.

The parallels between promotional materials and journalistic styles include the persuasive function, mass-like character of reception of promotional texts and its distribution among other text types, e.g. newspaper articles, which together make a cohesive and coherent communicative block.

The book provides a useful division of promotional texts in terms of macro- and micro-structure. The macro-structure is usually characterized by advertisement's coverage of one topic (the product) only by using descriptive style of writing, which is characterized by the lack of cohesive devices. Moreover, the macro-structure typically includes sentence parallelism, rhyme, and gradation. The lack of syntactic cohesion is compensated by metaconnectors such as font size, type, color, etc.

In terms of the micro-structure, the book deals with the occurrence of foreign words in promotional text. However, the term foreign is not used in the present-day meaning of predominantly English vocabulary and syntactic patterns appearing in Czech promotional materials. Šebesta's foreign words include scientific lexicon used in advertisements which should point out the uniqueness of

the product. However, he is of that opinion that foreign words, as well as abbreviations or slang, may decrease the comprehensibility of the advertisement for a mass audience, thus narrowing it for certain specialized group of recipients. Therefore, the excessive use of such devices can have the opposite effect of creating a negative attitude in the recipients' minds towards the product.

### **3.2 Marketing-oriented Approaches**

After the fall of the Iron Curtain, the Czech Republic opened to the world in many areas, including the field of advertising. However, many publications concerning promotional materials were marketing-oriented or translations of influential American books.

It is no surprise that the very first books were translations of works written by the American advertising mogul David Ogilvy. His marketing-oriented works *Confessions of an Advertising Man* (1963) and *Ogilvy on Advertising* (1996) entered the Czech Republic as *Vyznání muže reklamy* (1995) and *Ogilvy o reklamě* (1996) respectively.

Ogilvy's *Vyznání muže reklamy* (1995) emphasizes his advertising success by listing some of the most prominent clients such as Shell, Dove or Rolls-Royce. Moreover, his achievements are then deconstructed into a manual, a "how-to" book. The book provides an array of helpful tips, including, but not limited to:

1. How to run an advertising agency.
2. How to cultivate corporate culture and human resources management.
3. How to get new clients and keep them in the long-term.
4. How to conduct a successful campaign.
5. How to create successful TV advertisements.
6. How to create successful advertisements for tourist places and medicine.

The very small linguistic part of the book focuses on the composition of advertisements, saying that headlines are the most important feature. This is because headlines decide further success of every advertisement. Moreover, this part of the book provides tips on word phrases which can facilitate further engagement between the recipient and the advertisement.

*Ogilvy o reklamě* (1996) does not consider promotional materials as a form of entertainment or art, but as a purely utilitarian device which is supposed to sell the product. This is also the motto of the book: “Advertising Must Sell.” Other devices are only complementary to the sole purpose of selling.

Being business-oriented, the book is constructed again in a “how-to” style, providing tips on how to apply for a job in advertising agency, how to run an advertising agency, and how to get new clients and how to find loopholes on markets which will enable you to successfully advertise the product to certain consumers. However, the greatest emphasis is put on the importance of conducting the research before carrying out any advertising activity.

The linguistic part of the book adds some new trends in the composition of advertisements, the most prominent being that headlines should contain no more than 10 words in order to be effective and draw the addressee’s attention.

Being written just eight years after the transformation of the Czechoslovak and subsequently Czech economy, Crha and Křížek’s *Jak psát reklamní text* (1998) emphasizes that it is the verbal part which facilitates the success of an advertisement. The scholars point out that the most successful advertising agencies were founded by copywriters, directly referencing to David Ogilvy. However, the tide is slowly turning and copywriters are now becoming only one of several members of the advertising team, others being e.g. graphic designers. Not favoring any particular member of the team, Crha and Křížek (*ibid.*, 11) emphasize their mutual complementarity by stating that “image more accurately depicts the actual shape, form, size and color of the product whereas the verbal part more accurately describes its functions and application.”<sup>10</sup>

It is not unusual that an advertisement can become involved with political, scientific, journalistic or poetic style. However, a copywriter should keep in mind that s/he is not a poet and poetic devices are only used to support the persuasive function. Crha and Křížek (*ibid.*, 15) are of the opinion that “advertisements create

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<sup>10</sup> Obraz dokáže přesněji vystihnout podobu předmětu, jeho tvar, velikost, barvu. Slovo lépe vystihne jeho funkci, vlastnosti, způsob užití (translated by MK).

their own distinguished functional style because of their stimulating nature, persuasive phrases and clear appeal.”<sup>11</sup>

Křížek and Crha’s 4<sup>th</sup> edition of *Jak psát reklamní text* (2012) offers a transition between marketing-oriented approaches and linguistically-oriented approaches. The book describes four constants and two variables which are present when creating a promotional material. The constants include:

1. Knowledge of the product.
2. Knowledge of the target consumer.
3. Oral and written language competence.
4. Creativity

On the other hand, the variables include:

1. Lifestyle.
2. Vocabulary.

Marketing part suggests that creating promotional texts has to be in agreement with the marketing mix, particularly emphasizing the last “P.” This “P” stands for “promotion” and encompasses advertising, public relations, personal selling, sales promotion and direct marketing.

The scholars emphasize that the tabloidization phenomenon, which is a common occurrence in the journalistic style, is now becoming more and more prominent in promotional texts as well. This covers the variables of changing lifestyle and vocabulary. Advertisements, like newspapers and tabloids, feature more and more colloquialisms, non-standard Czech and pejorative lexicon in order to catch the readers’ attention.

Similarly to Čmejrková (2000), Crha and Křížek are well aware of the imitation of foreign, particularly English, language patterns in Czech promotional texts, and mention overuse of superlatives, imperatives and indeclinability of products’ names. In addition, they also point out the problem with the Czech word “svěží.”<sup>12</sup> According to Crha and Křížek (2012, 70) this lexical item “lost its

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<sup>11</sup> Díky své nabádavosti, přesvědčovací formulacím a jasným výzvám je reklamní text samostatnou stylovou oblastí (translated by MK).

<sup>12</sup> Fresh (translated by MK).

original information value and became a filler.”<sup>13</sup> This was caused by the abundance of its use during the 1990s. This corresponds to the notion of neutralization and automatization as developed by Mukařovský and Havránek.

### 3.3 Semiotic-oriented Approaches

In *Discourses of Gender in Pre- and Post- 1989 Czech Culture* (2002), Oates-Indruchová explores how femininity and masculinity are portrayed and perceived in billboard advertising in the Czech Republic after 1989. She conducted her study inspired by Western theories of femininity and masculinity.

Being well aware that the billboard advertising in the Czech Republic was virtually non-existent before 1990, it was necessary to investigate this new advertising medium. It is not purely linguistic study, but rather a semiotic study which analyses how verbal means are combined with the pictorial ones and their impact on males and females and their values.

The author observes that there is a discrepancy in depicting men and women in billboards right after the Velvet Revolution. Portraying men and men’s bodies in billboard advertisements in the same way as women and women’s bodies, i.e. as a caring parent or sexual object, did not appear until late 1994. Before that time, it was only women who were portrayed in billboard advertising in that way. Oates-Indruchová (ibid., 170) states that early after the socialism period “there was a certain ‘void’ concerning a desirable, or even acceptable, model of masculinity.”

Billboards featuring females were portrayed in two different ways as they were addressed either to women or men. If billboards were to appeal to women, they depicted women in active roles as housewives concerned about the welfare of the whole family, taking care of their appearance or being there for their spouse. However, if the billboards depicting females were to appeal to men, the portrayed women were in passive roles. The emphasis was usually placed on a women’s sexuality not belonging to women, but to men, and their depiction as sexual objects in erotically appealing positions.

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<sup>13</sup> Ztratilo vypovídací schopnost a stalo se zbytečnou slovní vatou (translated by MK).

On the other hand, men were not depicted in these ways, i.e. they were neither depicted as caring parents nor as delivering pleasures to women. In cases where they were portrayed as sexual objects, men's sexuality always belonged to them and it was not to threaten their masculinity in any way.

Komárková's *Genderové stereotypy v reklamních textech* (2006) is another study of gender in promotional materials. Komárková analyzes printed and television advertisements in the Czech Republic, the focus being on what products are typically advertised by and to each gender, the social role and profession of each gender, the environment and surroundings in which each gender is displayed and their role to other participants, particularly to senior citizens and children.

The book concludes that even though there are some new environments in which each gender would not be expected to play a key role, the stereotypical depiction of both genders is rather pervasive and has only undergone little change since the 1970s. Females are usually portrayed as mothers or housewives in advertisements focusing on cosmetic and beauty products or cleaning supplies. On the other hand, males typically appear in advertisements featuring cars, office supplies, finance or banking and successful careers. Another interesting observation is that despite living in highly globalized world, the stereotypical protagonist is a white-raced heterosexual individual.

### **3.4 Linguistically-oriented Approaches**

Křížek's *Propagační text* (1990) was written in a period of transition from economy of central planning to market economy in which advertising plays the key role. The book is a study material for Institute of Journalism at the Charles University, therefore the basic premise is that it belongs to the journalistic functional style and occasionally combining devices characteristic for other functional styles, such as scientific or poetic functional styles.

Aimed at promotional texts, it is rather interesting to see how the book draws some parallels between creating a promotional text and translating. Firstly, Křížek (*ibid.*, 35) points out the time constraints of verbal devices when saying:

Language and style are living, changing and developing entities. If you compare promotional text on a timeline, you discover vast differences between the selection of linguistic devices and style, even though the object, aim and consumer remain unchanged.<sup>14</sup>

This corresponds to Levý's (2011, 27) idea of translating the same text in different time periods. Premises such as translating against different background or different social values in particular society at different times determines the function of the text and this is why receivers in particular culture and time perceive dominant function differently.

Secondly, the book proposes to create a bulk of information which would help to select proper linguistic and stylistic devices in order to create an effective promotional text. In translation studies, such a bulk of information is called a translation brief (cf. Nord) or creative brief (cf. Jettmarová, Torresi). Therefore the advertising brief should contain information concerning the target audience, client, client's intention and motive, channel of distribution, information about the product and time and place of distribution.

Čmejrková's *Čeština, jak ji znáte i neznáte* (1996) thoroughly explores both the fairly-known and the lesser-known aspects of Czech language. Only marginally focusing on promotional materials, the book describes the relationship between persuasive and poetic function in promotional materials. Even though the addressee initially only perceives the surface structure of advertisement (lexicon, patters of word phrases, and other poetic devices), there are always hidden intentions behind the surface structure. Čmejrková (ibid., 181) is of the opinion that "the poetic function is subordinate to persuasive function in promotional materials."<sup>15</sup> In addition, the poetic function strives for different outcomes in advertisements and poetry. In poetry, the poetic function's goal is ambiguity and open-endedness of interpretations, whereas in promotional materials, the singular goal is correct interpretation of the SU.

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<sup>14</sup> Jazyk i styl žijí, mění se, rozvíjejí se. Srovnáte-li propagační texty vzniklé v delším časovém odstupu, zjistíte značné rozdíly ve výběru jazykových prostředků a ve stylu, I když předmět propagace, cíl propagace i cílové skupiny budou stejné (translated by MK).

<sup>15</sup> Básnická funkce je v reklamách podřízena funkci pobídkové, apelové (translated by MK).

Čmejrková's *Reklama v češtině: Čeština v reklamě* (2000) can be considered a handbook of linguistically-oriented approaches analyzing the field of advertising. It divides tools applicable to the analysis of the advertisements into two categories: classical approaches and recent approaches.

Classical methodologies, which in past usually considered promotional materials in very marginal way, include theory of Russian Formalism and Czech Structuralism developed by the Prague Linguistic Circle; Pierce's semiotic theory; analysis of figures and tropes; and the speech acts theory; whereas recent methodologies, which inevitably have to consider promotional materials due to their vast upswing, include intertextuality, interdiscursivity and critical discourse analysis.

Moreover the book explores, in a very detailed way, many linguistic devices employed in Czech promotional materials and compares them to devices utilized in English advertisements. The book is structured in a bottom-up manner in which the author begins by discussing smaller units, such as letters or words, and gradually progresses towards speech patterns, configuration of sounds and letters. This is followed by description of the interplay between Czech and other languages. In addition, more complex units, such as poetic figures and tropes, puns and humor, interplay between word and image, pragmatic aspects of advertisements, intertextuality, interdiscursivity and typically Czech values which are connected to perception of advertising, are explored.

Considering the English-to-Czech translational point of view, the most useful seems to be chapter three. It provides detailed description of English influence on Czech stylistic norm and Čmejrková draws parallel with the poetic language in terms of foregrounding. She describes how English words, especially in terms of brand or product names, can violate rules of Czech grammar, spelling and orthography. These English words often combine with literary devices, such as rhyme or alliteration, which is less productive in Czech. Moreover, it is not unusual that foreign slogan remains in its complete original form in the Czech stylistic environment:

- a) Today. Tomorrow. Toyota.
- b) McDonalds. I'm loving it.

Čechová, Krčmová, and Minářová's *Současná stylistika* (2008) is well aware that there has been extensive development in functional styles, including discrepancies in their terminology since Havránek's pivotal stratification, however, the fundamental approach towards the diversification of the functional styles, i.e. the functional approach, remains unchanged.

While Hausenblas perceived advertising style as a simplex functional style, authors advocate that advertising style is a complex functional style because it contains both informative and persuasive function which, are in constant tension. Therefore, similarly to Šebesta, the scholars perceive advertising style as a sub-category of the journalistic functional style, noting that the informative function employs the notion of habitualisation or automatization whereas the persuasive function utilizes the phenomenon of foregrounding.

Schmiedtová's *Čeština, jak ji neznáte* (2010) is a corpus-based study of spoken and written Czech which focuses on diachronic changes in Czech lexicon. It describes Russian, German, and particularly English influence on advertising vocabulary, and subsequently on advertising discourse.

## 4. TRANSLATION AND ADVERTISING

The chapter aims to frame the topic of translation of promotional materials within the field of TS. Being well aware of the previous dichotomies, such as literal versus free translation or word-for-word versus sense-for-sense translation, as well as Jacobson's tripartite of translation types, which will be discussed in the next chapter, I begin to map the translation theory from the 1960s. As Munday (2008, 36) states "[translation] theoreticians in the 1950s and 1960s began to attempt more systematic analyses of translation."

American linguist Eugene Nida, whose work revolved around translating the Bible, was a pioneer who advocated for a more systematic and scientific approach towards the translation theory and practice. Munday (*ibid.*, 38) observes that "Nida attempts to move translation...into a more scientific era by incorporating recent work in linguistics."

In his seminal work *Toward a Science of Translating* (1964), Nida distinguishes between two types of equivalence – formal equivalence versus dynamic equivalence. According to Nida (*ibid.*, 159) formal equivalence "focuses attention on the message itself, in both form and content" whereas dynamic equivalence "aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture."

Although these two concepts are the cornerstones of his research, he scratched the surface of topics which were thoroughly elaborated upon in later development of TS, such as purpose or culture. Concerning the aim or purpose, Nida (*ibid.*, 120) points out that "language...is essentially a code in operation, or in other words, a code functioning for specific purpose or purposes." This concept is foundation of functionalistic theories of translation, which take into consideration the phenomenon of culture as well. As Nord (1991, 11) puts it:

The translator is not the sender of the ST message but a text producer in the target culture who adopts somebody else's intention in order to produce a communicative instrument

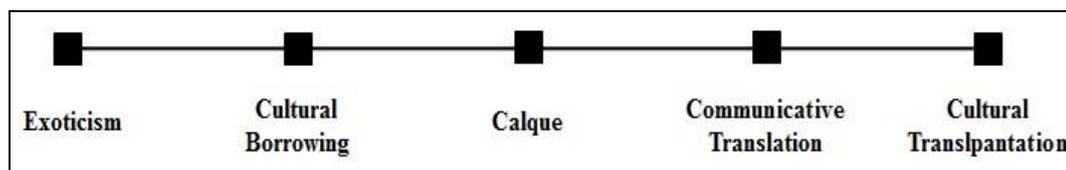
for the target culture, or a target-culture document of a source-culture communication.

Nida can also be contributed with elaborating upon a space-time continuum between ST and TT. Nida (1964, 147) makes a statement which is still valid at the present-day: “There are always cultural differences between societies separated in time, and there are radically different degrees of cultural diversity in contemporary societies.”

## 4.1 Translation and Culture

For Jiří Levý (2011, 23) “translation is communication.” Adab (2008, 13) adds that “communication is a culturally-defined activity...” In order to render the cultural diversity between ST and TT, various techniques have been and will be developed. In terms of my thesis, I have decided to present cultural filter devised by two French scholars.

In *Thinking Translation*, Hervey and Higgins (1992, 28) are of the opinion that “translating involves not just two languages, but a transfer from one culture to another.” Together they coined the term cultural transposition, which serves as an umbrella term for various techniques of transferring culture-specific items from ST into the TT. Their scale of translation techniques ranges from exoticism to cultural transplantation.



Schema 3: Scale of Translation Methods Developed by Hervey and Higgins.

According to Hervey and Higgins (ibid. 30-4), these techniques are to be understood as follows:

1. Exoticism – first extreme pole of the scale which advocates for retaining foreign features in the TT. By utilizing this technique, the TT will create

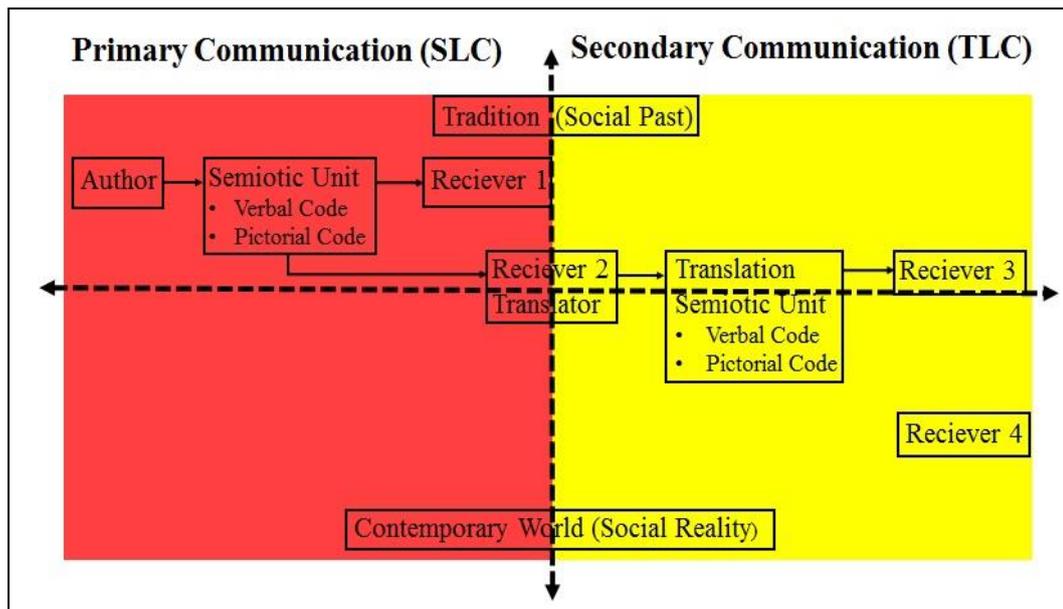
different effect on the reader of the TT than the ST on its respective reader, because it will contain culturally unfamiliar aspects.

2. Cultural Borrowing – represents a technique which imports the ST expression in its original form and adds explanatory content in the TL which will make the meaning of the imported expression clear.
3. Calque – represents a technique which inclines to literal translation because the TT expression is translated word-for-word and respects the syntactic properties of its ST counterpart.
4. Communicative Translation – constitutes a technique which is employed in translation of culturally conventional formulas, i.e. idioms, proverbs, etc., in which the literal translation would be inappropriate.
5. Cultural Transplantation – second extreme pole of the scale which advocates for complete rewriting of the original setting, i.e. adaptation. Therefore it is debatable if they should not be considered new creations rather than translations.

The considerations of culture in the field of advertising are of grave importance, because as Snell-Hornby (1999, 95-6) states: “...advertising texts are culture bound; their impact varies with the reader, his or her age, background, origin and mentality.”

## **4.2 Model of Communication**

Despite appearing a year before Nida’s work, Levý’s seminal work *Umění překladau* (1963) did not become widely known in the Western world due to the political circumstances in the Czechoslovakia until the 1990s. Based on Levý’s Model of Communication, which is concerned with the creation of a literary work, and its subsequent translation, Jettmarová (2008) devised a more generalized schema. Subsequently, I modified it into a model of communication which is designed specifically for the process of translation of advertisements which are considered SUs.



Schema 4: Model of Communication when Translating Advertisements.<sup>16</sup>

The communication process begins with the author of the SSU. The author lives in objective reality. However, the author is of certain sex and age, possesses certain education, politic views, views of the world, etc. Therefore the objective reality is recreated into subjective transformation in the form of SSU. Levý (2011, 24) states that “the outcome of this creative process is an ideo-aesthetic content realized in verbal material.” In other words, in terms of my thesis focusing on promotional materials with strong interplay of verbal and pictorial aspect, the message is decoded by the author into the SSU. The author will put together verbal signs and pictorial signs and create SSU which will carry certain connotations and denotations characteristic for the SC, which is depicted in the model as a red square.

The constructed SSU represents new objective reality not only for Receiver 1, but also for Receiver 2/Translator. Receiver 1 perceives the SSU through his own subjective reality and reads it against certain historical and social background embedded in SC. Moreover, Receiver 1 possesses his own set of values and personal biases and compares them to the values and biases included in the SSU. The reception process, during which is the resulting image constructed in the reader’s mind, is referred to by Levý (ibid., 27) as the reader’s “concretization.”

<sup>16</sup> Based on Jettmarová (2008, 31).

On the other hand, the reception process by Receiver 2/Translator results in different kind of concretization, because the Receiver 2/Translator is not only a reader, but also a scholar and therefore utilizes more thorough methods of analysis and interpretation of the SSU. This notion is supported by Nida (1964, 156) who says that “one must not imagine that the process of translation can avoid a certain degree of interpretation by the translator.” In addition, the most prominent agent in the whole scheme is considered to be the Receiver 2/Translator. This notion can be summed up based Jettmarová (2008, 32) as follows:

- a) The Receiver 2/Translator is a special receiver of SSU and interconnects the primary act of communication with the secondary one as well as SC with the TC depicted in the model as a yellow square.
- b) The Receiver 2/Translator has to take into account number of variables during the whole process, such as the tradition of previous translations and their text structures, previous domestic textual production of the same genre, the TSU reader, etc.
- c) The Receiver 2/Translator has to decide if it is better to select past translation method or past domestic textual model rather than contemporary one or may use a so far an unknown method of translation or transfer the SSU with no prototype in domestic or translated literature.

However, the completion of the translation is not the end of the communication act. Levý (2011, 30) states that:

The process of translation does not end with the creation of the translated text; nor should the text be the translator’s ultimate goal. A translation, too, becomes functional in the society only when it is read.

The created TSU by the Receiver 2/Translator represents new objective reality for Receiver 3. S/he perceives the TSU through his own subjective reality and reads it against certain historical social background embedded in TC. The perception process by Receiver 3 differs from the Receiver 2/Translator’s due to different set of values and personal biases which are compared to the values and biases included in the TSU. Hence the third process of concretization is constructed.

Despite being a member of the TC, Receiver 4 exists in different space-time continuum and thus perceives the TSU against different background. The set of values and biases further differ from the ones which were characteristic for Receiver 3, therefore a new process of concretization begins and the image evoked in mind of the Receiver 4 will be rather different as well as the function of the TSU. Whereas the primary function of the TSU in the Receiver's 3 mind was to persuade him/her into buying the product, the function of TSU, due to the different temporal and spatial background and different biases of Receiver 4, is different. In different time, the promotion is not valid anymore, therefore the TSU can acquire e.g. informative or entertaining function.

Therefore the horizontal axis depicts first the perception of SSU through different sociolects and idiolects of Author, Receiver 1 and Receiver 2/Translator. Subsequently, the axis represents the perception of translation via different sociolects and idiolects of Receiver 3 and Receiver 4. The vertical axis depicts different temporal and spatial backgrounds in which all the agents and the process of translation are located.

### **4.3 Foreign Research**

Torresi in her *Translating Promotional and Advertising Texts* (2010) lists agility, persuasiveness, creativity, flexibility and the knowledge of laws and restrictions as key non-linguistic skills which every translator of promotional materials should master in order to become a valuable asset in the field.

Snell-Hornby (1999, 97-8) sums up the results of her analysis concerning written advertisements in German and English as follows:

- 1) Advertising texts from both languages contained cultural-bound terms and simple syntax and the devices creating the simple syntax differed.
- 2) Both languages utilized poetic devices such as wordplays, metaphors, etc., which usually evoke local or culture-bound associations, therefore they constitute a translation problem.

Chiaro (2004) conducted a study aiming to identify marketing and translation strategies employed by small-sized Italian businesses in promoting their foodstuffs in print and web advertisements in the United Kingdom.

The underpinnings for her research are 3 translation strategies for web translation:

1. Intrasemiotic translation – translation of the linguistic part only, in Chiaro’s words “textual mediation.”
2. Intersemiotic translation – complete modifications of verbal and visual parts, in Chiaro’s words “cultural mediation.”
3. Syncretic translation – partial modifications of the either verbal or visual part of the SSU according to the locale.

Results of her research conclude that majority of companies utilized syncretic translation and only two companies employed intrasemiotic translation and a sole company adopted intersemiotic translation.

Nord (2008) explores Jacobson’s concept of the phatic function in promotional materials. The phatic function is understood as ensuring the efficiency of the communicative act by opening, prolonging or closing it. Her sample consists 300 English, Spanish and German print advertisements found in newspapers and journals. It is important to emphasize that the advertisements were not translations of each other, but a general corpus from which observations and generalizations were drawn.

In terms of English advertisements, the most common opening indicator was observed to be a topical question, the two most common rhetorical figures to ensure prolongation were syntactic style figures and puns. However, there was not observed any typical explicit closing indicator. This technique is employed in order to maintain relationship with the addressee.

#### **4.4 Czech Research**

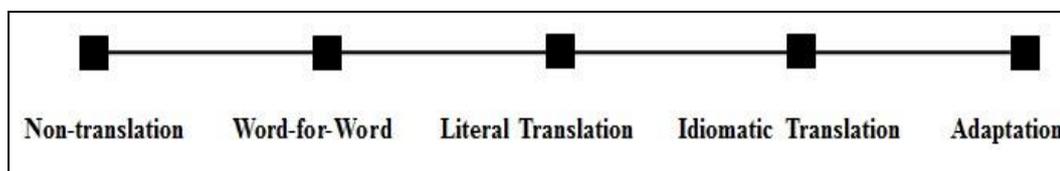
A research pioneer in the field of translating promotional materials in the Czech Republic is Zuzana Jettmarová. The Prague-based scholar conducted a thorough

research of this phenomenon during the post-communist 1990s and published her results in *Úloha kontextu v překladu reklamy do češtiny: dynamika výchozí překladatelské normy* (1998).

In the study, Jettmarová conducted a research on the transfer of advertising message in English and Czech advertisements. Her sample consisted of advertisements which occurred in the Czech Republic from 1990 to 1996. She perceived each advertisement as a SU consisting of verbal part and non-verbal part, which included picture and/or sound. Moreover, Jettmarová identified 4 basic strategies involved in the process of the transfer of verbal as well as non-verbal part:

- 1) Total Transfer – Both non-verbal and verbal parts of the promotional material are transferred into the TC in their SSU version, in other words, no modifications are made either part.
- 2) Partial Transfer – the non-verbal part of the promotional material remains in its SSU version, but the verbal part is transformed. Therefore the picture and the sound is received in the TC without any modifications, however, the linguistic features are translated by utilizing the word-for-word translation method. In case of TV advertisements, subtitles were employed at first, however, later and at present-day dubbing is the preferred choice.
- 3) Partial Substitution – Both non-verbal and verbal parts of the promotional material are modified in the TSU version. Concerning the pictorial part, the modifications were usually made in case of the foreign actors who were substituted for the local ones. In case of the dubbed advertisements, the speech and pace of the advertisements did not sound foreign anymore and the translation of the linguistic part was slowly starting to move away from word-for-word translation towards idiomatic translation.
- 4) Total Substitution – Both non-verbal and verbal parts of the promotional material respect semiotic and pragmatic conventions of the TC. This includes respecting discrepancies in cultural values as well. Therefore a brand new advertisement can be created in which the translated linguistic part in cooperation with the totally substituted non-verbal part will constitute a coherent whole.

These strategies influencing the transfer of the advertising message are closely connected to translation methods employed in the translation of promotional material. Jettmarová offers a scale on which the non-translation and adaptation are two extremes which are completed by word-for-word, literal and idiomatic translation.



Schema 5: Jettmarová's Scale of Translation Methods.

The strategy of total transfer, which includes the method of non-translation, was employed during the early 1990s when the Czech central-planned economy underwent a transformation to the free-market economy. This strategy, and subsequently the method, is at the present-day practically non-existent, but for some luxury goods such as perfumes, liquors, tobacco, etc.

Word-for-word translation method was concerned with formal correspondence of the verbal elements. This led to the import of many foreign loan-words and borrowings and to the violation of TL structures and conventions. Therefore it was not unusual that the new TSU, closely corresponding to the SSU in form, appeared unnatural to the recipient. Gradually the method of the literal translation was being employed. It tried to respect to the syntactic conventions of the TL, but it still adhered in many ways to the textual patterns of the SL.

Idiomatic translation involves producing the TSU which respects linguistic and semantic conventions of the TL and TC. The linguistic forms employed in the advertisements in order to communicate the meaning were perceived as natural by the TR. This method was vastly employed in the mid-1990s. However, it was gradually replaced by adaptation. Generally, in the TS, the term adaptation suggests that the SSU's verbal and non-verbal elements were adapted for the TC. On the other hand, Jettmarová (ibid. 34) points out that the term adaptation in the Czech Republic at that time was perceived as a creation of advertisement according to the creative brief supplied by the client. In other words, the advertisement was not adapted to TL and TC conventions, but to the translation commission.

Except for the client, Jettmarová identified another 5 factors influencing the strategy and method employed in the transfer of the advertising message, namely: the translator, the advertising genre, the TR, the target economy and target socio-cultural context.

In her subsequent article *Determinující faktory překladatelské strategie/normy v reklamním žánru* (1999), Jettmarová extends the sample of her study to the year 1998 and she further elaborates on the 6 factors influencing the translation strategy in the translation of promotional materials.

Jettmarová's research culminates in her dissertation thesis *Kontexty (v) překládovosti* (2009), in which she expands the sample of her study to the year 2000. Jettmarová (ibid., 205) observes that even though there was a certain translation method considered a norm at a given period of time, there also co-existed other translation methods which were utilized as well.

	1990-1994	1995-1996	1997-2000
Translation Norm	Literal Transl.	Idiomatic Transl.	Adaptation
Translation	Non-translation	Non-translation	Non-translation
Periphery	Idiomatic Transl.	Literal Transl. Adaptation	Literal Transl. Idiomatic Transl.

Table 2: Translation Norm and Periphery.<sup>17</sup>

Both Jettmarová (1999, 43) and Torresi (2010, 158) are of that opinion that a SSU with dominant persuasive function should avoid being translated as overt (cf. House) translation, and both agree that covert translation is the preferred choice in order to retain the persuasive effect.

<sup>17</sup> Borrowed from Jettmarová (2009, 193).

## 5. SEMIOTICS

The term semiotics is at present-day used in its broadest sense as the study of signs. This concept was simultaneously developed in the early 20<sup>th</sup> century by different scholars at different places using different terminology:

Scholar	Place	Name
Ferdinand de Saussure	Switzerland	Semiology
C. S. Pierce	USA	Semeiotic/Semiotic
Karl Bühler	Prague	Sematology

Table 3: Different Names for the Present-day Field of Semiotics.<sup>18</sup>

Originally published three years after his death in 1916 by his disciples as *Cours de Linguistique Générale*, Saussure’s *Course in General Linguistics* (2013) remains the pivotal European work which defined concept of the **linguistic sign**. According to Saussure (ibid., 77) it is “a two-sided psychological entity...these two elements are intimately linked and each triggers the other.” In the United States, almost simultaneously, but independently, developed the concept of sign linguist and semiotician Charles Sanders Pierce, whose concept of sign consisted of three different parts. Eventually, both works were elaborated upon numerous times and different terms for same notions were introduced.

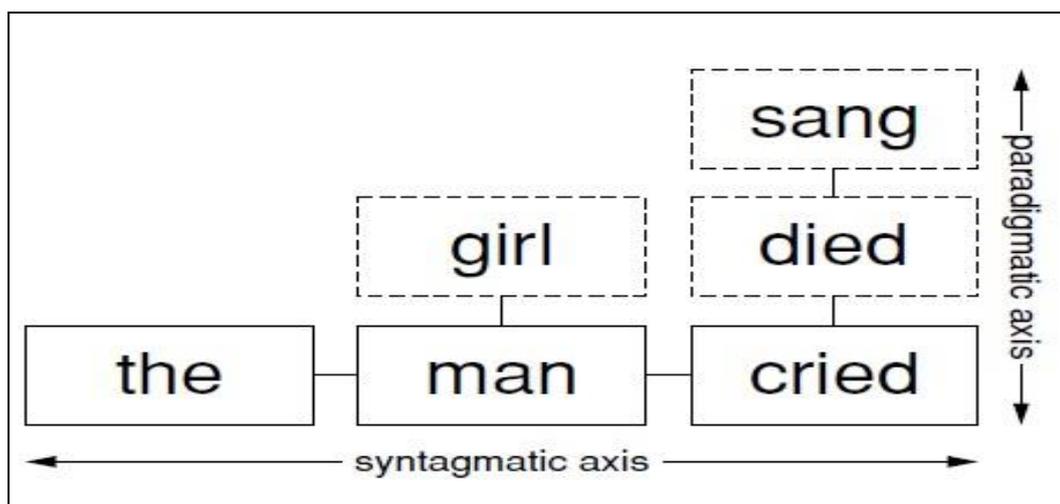
	Saussure		Pierce		Jacobson	
SIGN	Sound Pattern	Signifier	Representamen	Sign Vehicle	Signans	Sound
	Mental Concept	Signified	Object	Referent	Signatum	Meaning
			Interpretant	Sense		

Table 4: Different Terminology in Semiotics.<sup>19</sup>

<sup>18</sup> Based on Nöth (1990, 13).

<sup>19</sup> Based on Chandler (2007, 14–34).

In the beginnings, linguistic analysis was done by means of structural analysis, meaning that the linguistic units were in some kind of relationship with each other and together they made a meaningful whole. The units were in syntagmatic and paradigmatic<sup>20</sup> relations. Moreover, Saussure (ibid., 134) adds that “language is a system in which all the elements fit together, and in which the value of any one element depends on the simultaneous coexistence of all the others.”



Schema 6: Syntagmatic and Paradigmatic Relations in Linguistic SS.<sup>21</sup>

Syntagmatic axis represents relations which, according to Saussure (ibid., 144), are “based on sequentiality.” This emphasizes the linear nature of the syntagmatic structure of the text and the relationship of the parts of which the text is composed. These relationships are based on rules and conventions which determine the combinations of the parts. This enables certain interpretation of the whole. Chandler (2007, 110) adds that “the use of one syntagmatic structure rather than another within a text influences meaning.”

Saussure (2013, 148) further proposes that “while a syntagma brings in straight away the idea of a fixed sequence, with a specific number of elements, an associative group has no particular number of items in it; nor do they occur in any particular order.” However, this was not the view of Roman Jakobson who disagreed with this concept. Jakobson (1971, 599, original emphasis) proposed that

<sup>20</sup> This term was proposed by Roman Jakobson. Ferdinand de Saussure uses the term “associative relations.”

<sup>21</sup> Based on Chandler (2007, 84).

there is a “HIERARCHICAL ORDER within the paradigmatic set.” This is closely related to his concept of **binary oppositions**.

Paradigmatic relations are concerned with selection of certain unit and not selecting some other from the range of possibilities offered in a paradigm. The selection of certain linguistic unit has to take into consideration all positive or negative connotations and the slightest nuances of each unit before making a final pick, otherwise, the meaning could be altered. Set of alternatives is constructed and by the method of comparison of signifiers, one which would best fit the intended purpose is selected.

## 5.1 Prague Linguistic Circle

The notion of sign was further developed by scholars of the Prague Linguistic Circle. At first, the concept sign was particularly connected with Mukařovský's development of the aesthetic function. However, other Prague scholars applied the concept of sign on different SSs.

Petr Bogatyrev, a Russian emigree, researched the hierarchy of functions in folk costumes. He perceived the folk costume not only as a material object, but also as a sign. Besides its practical function in covering the actor's body, it could possess aesthetic, erotic or magic function. In addition, it could serve as a sign which indicated social class distinction or membership in certain religious group. The functions were in a hierarchical relationship which was characterized by semiotic multi-functionality. He made the same observations in folk songs and theater.

Another important notion developed in the Prague Linguistic Circle was the **commutation test**. It was proposed by Nikolai Trubetzkoy. Chandler (2007, 89) observes that the idea behind it was that “linguist experimented with changes in the phonetic structure of a word in order to see at what point it became a different word.” Therefore the test enabled structuralists to distinguish different signifiers in the SU and determine whether their change leads to a change in the signified. It evaluates the selection of one unit from the set of paradigms.

Numerous contributions of Roman Jakobson also include the pioneer diversification of translation types in his essay *On Linguistic Aspects of Translation* (1959, 233):

- a) Intra-lingual translation, i.e. rewording, which stands for “an interpretation of verbal signs by means of other signs of the same language.”
- b) Inter-lingual translation, i.e. translation proper, which stands for “an interpretation of verbal signs by means of some other language.”
- c) Inter-semiotic translation, i.e. transmutation, which stands for “an interpretation of verbal signs by means of signs of non-verbal sign systems.”

As Bezuidenhout (1998) sums up almost 40 years later: “It can thus be said that translation is not language-based but sign-based: it deals with the transference of signs systems: verbal and nonverbal.”<sup>22</sup>

## 5.2 Intratextuality

According to Nöth (1990, 476) “semiotics expands the analytic horizon from the verbal message in the narrower sense to the multiplicity of codes used in persuasive communication.” Therefore it is safe to say that printed promotional materials are intratextual units. The SU of printed advertisement consists of two different SSs, the verbal SS and pictorial SS, which relate to each other in the most conspicuous ways. This concept is further confirmed by Chandler (2007, 85) who states that “paradigms [and syntagmas] are not confined to the verbal mode.” This was also explored during the 1960s by Roland Barthes.

He explored the notion of intratextuality, i.e. the relation of the pictorial and verbal signs in one SU in his thorough analysis of Panzani advertisement. Barthes (1977a, 33–6) distinguished three types of messages:

1. The linguistic message.
2. A coded iconic message (the literal message or the denoted image).
3. A non-coded iconic message (the connoted image/symbolic).

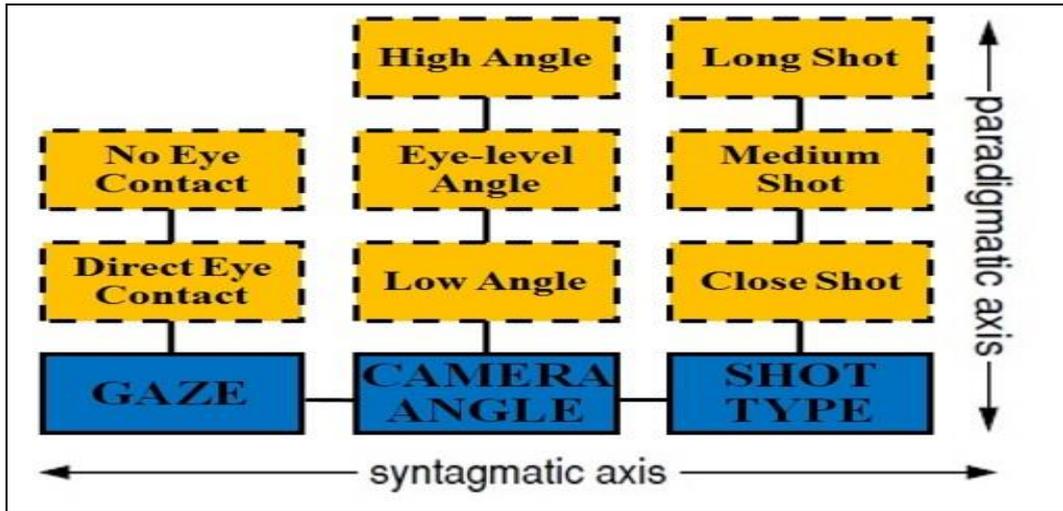
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<sup>22</sup> Bezuidenhout, Ilze. 1998. *A Discursive-semiotic Approach to Translating Cultural Aspects in Persuasive Advertisements*, accessed October 2, 2015, <http://ilze.org/semio/017.htm>.

Barthes (ibid., 38–9) advocates that “all images are polysemous, they imply, underlying their signifiers, a floating chain’ of signifieds [from which] the reader [is] able to choose some and ignore others.” The linguistic message can serve either as an anchorage or relay. Anchorage serves to limit the intended interpretations of the pictorial part and. According to Barthes (ibid., 39–41) an anchorage can “fix the floating chain of signifieds” whereas relay represents verbal-pictorial relation in which “text...and image stand in complementary relationship.”

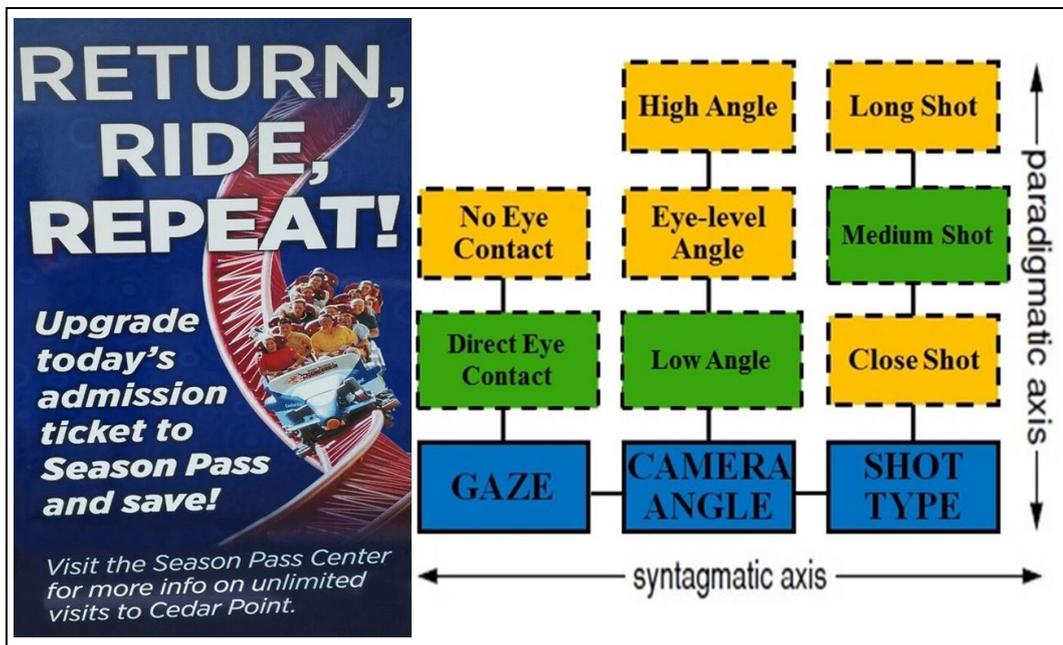
The coded iconic message, also known as the literal message – or for the thesis’ purposes, as the denoted image – is an image without any connotative signs which would enable subjective interpretation of the image. It completely lacks framing, focus or shot type in order to ensure complete objectivity of the message. This type of image in advertisements is virtually non-existent. However, the denoted image, according to Barthes (ibid., 45) triggers “the semantic artifice of connotation, which is extremely dense, especially in advertising.” On the other hand, the symbolic message or the connoted image can be rather tricky to decipher and even trickier to translate. It is defined as secondary or additional meaning and interpretation of such meanings depends on education, culture, gender, ethnicity, etc. which vary from individual to individual. Barthes (ibid., 51) sums up that “connotation...can only be defined in paradigmatic terms; iconic denotation is only syntagm, associates elements without any system.”

In addition, Barthes was influenced by semiotic studies of Prague School, notably by Bogatyrev’s semiotic and functional analysis of folk costumes. In his *Elements of Semiology* (1977b), Barthes applied the linguistic notion of paradigmatic and syntagmatic relations on his analysis of garment system. Barthes (ibid., 25) states that “there exists a general category language/speech, which embraces all the systems of signs.” On the syntagmatic axis were put parts of garment which occupy different parts of the wearer’s body, e.g. a hat, shoes, stockings, skirt, etc. The rules of their composition convey certain meaning. Another meaning is created by the paradigmatic axis which entails different shapes, sizes or colors of hats which could be worn, e.g. bowlers, cowboy hats, caps, etc. He employs the commutation test. This notion can be conveniently demonstrated on visual SS of SSU 1:



Schema 7: Syntagmatic and Paradigmatic Relations in Visual SS.

The syntagmatic axis provides a combination of three elements: Gaze, Camera Angle, and Shot Type. On the other hand, the paradigmatic axis provides the possibility of selection from High Angle, Eye-level Angle, or Low Angle, therefore they involve differentiation.



Schema 8: Syntagmatic and Paradigmatic Visual Configuration SSU 1.

Syntagmatic units of Gaze, Camera Angle and Shot Type are ordered in a sequence which forms a meaningful whole. Paradigmatic axes, on the other hand, provide a selection of one member from certain number of other members of certain category.

The visual syntagmatic and Paradigmatic configuration of the above SU can be described in the following terms:

Signifier of Direct Eye Contact was selected instead of the No Eye Contact alternative. It creates the notion of Demand as it directly appeals to the viewer and encourages the viewer to become involved in the riding the roller coaster. If the SU maker decided to substitute it with No Eye Contact signifier, the meaning would change. The riders would not create an interaction with the viewer and would be presented only as a piece of factual information, i.e. they would create the notion of Offer.

The signifier of Low Angle was selected from the other two possible alternatives of Eye-level Angle and High Angle. Therefore, the depicted riders look rather imposing and hold a positive imaginary power relation over the viewer. They invite the viewer, and by doing so, they literally demand the viewer to become cheerful riders like themselves. If the Camera Angle would be shifted to e.g. High Angle, the power relations would be shifted as well. The depicted rides would become the objects of the viewer's gaze, thus the imaginary power would lie in the viewer's hands.

The signifier of Medium Shot was selected from the other two possible alternatives of Close Shot and Long Shot. This enables the viewer to recognize the combination of smiling facial expressions and open frontal posture of the depicted riders which together create the notion of friendship between them. However, this would not be the case if the riders would be depicted from a Long Shot. It would be harder to recognize the facial expressions of riders and whether or not they are looking at the viewer, thus some kind of invisible barrier between the viewer and riders would be inserted.

### **5.3 Further Development**

Another development in semiotics, again deeply rooted in verbal SS, took place during the 1980s when a social semiotic approach towards language analysis was proposed by Michael Halliday. His studies *Language as Social Semiotic* (1978) and *An Introduction to Functional Grammar* (1985) inspired Michael O'Toole's

*The Language of Displayed Art* (1994) and, most notably, Kress and van Leeuwen's *Reading Images: The Grammar of Visual Design* (2006). Both studies draw on the systemic functional linguistics developed by Halliday. At first, the theory was applied on the analyses of verbal texts only. But ultimately, according to Halliday (1985, 10), "text may be either spoken or written, or indeed any other medium of expression that we may like to think of."

Verbal mode is just as important as the visual mode and both of them interact with each other and create meaningful SU. This is also emphasized in van Leeuwen (2011). His article also provides useful overview of works dealing with the topic of multimodality. In addition, Kress and van Leeuwen based their visual analysis on two theoretical basis of Halliday's SFL – the system networks and the metafunctional approach. Both will be utilized in the next chapter.

Elsa Freitas (2004) describes multimedia advertising campaign for certain products and services in terms of intersemiotic translation. Printed advertisement for a product is considered a SU consisting of verbal and pictorial code. However, when the same product is advertised through different channel, the process of intersemiotic translation, i.e. transmutation happens. As the printed advertisements in magazines are limited by the space they usually offer a rather condensed amount of information, which can be further elaborated upon and concretized in other channels, e.g. radio or TV.

Businesses are often utilizing multimedia campaigns which are based on the exploitation of different semiotic channels in order to make the receiver more familiar with their product or service. Given product remains the same, but the abstraction conveyed in the pictorial form in printed advertisement is further clarified through other semiotic channel.

## 6. SEMIOTIC ANALYSES

### 6.1 Methodology

I collected the advertising material for presented analyses during my stay at Cedar Point Amusement Park, Sandusky, OH, from June to August 2015. An abundance of various advertisements, which were distributed through various channels, occurred during my stay in the Park, however, I selected samples which appeared in various national and state newspapers and magazines. The aim was not to collect as much advertising material as possible, but to select appropriate representative samples on which an interplay of verbal and pictorial aspects could be highlighted and on which semiotic analysis could be performed to illustrate the validity of Kress and van Leeuwen's claims. The result is a collection of 4 representative samples provided in Table 5 below. Each representative sample will be further referred to as Source Semiotic Unit 1, 2, 3 or 4.

Name of the Advertisement	Name in the Thesis	Abbreviation
Return, Ride, Repeat!	Source Semiotic Unit 1	SSU 1
Ride & Refresh	Source Semiotic Unit 2	SSU 2
Christmas in July	Source Semiotic Unit 3	SSU 3
Stars & Stripes	Source Semiotic Unit 4	SSU 4

Table 5: List of Selected Representative Samples.

As mentioned at the end of the previous chapter, Kress and van Leeuwen (2006) employ Metafunctional approach and System Networks in image meaning-making. The Metafunctional approach is based on simultaneous co-occurrence of three language functions. Ideational metafunction in the text represents the topic. What is being talked about can be also **represented** visually. Interpersonal function describes how the participants **interact** with each other. How the conversation is organized can be applied on the **composition** of the image as well. Kress and van Leeuwen (ibid., 50) point out, that “what in language is realized by means of

syntactic configurations of... nouns and...verbs is visually realized, made perceivable and communicable, by the vectorial relations between volumes.”

		Information Content	Social Relations	Content Organization
Metafunctions	Verbal Level (Halliday)	Ideational	Interpersonal	Textual
	Visual Level (Kress/van Leeuwen)	Representation	Interaction	Composition

Table 6: Correspondence between Verbal and Visual Metafunctions.<sup>23</sup>

Each metafunction can be considered a System Network. Such system involves structures of semiotic choices from which you can select. It includes curly brackets, square brackets, straight arrows and double-headed arrows. Curly brackets represent **simultaneous** choice between certain features. Square brackets represent choice from **either** one feature **or** other feature(s). Straight arrow indicates that the system network is **realized by** a feature and double headed-arrows represent a **scalar** option.

At the beginning of each analysis, I will provide an original sample of the relevant SSU below which I will include its description. Furthermore, I will analyze each SSU in terms of Representation, Interaction and Composition respectively. The description will not be divided into visual and verbal part, but in order to illustrate the interplay between these parts, I will provide their uniform description.

### 6.1.1 Representation

Kress and van Leeuwen (ibid., 47) define the Ideational metafunction as “the ability of semiotic systems to represent objects and their relations in a world outside the representational system or in the semiotic systems of a culture.” However, instead

<sup>23</sup> Based on Caple (2013, 59) and modified.

of the term “object” they use the term “participants” as this one better captures the essence of mutual relationship.

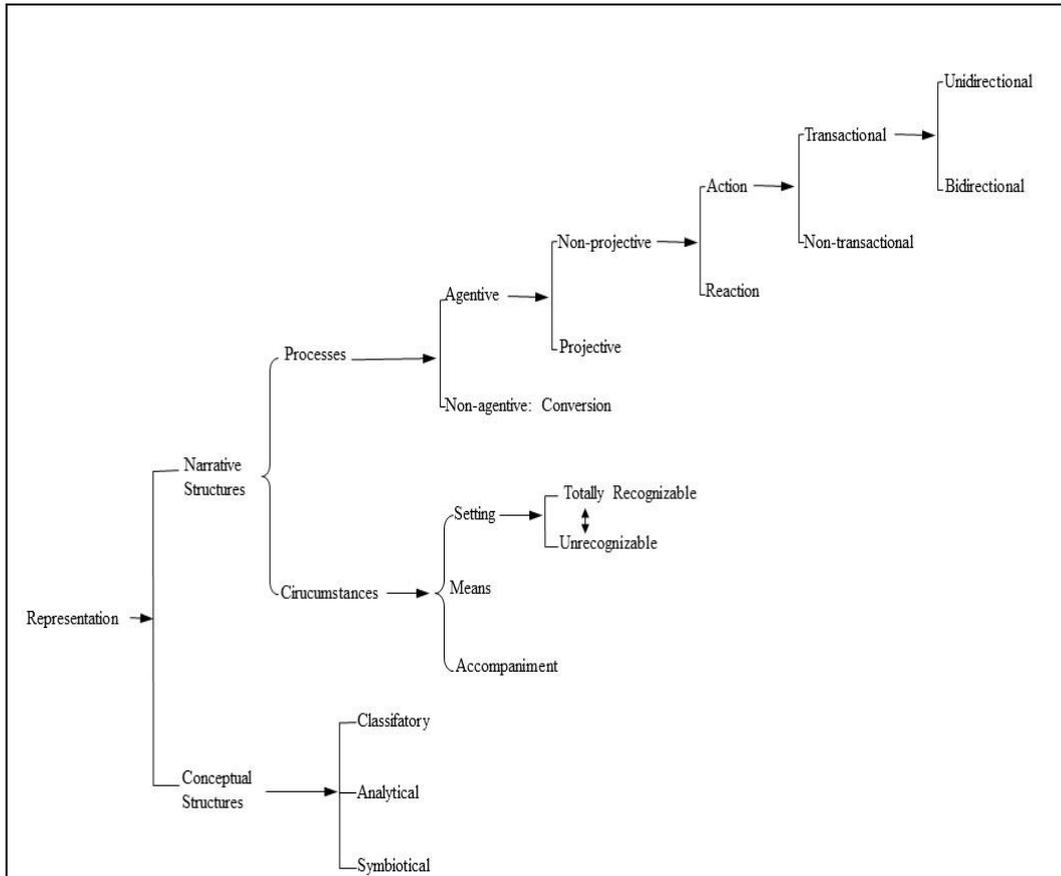
According to Kress and van Leeuwen (*ibid.*, 48) the participants can be divided into two groups which are present in every semiotic act:

- 1) Represented participants – are the ones who or which constitute the subject matter of the communication. They are either represented in and/or by the speech, writing or image. They are usually depicted in images as individuals, landmarks or things.
- 2) Interactive participants – are the ones who or which are involved in the act of communication. They speak or listen, write or read, make or view images, i.e. image producers and image viewers.

Depending on the degree of interaction between these two types of participants, Kress and van Leeuwen (*ibid.*, 114) say that they can enter into three kinds of different relations:

1. Relations between represented participants.
2. Relations between interactive and represented participants.
3. Relations between interactive participants.

System Network of Representation provides choice from either Narrative Structures or Conceptual Structures. The fundamental difference is either presence or absence of Vectors respectively. Analyzed promotional materials are Narrative Structures exclusively since all of them include participants which are connected by a Vector, which is an oblique line formed by glance, gaze, eye-line, tools, gestures, posture, limbs, etc.



Schema 9: System Network of Representation.<sup>24</sup>

Kress and van Leeuwen (ibid., 63-8) point out that the formation of the Vector provides further division of Narrative Structures and Represented Participants:

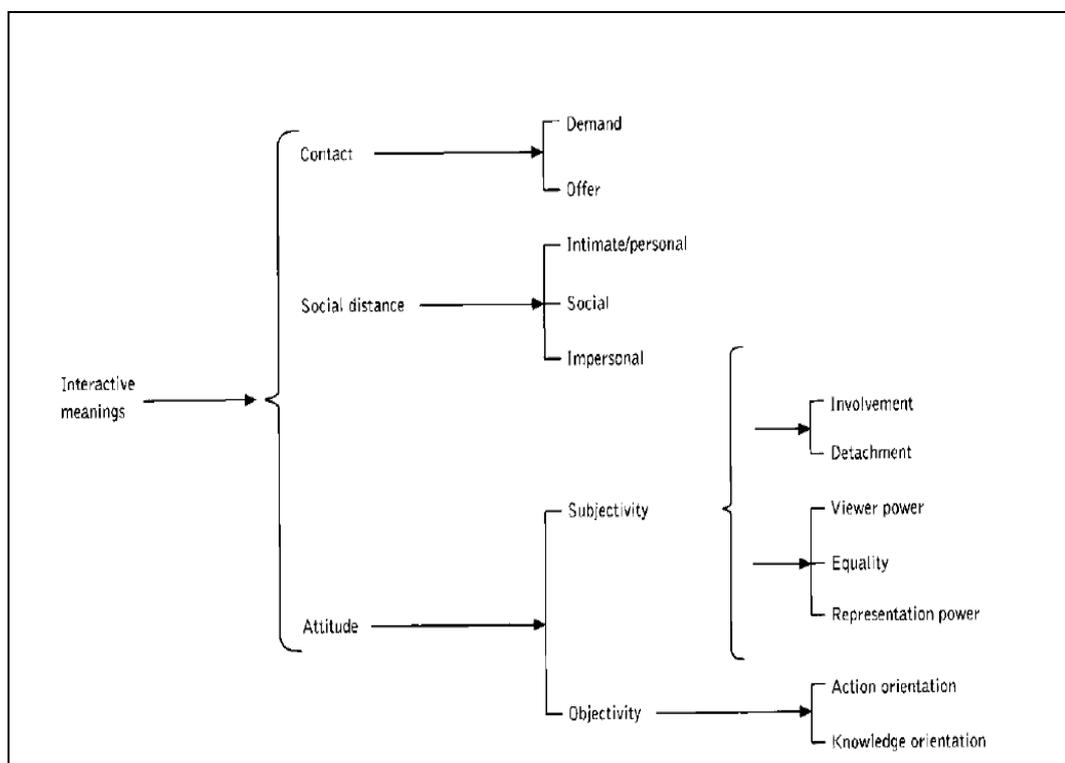
- 1) Vectors formed by an eye-line, gaze or glance:
  - a) Narrative Structure is realized by a Reactional Process.
  - b) Reacter – the active participant in a reaction process whose look creates the eye-line.
  - c) Phenomenon – the passive participant in a reaction process at which the eye-line is directed.
- 2) Vectors formed by some other way (limbs, posture, tools, etc.)
  - a) Narrative Structure is realized by an Action Process.

<sup>24</sup> Borrowed from Caple (2013, 61) and Kress and van Leeuwen (ibid., 74) and modified.

- b) Actor – the active participant in an action process from which the Vector emanates or which is fused with the Vector.
- c) Goal – the passive participant in an action process at which the Vector is directed.

### 6.1.2 Interaction

System Network of Interaction is realized by three simultaneous systems of Contact, Social Distance and Attitude.



Schema 10: System Network of Interaction.<sup>25</sup>

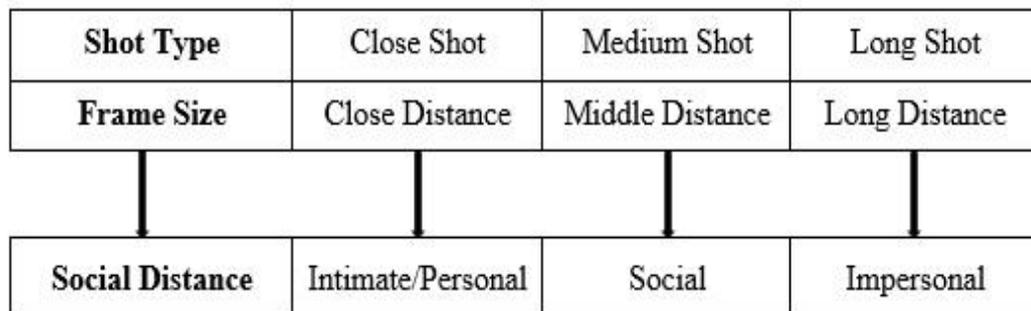
Contact is realized by the choice from either Demand or Offer. Demand is realized by the direct look of the represented participant at the interactive participant. Such situation produces an imaginary relation (admiration, fondness, dislike, etc.) between the represented participant and the interactive participant. The direct look is established by a Vector which is formed by the represented participant's gaze or

<sup>25</sup> Borrowed from Kress and van Leeuwen (ibid., 149) and modified.

gestures and the interactive participant is the object of represented participant's look.

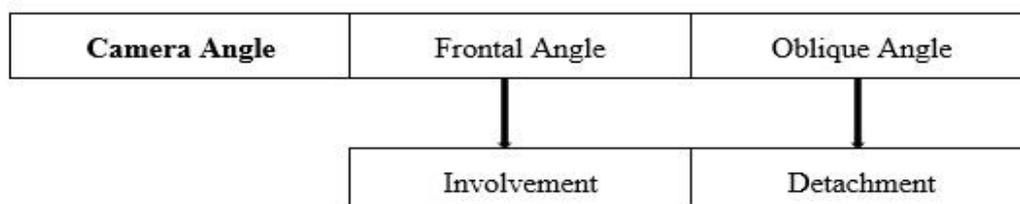
Offer is realized by no eye contact between the represented participants and the interactive participants. The interactive participant is not the object of represented participant's look. Roles shift and now the represented participant becomes an object of interactive participant's look and is offered as goods, services or a piece of information.

The Shot Type and Frame Size are two tightly corresponding and interrelated concepts through which the Social Distance is realized. Shot Type represents close or far depiction of represented participants in relation to interactive participants, i.e. how much of the represented participant is the viewer able to see.



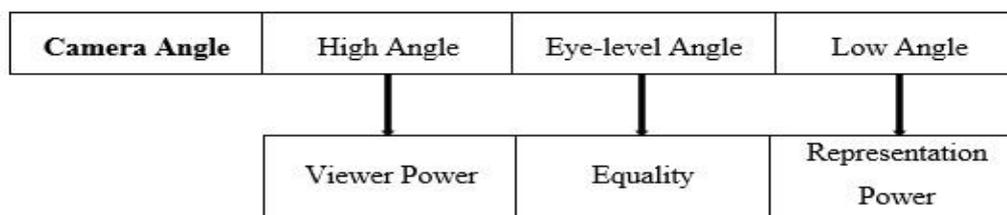
Schema 11: Realization of Social Distance.

Attitude is realized by Camera Angle (perspective) which results in interactive participants' subjectivity towards represented participants. Kress and van Leeuwen (ibid., 133-40) distinguish five camera angles altogether. Two of them are based on either Involvement or Detachment of interactive participants of the scene.



Schema 12: Camera Angles Based On Detachment or Involvement.

Other three are based on the power relations between interactive and represented participants.



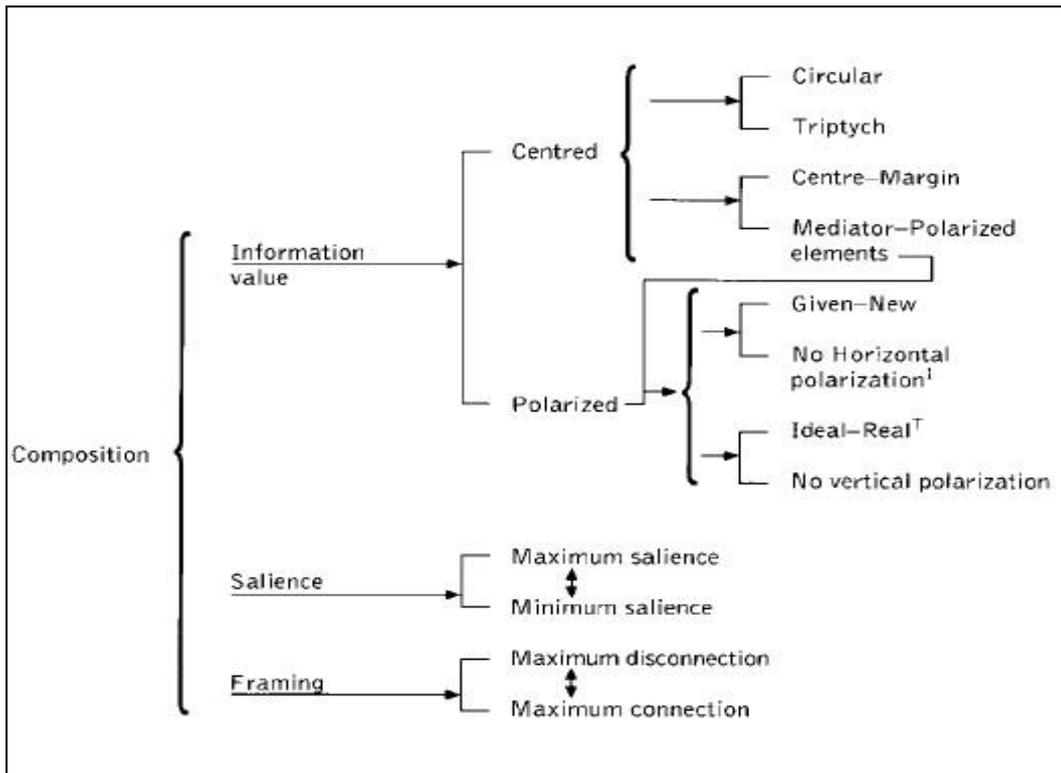
Schema 13: Camera Angles Based On Power Relations between Participants.

### 6.1.3 Composition

In the analyses of promotional materials, the thesis follows the terminology of Kress and van Leeuwen (2006), but it is worth mentioning that there are some alternative theories of compositional analysis which were recently developed. One such alternative is provided by Helen Caple *Photojournalism: A Social Semiotic Approach* (2013) which is based on the notion of the Balance Network. Her functional approach is based on Halliday’s SFL and Kress and van Leeuwen’s Visual Grammar. Caple provides some useful alternatives which are aimed on the compositional analysis of image-nuclear news stories, however, they could also be applied on the compositional analysis of promotional materials.

As the textual metafunction on the verbal level connects together ideational and interpersonal functions, the composition fulfills the same function on the visual level. According to Kress and van Leeuwen (ibid., 176) the composition is “the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole.”

System Network of Composition integrates the two other functions via three systems which represent simultaneous choice – Information Value, Saliency, and Framing.



Schema 14: System Network of Composition.<sup>26</sup>

Information Value divides the SU into different parts. The parts can be either polarized as Given/New, Ideal/Real or Centered. Different Informational Values are attached to each part.

Saliency is a scalar feature and is attributed to an element in the SU through its size, foregrounding, contrast, sharpness or color. One element in the SU can be made more prominent by being simply bigger, sharper than the other. So the visual clue is the key factor which tells us which elements deserves the most attention.

Framing, being a scalar feature as well, represents a degree to which elements in the SU are connected to or disconnected from each other via presence or absence of framing devices.

<sup>26</sup> Borrowed from Kress and van Leeuwen (ibid., 210).

## 6.2 Analyses

### 6.2.1 Source Semiotic Unit 1



**RETURN,  
RIDE,  
REPEAT!**

***Upgrade  
today's  
admission  
ticket to  
Season Pass  
and save!***

*Visit the Season Pass Center  
for more info on unlimited  
visits to Cedar Point.*

Figure 2: SSU 1.

The advertisement promotes a Season Pass product, which enables you to visit Cedar Point as many times as you want during one season. Therefore, the first three words are structured in a particular way. “RETURN” persuades you to make another appearance in the amusement park which will result in the “RIDE” part. And if you are to come back on another occasion it means that you will “REPEAT!” the whole action and therefore it is better for the guest to buy a ticket which is specifically designed to do that – the Season Pass. The promotional material is vague, not offering and prize details, and directs people to the Season Pass Center where more information will be provided. It is a smart advertising technique which draws on future face-to-face interaction between the guest and the sales representative. People are often likely to buy a product after they are properly explained what it does. They even may feel obliged to buy it because the employee provided an exhaustive account of its “perks.”

6.2.1.1 Representation

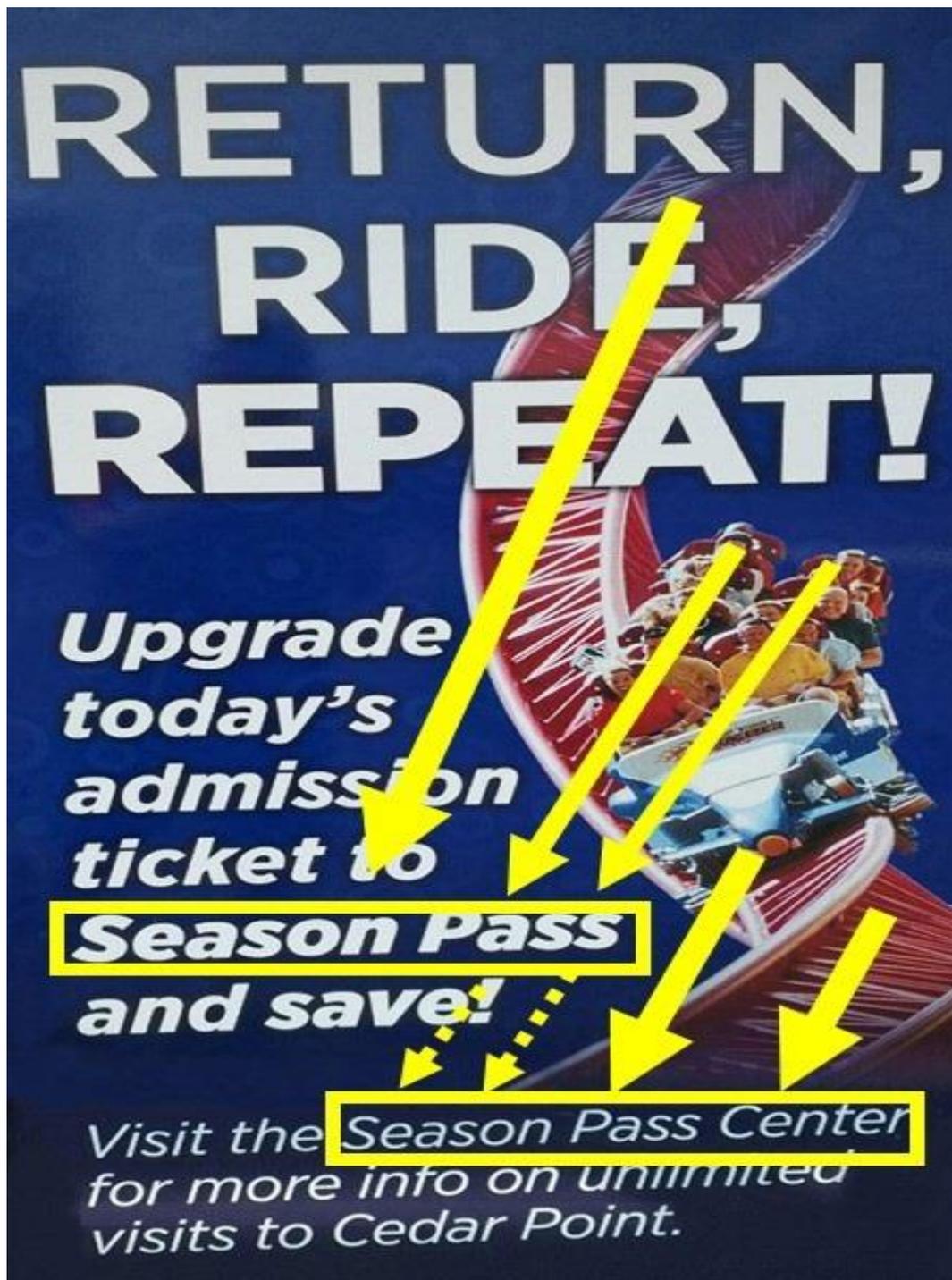


Figure 3: Representation in SSU 1.

The most prominent role in this picture is represented by the “Season Pass” word phrase. The phrase acts as a Relay, which is according to Kress and van Leeuwen (ibid., 68) “a participant which is the Goal with respect to one participant and the Actor with respect to another.”

People depicted in the blue cart as riders riding a ride form two different kinds of Vectors. Firstly, their gaze, even though the picture is a Mid-shot and therefore the gaze is sometimes difficult to decipher, can be said that it is directed towards the viewer who is not present at the picture. Therefore it is a non-transactional action because the Actor and Vector are present, but the Goal is absent from the picture. On the other hand, the rider’s posture is directed towards the “Season Pass” phrase which is emphasized by capitalization of initial letters and given the same prominence as the word “REPEAT!” in a bold typeface. So the riders are Actors in unidirectional transactional action because the Actor, Vector and Goal are all depicted in the picture. In addition, the “Season Pass” phrase acts as a Relay, since it is the Goal of one action and it becomes Actor of second action. “Season Pass” phrase can be perceived as a continuation of the rider’s posture, because it transforms the posture and forms a new Vector towards the “Season Pass Center” phrase.

Another two unidirectional transactional actions are created by two strong vectors formed by roller coaster’s red steel construction. The upper part of the construction emanates from the top and creates an imaginary line towards the “Season Pass” phrase. The construction continues to stretch further down and its orientation at the bottom creates another vector which is directed towards the “Season Pass Center” phrase.

The red steel construction serves not only as a Vector but functions as a place for depicting another Actor – the blue cart. Taking into consideration the synergy of its position, angle and shape, it creates another strong Vector directed towards the “Season Pass Center” phrase, telling the reader how easy is to ride a roller coaster and then just slide down and obtain the Season Pass in the Season Pass Center.

### 6.2.1.2 Interaction

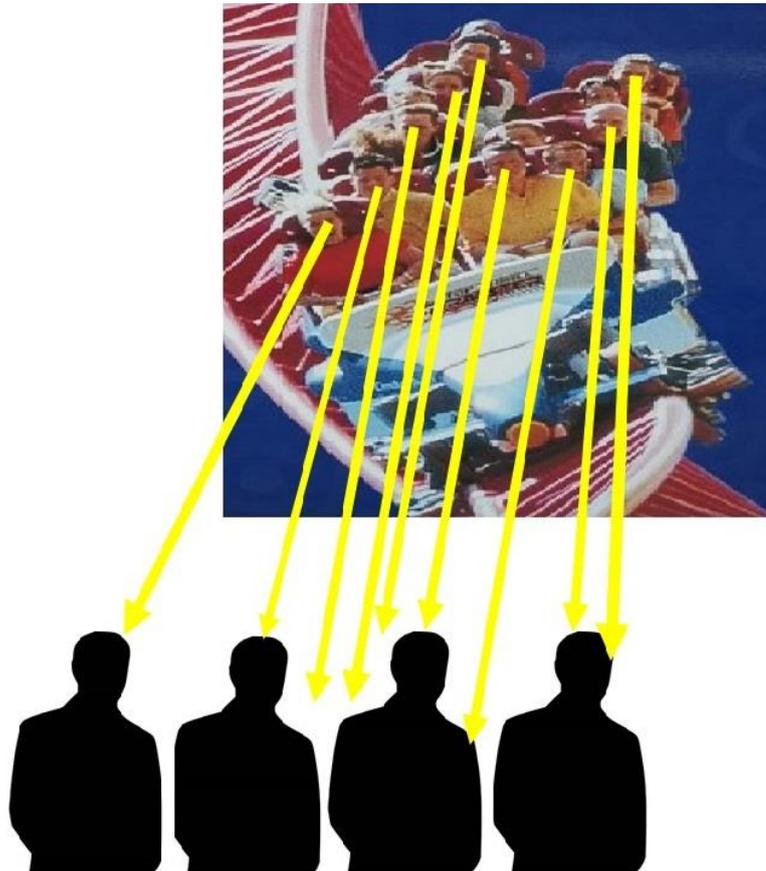


Figure 4: Interaction in SSU 1.

As mentioned in the previous section the people depicted in the blue cart form two different kinds of vectors. Firstly, they are Actors forming Vectors in unidirectional transactional action and secondly, which is the topic of this section, they create non-transactional action because the Actor and Vector are present, but the Goal is absent from the picture.

The direct eye contact emanating from the represented participants towards the viewers who are not present in the picture creates a Demand. This visual interaction is enhanced by verbal imperative messages:

- a) “Upgrade today’s admission ticket to Season Pass and save!”
- b) “Visit the Season Pass Center for more info on unlimited visits to Cedar Point.”

Both messages convey the attitude of the Cedar Point representatives, and hence the attitude of the represented participants towards the viewer. They demand action by telling the viewer to go to the Season Pass Center and to purchase the product which guarantees them access to the amusement park all season long. A typical feature of imperative sentences, which is prominent not only in this promotional material but in others as well, is the implicit subject “you.” Other feature which complements the notion of demand is the “for-phrase.” In terms of the immediate co-text it provides benefit (getting more information) and thus serves as an encouragement for the viewer. Represented participants appeal to the reader to become happy guests and riders like themselves.

In terms of intimacy between represented participants and interactive participants, the Frame Size combined with the Mid-shot enacts a Social Relationship. The represented participants cheerfully invite the viewer to become the part of their world. An imaginary relationship is enacted which can be described in positive terms. The smiling facial expressions and frontal posture of bodies of the represented participants create relation of affection and friendship between them. The interactive participants are objects of represented participants’ looks.

Attitude is realized via interaction of different perspectives. The Frontal Angle creates an Involvement. The represented participants invite the viewer to mutual engagement. They want the viewer to become riders like them. Power relations are created by the Low Angle. This makes the represented participants look imposing as if they had imaginary power over the viewer.

<b>ATTRIBUTE</b>	<b>REALIZED AS</b>	<b>RESULTING IN</b>
Contact	Direct Eye Contact	Demand
Social Distance	Medium Shot	Social Relationship
Attitude	Frontal Angle	Involvement
	Low Angle	Represented Participant Power

Table 7: Summary of Interaction in SSU 1.

### 6.2.1.3 Composition



Figure 5: Composition in SSU 1.

The SSU 1 is oriented along the vertical axis, which means it is divided into top and bottom parts. However, the SSU 1 does not represent polarized information value, but a centered one. A middle element, a Mediator, is placed between the two polarized elements bringing them together and ensuring smooth transition.

The top part of the SSU 1 represents the Ideal. It is a promise of sensory fulfillment and joy which can bring the visit of the amusement park and riding its ride(s). The Ideal persuades the guest to visiting the amusement park at least once,

then to come back to the park, go on rides multiple times. The Ideal achieves this by using the verbal stylistic device of alliteration, which is based on the acoustic properties of sounds and their sequence and repetition. This is combined with the visual device of letter size and type, particularly emphasized by the last word with an exclamation mark. It does not mention any possibly negative aspects of the whole experience, like the cost of the ticket or two-hour waiting line for a seventeen-second long ride. It clearly describes the best possible situation which can happen and that grabs the guest's attention.

The transition between two polarized elements of the Ideal and Real is provided by the Mediator, which is based on the interplay of visual and verbal means. The verbal part is somewhat richer than in the Ideal part and provides more information on how to achieve the desired situation. It gives specific information on where to go and when in form noun pre-modifiers. The genitive pre-modifier "today's" and designative adjective "admission" emphasize that the ticket has to be purchased on a certain day and that the ticket type has to get you inside the park.<sup>27</sup> The smooth transition is emphasized by the visual part which contains the ride's metal construction and the ride itself which is depicted from a certain angle, suggesting that the movement is from upper part down to the lower part. In addition, the cart is depicted in the middle of the construction featuring people enjoying the thrill of the ride.

The Real is provided in the lower part of the SSU 1. It states factual information about how to make the Ideal happen. It tells readers where to go in order to get more information. Information in the bottom part are not emphasized in any way, they are typed in regular font in order not to overtrump the more salient Center and the Ideal of the SSU 1.

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<sup>27</sup> Besides the admission ticket, there is also a Fast Lane ticket which can only be purchased for additional charge on top of the admission ticket. However, it cannot be upgraded to Season Pass.

## 6.2.2 Source Semiotic Unit 2



Figure 6: SSU 2.

The advertisement promotes a one day ticket which offers a combination of an admission ticket and free non-alcoholic beverages all day long. The ticket is very popular and is particularly useful during the peak season in July and August. At that time, the temperature rises annually up to 35°C and combines with up to 81% humidity which makes guests rather thirsty.

### 6.2.2.1 Representation



Figure 7: Representation in SSU 2.

The represented participants are tightly seated in an orange cart of the ride and their gaze and posture create a strong Vector towards the “RIDE & refresh” phrase. Therefore the represented participants perform the role of Actors from whom Vectors emanate unidirectionally towards the inanimate Goal. Furthermore, the goal is made prominent by the interplay of upper-case lettering of the word “RIDE” and a red-colored handwritten word “refresh.” Moreover, the name of the product contains the ampersand “&” which represents the conjunction “and.” However, inserting the ampersand instead of the conjunction leads to brevity and conciseness which aims to draw the guest’s attention and subsequently purchasing the product.

Compared to the SSU 1, in which the roller coaster’s red steel construction created two strong Vectors, here it serves as a Setting, which is perceived as a scalar notion. In this case it enacts a recognizable setting as it depicts one of the most popular roller coasters, the Maverick.

### 6.2.2.2 Interaction

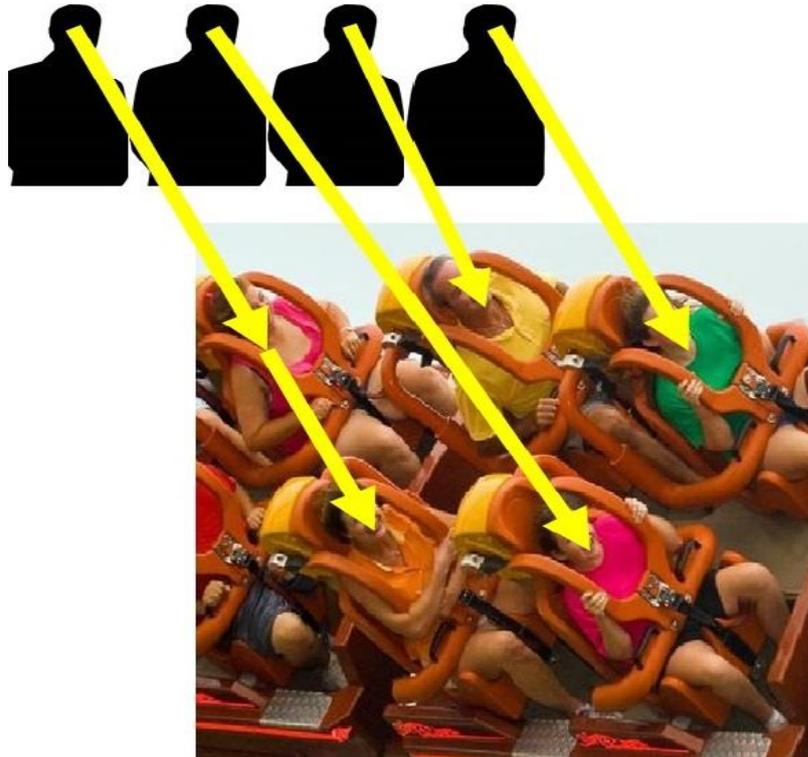


Figure 8: Interaction in SSU 2.

The people depicted in the orange cart, i.e. the represented participants are Actors in unidirectional transactional action, because Vectors are emanating from them aiming towards the “RIDE & refresh” sign. However, they also interact with the interactive participants, more precisely, the interactive participants interact with them.

The represented participants are depicted from a High Angle which makes them objects of the viewers’ gaze. Such Camera Angle shifts the power relations in favor of the interactive participants. The Frontal Angle enacts Involvement between the represented participants and interactive participants. Both participants enter into an imaginary relationship with each other which is enhanced by the verbal means as well.

The advertisement makes use of attributive pre-modifiers “endless” and “bottomless” which gave alluring and engaging appeal to the product. Moreover, they are in superlative forms, but not in the traditional sense. Instead of the typical

superlative suffix “-est” they employ the negatively loaded suffix “-less.” However, combined with the negatively charged nouns “end” and “bottom” they create a positive effect on the reader. The overall positive effect is boosted by exclamation point and syntactic parallelism “endless fun and bottomless drinks!” The rhythmic effectiveness climaxes in the following line typed in bold and ending in exclamation point: **“Just 54.99 each!”**

In comparison with the preceding SSU 1 and the following SSU 3, the represented participants are depicted in a very detailed way, which creates the notion of Personal Social Distance. There is a closer zoom in on their heads that enables viewers to see their exciting and thrilled facial expressions. This, combined with the High Angle, creates fantasy of literally touching them on the shoulders or replacing them in their seats. You can enjoy a fast ride, which is emphasized by the blurred tree in the background, and after that you can enjoy soft drinks all day long.

As no direct eye contact being made between represented participants and viewers, the picture realizes an Offer. Represented participants are offered as a piece of information or as goods to interactive participants. They represent a factual information. If you buy the “RIDE & refresh” ticket, you will have as much fun and excitement as they are having.

<b>ATTRIBUTE</b>	<b>REALIZED AS</b>	<b>RESULTING IN</b>
Contact	No Eye Contact	Offer
Social Distance	Close Shot	Personal
Attitude	Frontal Angle	Involvement
	High Angle	Viewer Power

Table 8: Summary of Interaction in SSU 2.

### 6.2.2.3 Composition



Figure 9: Composition in SSU 2.

The SSU 2 is oriented along the horizontal axis which means it is divided into polarized left and right section. Left side, not containing any verbal element, is dominated by a large visual element of Cedar Point guests having awesome time on a thrilling ride. The ride is a well-known one amongst the amusement park guests and enthusiasts, therefore it is a Given information and a point of departure for introducing new message to readers at different place of the SSU 2. The left side of the SSU 2 is made salient by the sharpness and size of the picture which encompasses the whole part. Comparing it to the right side, where the picture is obscured by smaller picture containing information about the new product and the rest of the ride's steel construction and general background are rather blurred, it is clear that the composition of the SSU 2 represents the Given/New dichotomy.

However, the transition from Given to New is made smooth by not providing any strong framing elements. The left and right side are brought together by continuing of the visual shape of the rollercoaster from the left side and by Vectors emanating from the Actors towards the description of the "Ride & refresh" product, i.e. the Goal. The imaginary line, which could serve as a dividing element, could be drawn at the left tips of both R/r letters.

With the symbol of thrills and enjoyment being treated as the Given on the left side, the right part inevitably presents the New to the reader. It gives the recipient the name of the product which is, compared to the headline and body copy, made prominent by font type, size and color in order to establish itself permanently in the recipient's mind. Headline, typed in upper-case letters, aims to retain the reader's attention and to provide him all the positive aspects of the product – having something for free the whole day in the amusement park, in which you could be up to 15 hours during the peak season. Body copy, the least salient part of the SSU 2, is the longest part of the verbal element as it explains in more detail, even though not mentioning some specifics, what the product is actually about and lists reasons why the guest should purchase it.

### 6.2.3 Source Semiotic Unit 3



Figure 10: SSU 3.

The advertisement promotes a one day ticket which offers a discounted price of an admission ticket into the theme park. The ticket appeals to America's love for the real Christmas and all the things that belong to its celebrations. It also serves as a transition between the July 4<sup>th</sup> celebrations and Labor Day since there is no other holiday which could be commercialized. The promotion is particularly popular with families which can use this promotion for a less expensive reunion. The product is

also popular among young people who can use this opportunity to take their loved one for a weekend getaway.

### 6.2.3.1 Representation



Figure 11: Representation in SSU 3.

Unlike the two preceding SSUs, “Christmas in July” promotional material does not contain any animate represented participants. In this case the active participant in transactional action is an ice-lolly, more precisely the gap in the upper part of the ice-lolly from which the Vectors emanate. The passive receiver of the action is an imaginary frame, which is composed of the name of the product itself, formed by typed phrases with darker-blue upper-case lettering “CHRISTMAS” and “JULY” in which the least prominence is given to the light-blue handwritten preposition “in.” In addition, the red line, the two prominent words and the red roller coaster silhouette are entering into verbal-visual interplay, thus creating a nice contrast.

Compared to the other SSUs, the “Christmas in July” promotion does not contain any park-related items, except for the red roller coaster silhouette which is a rather general symbol. The promotion does not explicitly invite guests to the park to buy a specific product or to ride rides, but it appeals to a more general notion of

just having fun. As stated above, the summer weather at Cedar Point can be scorching. Thus this promotion offers a relief from the sweaty heat.

The light-blue background provides a nice contrast not only for the blurred white snowflakes, which evoke the image of snowy nights at Christmas, but also for the bold white-colored phrase “HAVE A HOLLY JOLLY SUMMER.” The white color evokes the iciness we can get by licking and eating the pink-white ice-olly and together the verbal-visual interplay arouses the desire for coolness of winter during the hot summer weather.

### 6.2.3.2 Interaction



Figure 12: Interaction in SSU 3.

Since there are no animate represented participants to interact with, it is proved useful to create an imaginary frame along the most salient aspect of the SSU 3. Because the advertisement does not contain any humans or human-like represented participants, no eye contact is made whatsoever, therefore it is not incorrect to state that the picture realizes an Offer. The frame as a represented participant literally offers a statement and a product as a piece of information.

The represented participant is depicted simultaneously from an Eye-level Angle and a Frontal Angle which together constitutes Equality and Involvement. The frame tries to establish an imaginary relationship with interactive participants based on mutual interaction which is enhanced by verbal means as well. The frame

contains implied subject “you” and verbal part starts with a verb in simple form. All pieces together indicate interaction based on commands:

- a) “Have a holly jolly summer.”
- b) “Get 32 OFF a one day ticket!”

If the viewer is to buy the ticket, then s/he becomes involved with the theme park and can obtain an ice-lolly in which the viewer bites and receives the desired coolness. Moreover, persuasive elements directed towards the viewer are supported by exclamatory sentences:

- a) “That’s a hot deal!”
- b) “It’s almost like Christmas!”

Although it was pointed out that many advertisements utilize disjunctive grammar or lack cohesion, this is not the case. Both sentences have their subjects “That” and “It” in typical positions and both of them serve as cohesive devices. In addition, they indicate the effect of the “incredible” 32-dollar-saving-per-ticket deal, which is directly compared to the savings usually made on the real Christmas.

In terms of Social Distance, it is hard to establish any Intimate relationship toward an inanimate thing. However, concerning the size of the frame together with the Mid-shot, it is not incorrect to say that this enacts a Social Relationship. The represented participant invites the interactive participants to engage in an ice-cold summer.

<b>ATTRIBUTE</b>	<b>REALIZED AS</b>	<b>RESULTING IN</b>
Contact	No Eye Contact	Offer
Social Distance	Medium Shot	Social Relationship
Attitude	Frontal Angle	Involvement
	Eye-level	Equality

Table 9: Summary of Interaction in SSU 3.

### 6.2.3.3 Composition



Figure 13: Composition in SSU 3.

The SSU 3 is oriented along the horizontal axis which means it is divided into polarized left and right section. Whereas the left side of the composition of the SSU 2 was dominated by a large visual element, the left side of composition of the SSU 3 is made salient by a huge verbal statement which is supported by an ice-lolly which was already bitten into. Both parts of the SSU 3 contain an oxymoron. The “HAVE A HOLLY JOLLY SUMMER” statement is an allusion to the 1960s “A Holly Jolly Christmas” song whose name suggest that it was played particularly in Christmas. This is the first oxymoron which makes use of typical Christmas song and a summertime. However, the concept serves as a great marketing tool and advertising hook for businesses to lure more guests into the park in summer. The whole reference to Christmastime is on the left side, completed by the ice-lolly, which is striped red and white similarly to a Christmas candy cane. The tradition of having Christmas in summer time is deep-rooted in American culture, therefore it is a familiar concept which constitutes given information.

The transition from Given to New is similar to the transition in SSU 2. The framing does not contain any disconnection elements like empty spaces between left and right, sharp color distinction or other framing devices. Quite the contrary.

The smooth transition is ensured by the same background which is not blurred on the right side and has the same color tone. In addition, the ice-lolly serves as an Actor from which the Vector emanates towards the Goal. In this case the Goal is the smaller pictorial unit on the right side. The imaginary line dividing the left and right could be drawn between the wooden tip of the ice-lolly and left side of the smaller visual element containing the red roller coaster silhouette, the word “CHRISTMAS,” the red dividing line, and the word “JULY.”

The right part confirms the assumption that it is indeed a promotion of Christmas in summer, in July to be precise. This is the second oxymoron. The right side of SSU 3 follows the pattern of the previous one, i.e. it provides New information to which the guest should pay particular attention. The name of the ticket is made salient by font type, size, color and small pictorial element of a red roller coaster silhouette in order to establish itself permanently in the recipient’s mind. Upper-case lettering of the headline emphasizes the uniqueness of the deal which provides great deal on the price of tickets. Body copy, being the least prominent part, gives details of the previously unheard-of deal by emphasizing the discount you actually get.

#### 6.2.4 Source Semiotic Unit 4



**BUY FOUR. SAVE MORE.  
SAVE \$20 PER TICKET!**

**4 STARS & STRIPES  
PACK**

### Stars & Stripes 4-Pack

**BUY 4. SAVE EVEN MORE.**

Buy 4 or more tickets and visit between now and July 6th and save \$20 per ticket online! Just \$39.99 per ticket versus the front gate price of \$59.99. The pursuit of happiness has never been more affordable. Celebrate the 4th with Cedar Point!

Buy At Least 4. Save \$20 Each.

**\$39.99**

Figure 14: SSU 4.

The “Stars & Stripes” advertisement appeals to Americans’ sense of patriotism towards their country and other typically American values. The promotion is mainly targeted at families, particularly at parents in their late 30s and 40s who are likely to be more conservative and want to be seen as a traditional family. The traditional four-member concept is perceived to be very American and families buying the ticket will feel more traditional and thus more American.

### 6.2.3.1 Representation



Figure 15: Representation in SSU 4.

SSU 4 depicts many represented participants riding one of the most popular rides in Cedar Point – the Gatekeeper. Despite their gaze being indistinguishable, three strong Vectors are formed by their limbs and postures, cart of the roller coaster and the blue steel construction of the roller coaster itself. However, the Vectors do not reach any other represented participants in the picture. The Vectors continue outside the picture towards the interactive participants. The Goal is absent and implied, but both Actors and Vectors are depicted, therefore it is a non-transactional action.

Circumstances are realized by the means of Setting and Accompaniment. Setting is constructed as a blue skyline with slowly transitioning into white cloud which creates a contrast with the grey and turquoise roller coaster steel construction.

According to Kress and van Leeuwen (ibid., 75) an accompaniment is created by a participant “which has no vectorial relation with other participants.” Such a role can be attributed to the verbal-visual unit consisting of the red number “4” with embedded phrase “STARS & STRIPES” and the vertically depicted blue word “PACK.” There is no Vector either emanating from the unit or directed towards the unit.

### 6.2.3.2 Interaction

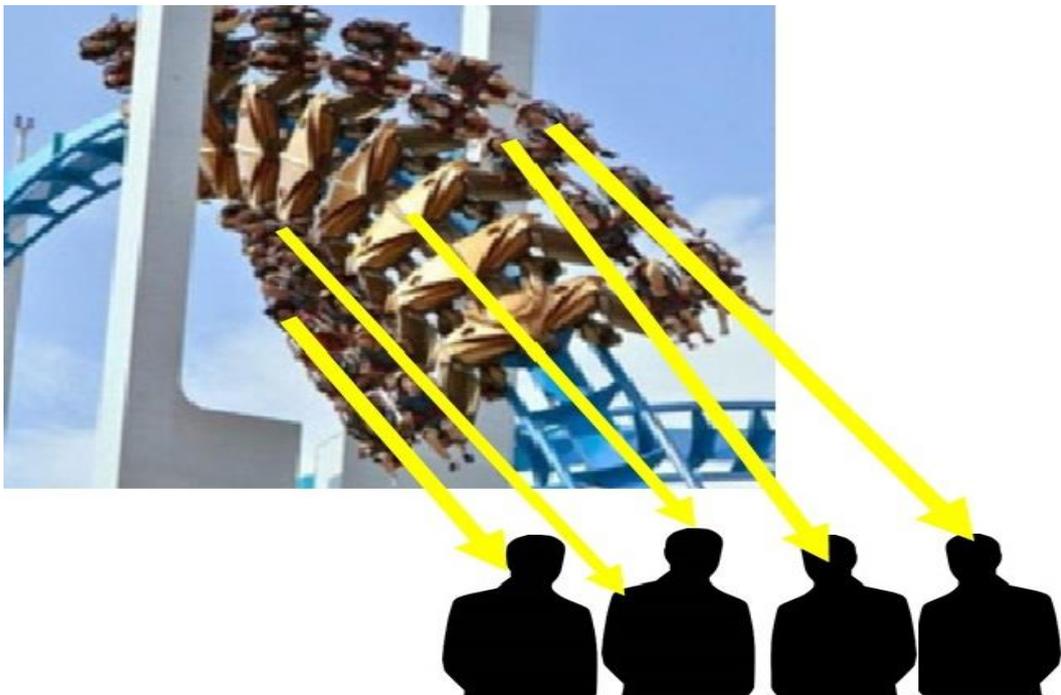


Figure 16: Interaction in SSU 4.

The represented participants are depicted from a Long Shot. This creates an invisible barrier between represented and interactive participants. Represented participants are there, but they are out of the viewer’s reach, which was not the case of the SSU 2. Therefore an Impersonal Social Distance is created.

Being depicted from a far distance makes it harder to precisely establish whether their gaze is directed towards each other or towards the viewers. However, the angle of their limbs and posture may serve as a clue. These can be interpreted as being directed outside the frame of the picture towards interactive participants, and thus establishing a visual form of direct address. Represented participants

engage with the viewer into an imaginary relationship of Demand. This notion is verbally enhanced by typical imperative language which was prominent in all featured advertisements. Sentences contain implicit subject “you” and start with a verb in a simple form:

- a) “BUY FOUR.”
- b) “SAVE MORE.”
- c) “SAVE 20 PER TICKET!”
- d) “BUY 4.”
- e) “SAVE EVEN MORE.”
- f) “Buy 4 or more...”
- g) “Celebrate the 4<sup>th</sup>...”
- h) “Buy At Least 4.”
- i) “Save 20 Each.”

The request of purchasing tickets aimed towards the viewer is literally being embedded not only by the nature of lexical devices and their repetition but also by their distribution in the SSU 4:

- a) Anaphora is a syntactic device which utilizes the repetition of the same words and phrases at the beginning of different sections, in this case Given/New. The verbal phrases are made prominent by color and size, which is supposed to draw reader’s attention. In addition, the verbal phrases also serve as a cohesive device which enables smooth transition.



Figure 17: First Anaphora in SSU 4.

b) Second case of anaphora



Figure 18: Second Anaphora in SSU 4.

c) Framing is a type of repetition in which the beginning of a section or paragraph is identical to the ending. This device places the most important information at the very beginning, emphasizing the benefits, then the main text continues and the crucial benefits are again placed at the end.

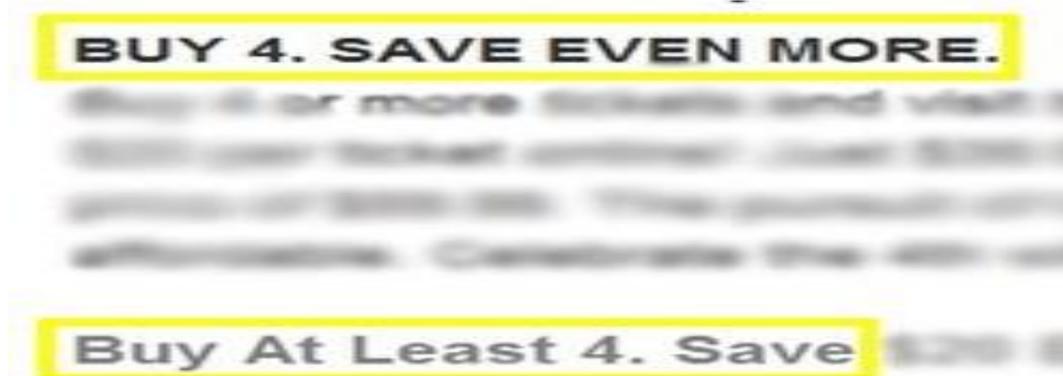


Figure 19: Framing in SSU 4.

In addition, these verbal devices are again enhanced by the synergy of Low and Frontal Angles which together create notion of Involvement and give power to represented participants. Represented participants want the viewer to become involved in their riding the ride as well. They want the viewer to become part of their world.

System of Attitude is realized via interaction of different perspectives. The Frontal Angle creates an Involvement. Represented participants invite the viewer to mutual engagement. They want the viewer to become riders like them. Power

relations are created by the Low Angle. This makes the represented participants look imposing as if they had imaginary power over the viewer. The viewer can become as awesome and triumphant-looking as the represented participants if s/he buys the ticket and then becomes the one with the power.

ATTRIBUTE	REALIZED AS	RESULTING IN
Contact	Indistinguishable	Demand/Offer
Social Distance	Long Shot	Impersonal
Attitude	Frontal Angle	Involvement
	Low Angle	Represented Participant Power

Table 10: Summary of Interaction in SSU 4.

### 6.2.3.3 Composition



Figure 20: Composition in SSU 4.

SSU 4 is oriented not only along horizontal (Given/New) and vertical (Ideal/Real) axes, but around the notion of Center and Margin as well. The Center being approximately in the middle of the SSU 4 divides the non-central elements into four near-identical parts, thus putting the composition in the balance.

The Center is the point around which everything resolves. In SSU 4, the Center is created by the phrase “STARS & STRIPES” embedded in number four and the blue verbal unit “PACK.” The whole center tries to grab reader’s attention by making several allusions and references. First and foremost, it is a straightforward reference to the arguably most important American holiday – the Independence Day. It is the celebration of the nation’s birthday, emphasizing everything American-like. Therefore this day is directly connected to the “STARS & STRIPES” phrase which is a nickname for the American flag. Birth of the American nation and the flag goes hand in hand with America’s pride in its military, as the “STARS & STRIPES” phrase is also an allusion to American military newspaper and website, which both publish military news.

Number “4” together with the blue verbal unit “PACK” create an allusion to the American value of a nuclear family consisting of two parents and two children. However, the prominence of this family type is decreasing and other structures are becoming more common (single-parent households, extended families, etc.) Nowadays, this type of 4-pack is connected to the idea of the family reunions and going out to the theme park to celebrate the holiday with your family.

The top left margin provides cohesion between Ideal and Given. The known information is provided by the continuation of the grey steel construction of Cedar Point’s most prominent roller coaster which creates a unique and well-known skyline that is visible from great distance. Ideal is represented by the verbal elements next to the grey steel construction of the roller coaster. The capitalization and different coloring represents the idealized situation. It describes the perks you will get out of the deal.

The bottom left margin represents information which is simultaneously Real and Given. These notions are embodied by the possibly most popular roller coaster in the whole park. This is already considered to be known and assumed to be recognized as a part of the culture thus it is a Given information and simultaneously the visual element represents the Real, meaning what you will actually get to do – to ride the roller coaster.

The top right margin represents simultaneous interaction between Ideal and New. The right side provides the reader the name of the promotion in its full length

and it is followed by a sub-heading which is written in upper-case letter and aims to persuade the recipient to purchase the product.

The bottom right margin brings together Real and New. It provides key information about the product and elaborates upon why it is better for the guest to buy a ticket online instead of on the spot, as a guest will be able to save a great amount of money. It is more informative and practical, and provides rational facts which should persuade the reader.

The transition from Given to New is rather different than in other SSUs. There is a clear division between the left and right side which is created by empty space that can be seen as a thick pillar. It is a white vertical line which starts at the left side of the letter “S” and continues to the left where it is stopped by the frame of the visual element and at the same time it stretches to the bottom part.

## 7. PRACTICAL PART

The practical part of the thesis contains translations and commentaries of the representative samples which were analyzed in the previous chapter. Each example also contains SSU in order to gain better understanding of the translational process. In addition, back-translations will be included in the square brackets [ ] and each translated version will be referred to as TSU.

### 7.1 Translation and Commentary of SSU 1

#### 7.1.1 Translation 1



**RETURN,  
RIDE,  
REPEAT!**

*Upgrade  
today's  
admission  
ticket to  
Season Pass  
and save!*

*Visit the Season Pass Center  
for more info on unlimited  
visits to Cedar Point.*

**Navštiv nás.  
Kup si pas.**

Pak neváhej a kdykoliv  
**přijď zas!**

Jednodenní  
vstup  
můžeš  
proměnit  
v  
**Sezónní permici!**

Moře peněz **ušetříš**  
a na atrakcích si  
kdykoliv  
**zaježdíš!**

V Zákaznickém centru ti  
rádi poskytneme další info.

Navštiv nás, kdykoliv budeš mít čas!

Figure 21: Translation 1 of SSU 1.

Figure 21 above contains SSU 1 on the left and its translation on the right. In terms of composition, the same layout is applied in the TSU, i.e. Ideal, Center and Real. The Ideal of the SSU 1 contains three lines, and each line contains only one word, which is followed by either a comma or, in case of the last line, an exclamation mark. In addition, all three lines are capitalized which is a typical feature of newspaper and advertising headlines. Although this may be true for English, other devices have to be employed in Czech in order to achieve the same persuasive effect. Therefore the phrases in first two lines in the TSU start with an upper case letter and end with a comma in order to reinforce the strength of each line and a “transition line” is inserted to postpone the climax in the TSU headline.

The three lines in the SSU 1 comprise a literary device of consonantal alliteration. The repetition of /r/ at the beginning of each word serves as an attention-catcher. According to Čmejrková (2000, 60–1) English promotional materials utilize one-syllabic words in order to construct alliteration whereas Czech typically employs more-syllabic words in order to construct rhyme, therefore pure alliteration is less productive in Czech promotional materials.

Therefore the poetic device of rhyme was utilized in the Ideal part as an attention-catcher in the TSU. Furthermore, in order to maintain the brevity and conciseness of the attention-catcher, the lines comprising the rhyme contain semantically different phrases. SSU 1 word “RETURN” implies that the guest has already been in the park, whereas TSU phrase “Navštiv nás” [visit us] indicates a first-time visit. Second line in the SSU 1 contains the word “RIDE” which can be considered as an explicit way to convey the enjoyment of the thrills and fun in the park. On the other hand, the TSU contains in the second line the phrase “Kup si pas” [buy a pass], which is more implicit and implies that you enjoyed your first time visit and in order to experience more thrills and fun you can buy a Season Pass. “REPEAT” in the SSU 1 final line serves as an immediate climax which is emphasized by exclamation mark and boldface. However, the third line in TSU “Pak neváhej a kdykoliv” [then do not hesitate and anytime] serves as a transition and postpones the climatic effect of the gradation which is achieved in the fourth line by the phrase “přijď zas” [come again] emphasized by the exclamation point, boldface and the size.

Seeing the Ideal part of the TSU as a back-translation [Visit us. Buy a pass. Then do not hesitate and anytime come again!], it is clear that Levý's (2011, 192) observation that “only rarely does a rhyming pair of words in the target language correspond semantically to a rhyming pair of words in the source language” still remains valid.

Moreover, the readability and the comprehension process of the TSU is facilitated by the word and phrase parallelism. In the Figure 22 below, the yellow frames in the left TSU indicate the case of framing, in which the phrase “Navštiv nás” is placed at the very beginning of the TSU and in the closing statement at the very end. The red frames in the right TSU mark cases of anaphora. In all three parts, the word “kdykoliv” is repeated in order to embed itself into the recipient's mind.



Figure 22: Framing in Translation 1.

The Center of the SSU 1 provides more detailed information about the promotion. It can be divided into verbal part on the left side and pictorial part on the right side.

The same layout with the preservation of the pictorial part is maintained in the TSU. Contrary to the SSU 1, the verbal part of the TSU employs different structures in order to achieve the smooth transition between the Ideal and Real.

The persuasive effect in the SSU 1 is achieved by imperatives such as “Upgrade” at the beginning and “save” in the end, whilst the whole message stretches over 6 lines with each line containing one to two words. Conversely, the TSU consists of two different sentences, each of which has different function. While the upper one “Jednodenní vstup můžeš proměnit v Sezónní permici!” provides more details about what and how to get the Season Pass, i.e. it is more informative, the next sentence “Moře peněz ušetříš a na atrakcích si kdykoliv zajezdíš!” aims to persuade the recipient by employing a witty rhyme. Boldface emphasizes the benefits of the purchase of Season Pass – “ušetříš” [you will save] and “zajezdíš” [you will ride] and in addition, the verbal metaphor “moře peněz” [sea of money] which at the same time creates a pictorial metaphor with the blue background.

The Real of the TSU adheres to the Real of SSU 1 in terms of function. It provides factual information about how to make the Ideal happen. Like the previous part in the TSU, the Real is divided into two separate sentences which are functionally structured as the previous ones. The first sentence “V Zákaznickém centru ti poskytneme další info” is more of an informative nature, directing the guest into the Guest Center in order to get more information about the deal whereas the following sentence “Navštiv nás, kdykoliv budeš mít čas!” contains persuasive element, albeit a rather weak one.

In terms of directness and indirectness of address, personal pronouns in the SSU 1 are not expressed. The translational solution employed in the TSU utilizes the 2<sup>nd</sup> person singular pronoun “you” and case endings based on this pronoun. This translation method is based on synergy of three premises:

- a) The product of Season Pass can be used by one person only.
- b) SSU 1 utilizes imperatives as a form of address.
- c) SSU 1 utilizes boldface and exclamation mark to persuade the reader.

## 7.1.2 Translation 2



Figure 23: Translation 2 of SSU 1.

Figure 23 above contains SSU 1 on the left and its second translation on the right. In terms of composition, the TSU again adheres to the structure of SSU 1, i.e. Ideal, Center, Real. However, it is worth notice that the Translation 2 copies the one-word structure in the Ideal part. It uses the stems of SSU 1 words and adds a suffix “-uj” indicating straightforwardly direct and personal address. In addition, the linguistic devices employed in the TSU deviate from the standard Czech and give the translation a colloquial tone. This approach was adopted because the audience, towards which the TSU is directed, differs.

That the target audience differs becomes obvious if the attention is turned towards the pictorial part of the TSU. Even though the red steel construction and the light blue cart remain at the same places and in the same positions, the riders are different. The rides in the SSU 1 form different social groups than the riders

depicted in the TSU which is reflected by the verbal units selected in the translation. Compared to the SSU 1, the pictorial part of the TSU depicts much younger riders riding in the light blue cart and enjoying the thrill of the ride. The younger participants are more lively and energetic than their SSU 1 counterparts which is emphasized by open mouths indicating lifelike screams coming out of them. However, the overall purpose, i.e. to appeal, remains unchanged.

The colloquial tone is pervasive throughout the verbal part of the whole TSU. Words and phrases such as “lupen,” “permici,” “fûru love,” “poraděj,” can be classified either as an informal or slang words and phrases of their SSU 1 counterparts – “today’s admission ticket,” “Season Pass,” “save,” “for more info,” respectively. In addition, not to lose young audience’s attention, the most informative part of the promotional material, i.e. the Real at the very bottom, employs other pictorial elements such as the small grey figure leaning against the red question mark which is pictorial metaphor for searching more information and the red letter “i” in red frame indicating a place at which the youngsters can get more information.

Purely in terms of word count, the SSU 1 contains 26 words and is complemented by four pictorial units – the blue background, the red steel coaster construction, the light blue cart and the riders. Translation 1 is rather explicit, containing 41 words in total and unchanged pictorial part whereas Translation 2 strives for even greater brevity than the SSU 1, containing only 23 words. On the other hand, the smallest number of words is combined with changed pictorial part making a cohesive and coherent whole appealing to different audience than Translation 1. Blue background, red steel construction and light blue cart remaining the same, the depicted riders differ in terms of age. Moreover, two additional pictorial units are added. Therefore the richer pictorial part, in combination with the linguistic devices employed, enhance the persuasive effect among the young audience, which strives for brevity in the interest of saving time, even more than other types of audiences.

## 7.2 Translation and Commentary of SSU 2



Figure 24: Translation of SSU 2.

Figure 24 above contains SSU 2 in the upper part and its translation in the lower part. In terms of composition, the same layout is applied in the TSU, i.e. Given on the left side and New on the right side, however, as the concept of riding roller coasters remains fairly unknown in the Czech Republic, it remains open for debate if it is the case that both parts of the TSU can be perceived as New.

The translation of the headline of the SSU 1 “Ride & refresh” was conducted by taking the stem of the word “ride” and adding a suffix “-uj” indicating straightforwardly direct and personal address. The same technique was applied in

the Translation 2 of the SSU 1. The second part of the headline is translated as “fofoluj” which is a verb referencing to the soft drink named Kofola.

Kofola is a traditional Czech non-alcoholic beverage which can be substituted for its Anglo-Saxon counterparts of Cola, Fanta, Sprite, etc. TSU features Štefan, the talking dog featuring in recent series of product’s promotion. The dog has become astonishingly popular with lispings and a catch-phrase “Dáte si Fofolu?” [Would you like a Fofola?]. Therefore the verb is created in the same way, i.e. by replacing the initial letter “k” of the beverage’s name by the letter “f” and by taking the stem of the word and the suffix “-uj” as in the first part of the headline.

Both verbal parts of the headline are connected by pictorial units, thus entering into verbal-pictorial interplay. First connector is a dog paw in which the conjunction “a” is embedded and as the second connector can be considered the depicted dog. The dog’s head emerges next to the final letter “j” of the word “Riduj” and the dog’s neck stretches down into the two final words “uj” of the word “fofoluj.” With this notion in mind the dog can be perceived as bridging a gap between the two verbal parts of the headline. In addition, the dog itself and the letter “j” of the phrase “fofoluj” create an imaginary line between the headline and the body copy.

Concerning the color of the headline and the pictorial connector of the dog’s paw, both are depicted in orange and brown. These colors are typically associated with the Kofola beverage. Therefore these colors are employed in the majority of verbal parts throughout the TSU.

The body copy begins with an orange headline “Natoč si kdykoliv zdarma nealko” [Draft yourself anytime for free a soft drink]. The concept of draft beverage is rather popular in the Czech Republic with the notion of draft beer, but other popular draft beverage is Kofola and in case of this promotional material the headline extends this notion to other soft drinks. The general notion of soft drinks is made more explicit in the rest of the body copy by stating that “Fofča, voda, či limča tě osvěží.” Each non-alcoholic beverage is depicted in its typical color, i.e. “Fofča” in orange, water in blue and pop in pink, bearing in mind that the most typical pop in the Czech Republic and former Czechoslovakia was either raspberry or yellow pop. The second part of the body copy comprises the phrase “a atrakce v

parku tě zabaví,” which creates a rhyme with the preceding phrase, and extends the notion of one ride depicted in the image onto a more general concept of “atrakce,” including not only roller coasters, but other fun things in the amusement park as well.

### 7.3 Translation and Commentary of SSU 3



Figure 25: Translation of SSU 3.

Figure 25 above contains SSU 3 in the upper part and its translation in the lower part. The SSU 3 is based on the notion of the Christmas in July, which is a concept that is virtually unknown in the Czech Republic. However, this concept can invade Czech culture in the same way as once did Valentine’s Day, or more recently, the Black Friday. The target audience not being familiar with this concept, the translation technique of cultural transplation was adopted. According to Hervey and Higgins (1992, 30) this technique is “wholesale transplanting of the entire

setting of the ST, resulting in the text being completely rewritten in an indigenous target culture setting.”

In order to contain the same purpose, i.e. to persuade, the TSU works with completely different allusions than its SSU 3 counterpart. Unlike the headline in the SSU 3, the headline in the TSU is not written in upper-case letters. In fact it does not contain any upper-case letter at all. The initial letter of the headline, the letter “L,” which should be typically capitalized according to the Czech language conventions, is a decorative initial letter consisting of the package of the typical Czech ice-lolly “Míša” and the actual ice-lolly itself. Both the ice-lolly and package are depicted as melting since they are in close proximity of other burning letters “etní žár.” Together the whole headline reads “Letní žár” [Summer heat]. The phrase is an allusion to the “Letní láska” song which is a Czech cover song of the English original “Summer Nights.” The background of the SSU 3 comprises of various shades of blue and blurred snowflakes which evocates winter and Christmas. On the other hand, the blue background in the TSU and the blurred snowflakes, together with the burning headline and subsequently with the fiery letters in the body copy create not the notion of winter, but the notion of scorching summer days.

The allusion to the Czech version of the song continues in the body copy by the phrase “Přece víte, co bylo dál” [Nevertheless you know, what happened next]. The letters still seem to be on fire, however, the extent to which they are burning slowly weakens as the letters are depicted closer to the icy but at the same time melting phrase “Ceny se rozpustily” [Prices have melted]. The phrase “Přece víte, co bylo dál!” can therefore be considered a transition between the headline and rest of the body copy. It is written in less fiery and smaller font than the headline, but in fiery and larger one than the rest of the verbal part. Moreover, its importance as the transitional part is marked by exclamation point, which together with the blue letter “C” and the blue straight line complete the transition.

The fiery font ceases to exist in the phrase “Ceny se rozpustily,” which is depicted as completely melting from all the fire and burning. The notion of melting is further enhanced by the blue straight lines and water drops implying flowing down of water and by melting covers of ice on each letter. As the water pours down,

the phrase “tak hurá do parku!” [hooray to the park] is not depicted as being on fire since it is being slowly extinguished.

The phrase “tak hurá do parku!” would be rather ambiguous without the pictorial element under. Except for the background, this pictorial element is the only verbal or pictorial element incorporated from the SSU 3. As the concept of amusement parks is rather unknown in the Czech Republic, the Czech word “park” evokes associations of a green rural land kept in its original state for the general public. Therefore the red roller coaster silhouette is inserted and serves, in Barthes’ terminology, as an anchorage. It helps to narrow down the possible interpretations of the verbal part.

## 7.4 Translation and Commentary of SSU 4

**BUY FOUR. SAVE MORE. SAVE \$20 PER TICKET!**

**Stars & Stripes 4-Pack**

**BUY 4. SAVE EVEN MORE.**

Buy 4 or more tickets and visit between now and July 6th and save \$20 per ticket online! Just \$39.99 per ticket versus the front gate price of \$59.99. The pursuit of happiness has never been more affordable. Celebrate the 4th with Cedar Point!

Buy At Least 4. Save \$20 Each.

**\$39.99**

**Ahoj všichni!**  
**Čtyřlístek k vám sviští!**

Že se to ve dvou lépe táhne?  
 A co takhle ve čtyřech?!

Vezmi kamarády, mamku nebo tatku a přijďte do našeho zábavního parku.

Kup si lístek Čtyřlístek na webu a o víkendu můžeš zapomenout na frontu. Užítíš tak čas i kačky, za které si pak můžeš pořídit více než jen kofolu a žvýkačky.

**Fifinka přišla s kamarády. Koho vezmeš ty?**

Fifinka, Bobík, Myšpulín, Pinčo

Figure 26: Translation of SSU 4.

Figure 26 above contains SSU 4 in the upper part and its translation in the lower part. Considering all 4 representative samples, it can be observed that this TSU

underwent the heaviest process of adaptation of both verbal and pictorial parts. There are only two elements preserved:

- a) The element of persuasion, which is based on the concept of at least 4 people coming together to the park.
- b) The pictorial element represented by the Gatekeeper roller coaster.

The original Composition, which was based on the notion of Center and four Margins, was partially preserved, but in order to facilitate smooth communication with the receiver of the TSU, other elements were integrated. The SSU 3 Real/Given margin was preserved in the TSU, however, it was placed in the New/Ideal margin, because the roller coaster is going to be a new concept for the Czech addressee. It represents the ideal situation of fun which can happen if the guest buys the promoted ticket.

The attention-getting device starts with an exclamation phrase “Ahoj všichni!” [Hello everybody]. This initial wording of the headline aims to address the mass-like audience towards which the advertisement is directed. In addition, the informal salutation sets a colloquial tone and suggests the potential age of the prospective audience which is immediately complemented by the rabbit, pig, and male and female dog cartoon characters. These cartoon characters are well-known among the young Czech audience from the Čtyřlístek [Four-Leaf Clover] comic book. Therefore it is a culture-bound item, which also helps to preserve the element of purchasing four tickets.

The second part of the headline begins with the word “Čtyřlístek” which is depicted in various colors and complemented by red, green and pink four-leaf clovers. Not only that these colors correspond to the colors of the cartoon characters’ clothes, but they suggest right away a playful element which is present throughout the advertisement. The second part of the headline is formed by the “k vám sviští!” [to you whizz]. The plural 2<sup>nd</sup> person personal pronoun continues to address the mass-like and anonymous audience which was initiated in the first part of the headline. The last word of the phrase, i.e. “sviští!” is followed by an exclamation point, which emphasizes the urgency of the exclamation. The phrase is pictorially supported by the movement of the cartoon characters as well as the angle of the roller coaster. The cartoon characters are not depicted in a static

position or walking towards the roller coaster, but they are running. The pictorial and verbal element therefore create a meaningful whole.

The Real/Given margin is preserved in the TSU. Initially it is formed by an interrogative sentence, which is based on the well-known fact that 2 is better than one, particularly concerning friendship and relationships. Furthermore, it could be beneficial to include more people into your inner circles in order to form a group of at least 4 people. This notion is supported by verbal and pictorial elements. The following witty word play suggests that you form the group of 4 with whoever you want to, e.g. friends, family members, etc. Moreover, the most prominent pictorial element in the TSU, the green four-leaf clover, forms the Center. It contains in each of the four parts a name of each character from the comic book, suggesting that these 4 characters are in possession of a ticket which will enable them admission to the amusement park.

The verbal part at the right side from the green four-leaf clover is depicted in the smallest font. It provides background information about the tickets and functionally transfers information provided in the SSU 4. The verbal part reads: “Kup si Čtyřlístek na webu a o víkendu můžeš zapomenout na frontu. Ušetříš tak čas i kačky, za které si pak můžeš pořídit víc než jen kofolu a žvýkačky.” It states that if you purchase the ticket on the park’s website you will save not only time by not standing in lines for purchasing tickets, but also money. And for the extra money the guest can obtain foodstuffs and refreshments in the park.

The final verbal part of the TSU is written in slightly bigger font than the previous longest verbal part in order to add a persuasive element. The first sentence “Fifinka přišla s kamarády” suggests that it was the idea of a one person to go to the park and to take her beloved friends. This is complemented by the pictorial part in which the girl responsible for taking the friends to the park, Fifinka, is depicted alone and separated by the roller coaster from her friends. However, as stated above, they are all depicted in running positions, and they are running in order to meet each other as fast as possible and not to waste any more time by not being in the park.

## 8. CONCLUSION

Outcomes of the practical part serve as illustrative translations which are based on the thorough semiotic analysis provided in the theoretical-practical part. I translated SSU 1 in two different ways. This course of action demonstrated that according to the nature of the TR, the TSU has to employ different verbal and pictorial means in order to maintain the desired persuasive effect. In the first translation of the Ideal part, I replaced the English-typical literary device of alliteration by the Czech-typical device of rhyme. On the other hand, in the second translation, I added Czech suffixes to the SSU 1 word stems. Being aimed towards a younger audience, such technique was supported by replacing the SSU 1 pictorial part which contained different age and social groups.

SSU 2 contained promotion for an admission ticket to the park and free drinks all day long. In the translation, I replaced the notion of American soft drinks such as Coca-Cola, Fanta, Sprite, etc. for the culturally-bound drink of Kofola which was furthermore supported by adding Kofola's latest advertising star Štefan, the talking dog. I enhanced the interrelation of the verbal part and visual part in the TSU by depicting the verbal part in typical colors associated not only with the Kofola drink, but also with colors typical associated with water and pop.

SSU 3 and SSU4 and their respective translations contain the highest degree of adaptation. Both SSUs contain numerous allusions and culture-bound items. The translation of these two representative samples demonstrated that theme park advertisements are culturally-bound phenomena and they have to be approached very carefully. The so far non-existent amusement park industry in the Czech Republic provided me with virtually no parallel translations and texts from which I could establish any strategy. Therefore the most useful technique can be considered adaptation. Being not only culture-bound, but also structured in different ways and utilizing different semantic and lexical structures, I conclude that, arguably, the only element worth preserving in such materials is the persuasive nature.

The thesis aimed to fulfill two goals. Firstly, to provide a comprehensive overview of works dealing with the topic of advertising in English and Czech

respectively. I fulfilled this goal by structuring Chapter 2 “English and Advertising” into three parts based on three levels – Micro level, Intermediate level and Macro level and by providing a balanced account of different approaches towards English and advertising. Additionally, I met the goal by structuring Chapter 3 “Czech and Advertising” on concepts provided by the Prague Linguistic Circle and its subsequent influence on the Czech language and advertising in Communist and particularly in the Post-Communist era.

Second goal was to analyze selected representative samples which are characterized by an interplay between verbal and pictorial aspect. I conducted analyses by utilizing the semiotic approach based on a premise that the meaning of signs, their interaction, and their relationship provide a convenient insight, which can be employed during the transmission of cross-cultural communication. Each sample was successfully analyzed according to the semiotic framework developed by Kress and van Leeuwen (2006). The representative samples were analyzed in terms of three interrelated metafunctions – Representation, Interaction and Composition. These metafunctions represent complex System Networks which contain many elements that are interrelated and together make cohesive and coherent whole. Analyses provided insight into conspicuous structure and interrelations between verbal and visual means employed in printed promotional materials of the Cedar Point Amusement Park.

However, the aim of the analysis was not to reflect general tendencies in amusement park industry and subsequently in American advertising, but only illustrate the trends which can be analyzed within the semiotic framework developed by Kress and Van Leeuwen. Such analysis provided a suitable background for subsequent translations of representative samples from English to Czech. It is important to note that the process of translation consisted not only of transforming the verbal part, but in most cases of transforming the pictorial part as well. Therefore the translator has to be proficient in decoding both the linguistic and pictorial meaning. Although the process of creating an advertising material is a team effort, the translator’s ability of graphic editing and overall layout alternation of the advertisement might strengthen his role and make him a valuable asset to the team.

The present-day technological development and globalization enable products to be advertised through multiple channels in order to influence the customer's decision-making process, e.g. television advertising, radio advertising, etc. However, the thesis focused on the analysis and translation of printed promotional materials of the Cedar Point Amusement Park only. The thesis could be utilized in translation seminars as an example of semiotic approach towards translation of promotional material, in which the emphasis is put on the encoding and decoding of various sign systems. In addition, the thesis can be considered as a useful tool of literature overview of works dealing with the topic of advertising in English, Czech and in TS.

## RESUMÉ

Tato diplomová práce se zabývá sémiotickou analýzou tiskových reklamních materiálů společnosti Cedar Point Amusement Park a jejich následnými ukázkovými překlady. Toto téma bylo zvoleno, protože koncept zábavních parků v České republice prakticky neexistuje, ale tato situace může změnit v časovém horizontu několika let. Tento trend se začíná prosazovat v západních zemích a je jen otázkou času, dorazí do naší země.

Teoretická část, která je hlavním pilířem celé práce, se snaží zevrubně zmapovat práce, které se zabývají problematikou reklamního diskurzu v anglickém a v českém jazyce. Kapitola, která se zabývá anglicky psanou literaturou, je rozdělena do čtyř podkapitol. První podkapitola mapuje práce, které se věnují především verbálnímu kódu. Druhá podkapitola nabízí přehled prací, které analyzují verbální kód v situačním kontextu. Třetí podkapitola se věnuje literatuře, která zahrnuje překladatelský aspekt reklamního diskurzu. V poslední podkapitole je představeno kritické zhodnocení rozebíraných prací.

Druhá kapitola pojednává o problematice českého jazyka a reklamního diskurzu. Výchozím bodem této kapitoly jsou teoretické poznatky Pražského lingvistického kroužku, především Havránkovo funkční pojetí jazyka. Následuje přehled přístupů k reklamě do roku 1989. Tento rok byl v historii České republiky v mnoha věcech přelomový. Je to rok, kdy se česká centrálně plánovaná ekonomika transformovala na ekonomiku tržní, která jde ruku v ruce s reklamním žánrem. Následuje přehled literatury, která se zabývá reklamou z marketingového hlediska, neboť prvními knihami, které se v devadesátých letech zabývaly reklamou, byly přeložené knihy z anglicky mluvících zemí. Další podkapitoly se zabývají analýzou sémioticky a lingvisticky zaměřených prací.

Druhým cílem této práce je provést sémiotickou analýzu vybraných reprezentativních vzorků. Sémiotický přístup byl zvolen, protože umožňuje izolovat a zanalyzovat význam verbálních a neverbálních znakových systémů v jedné kultuře a poskytnout tak odrazový můstek pro následný překlad. Hlavním rysem těchto vzorků je propojení jazykového a grafického aspektu, což představuje hlavní propagační jádro tiskových reklamních materiálů. Sémiotická analýza byla

provedena v souladu se sémiotickým rámcem Kresse a Van Leeuwena (2006). Vzhledem k omezené velikosti korpusu, který se skládá pouze ze čtyř reprezentativních vzorků, nemohou zjištěné výsledky poskytnout žádné podklady pro učinění obecných závěrů. Cílem bylo pouze zobrazit trendy v tištěných reklamních materiálech a poskytnout základ pro praktickou část, ve které byly reprezentativní vzorky přeloženy z angličtiny do češtiny. Každý překlad obsahuje překladatelský komentář, ve kterém jsou uvedena problematická místa a překladatelské strategie a metody.

Tato práce může být dále využívána v překladatelských seminářích jako příklad sémiotického přístupu k překladu propagačního materiálu, ve kterém je kladen důraz na propojenost různých znakových systémů. V neposlední řadě tato práce poskytuje užitečný přehled literatury, která se zabývá problematikou reklamy v angličtině, češtině a v translatologii.

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# ABSTRACT

<b>Autor:</b>	Bc. Miroslav Kokeš
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<b>Katedra:</b>	Katedra anglistiky a amerikanistiky FF UPOL
<b>Název česky:</b>	Sémiotická analýza a ukázkové překlady tiskových reklamních textů společnosti Cedar Point Amusement Park
<b>Název anglicky:</b>	A Semiotic Analysis and Illustrative Translations of Cedar Point Amusement Park's Printed Promotional Materials
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<b>Klíčová slova v ČJ:</b>	Sémiotická analýza, Kress a van Leeuwen, zábavní park Cedar Point, tiskové reklamní materiály, reprezentace, interakce, kompozice, kritické zhodnocení literatury
<b>Klíčová slova v AJ:</b>	Semiotic analysis, Kress and van Leeuwen, Cedar Point Amusement Park, printed promotional materials, Representation, Interaction, Composition, critical literature review
<b>Anotace v ČJ:</b>	Tato diplomová práce se zaměřuje na analýzu a překlad tiskových reklamních materiálů zábavního parku Cedar Point. Hlavním cílem práce je poskytnout zevrubný přehled o anglické a české literatuře, která se věnuje reklamnímu diskurzu. Teoreticko-praktická část se věnuje sémiotické analýze vybraných reprezentativních vzorků a

využívá sémiotický rámec vytvořený Kressem a van Leeuwenem. Praktická část obsahuje překlady a komentáře reprezentativních vzorků.

**Anotace v AJ:**

The Master thesis focuses on analysis and translation of Cedar Point Amusement Park's printed advertisements. The thesis provides comprehensive literature overview of works dealing with the topic of advertising in English and Czech respectively. The theoretical-practical provides semiotic analysis of verbal and pictorial means employed in selected representative samples and utilizes semiotic framework developed by Kress and van Leeuwen. The practical part includes translations and commentaries of the representative samples which are treated as semiotic units.