

# THE ROMANIAN MODERN / POSTMODERN ADVERTISING IN MAGAZINES

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*The paper focuses on nowadays Romanian advertisements published in magazines and on the similarities or differences between the Romanian ads and the British, American, French and Japanese prints published between November 2001 – January 2008. The comparison of the Romanian advertising with the one of foreign origin will reflect the fact that, nowadays, we can speak not only about the Romanian global or local advertising but also about ads adapted to the Romanian culture.*

*the global, glocal, and local advertising*

## Introduction

The term ‘modern’ means “of the present or recent times”, “contemporary” (Cowie, A. P., 1994: 798). Though, I have attached it to the word ‘postmodern’ because, as Sturken and Cartwright (2001: 240) affirm, “aspects of postmodernism and modernism have coexisted throughout and since the last decades of the twentieth century.” For Sturken and Cartwright (2001: pp. 239, 240) postmodernism means “postwar globalization”, “the emergence of new information technologies”, and “the breakdown of the traditional nation-state.” Lewis (2002) is another author who defines ‘postmodernism’ very clearly. According to him, postmodernism is a mixture of cosmopolitan and individual, since he (2002: 17) describes it as “global/multicultural”.

Lewis, Sturken and Cartwright’s definitions of ‘postmodernism’ will guide my analysis of nowadays Romanian advertising. As we can see in Table 1, ‘global’ describes the first type of Romanian advertisements. I replaced the adjective ‘multicultural’ with ‘local’ to define the third type of ads. I used the term ‘glocal’ (i.e. global and local) for the second type of Romanian advertisements.

No.	Types of advertisements	Message		Producers (companies)
		Copy	Illustration	
1	Global / Fully standardized advertisements	The copy is not translated	Identical	Transnational companies (TNC) Multinational companies (MNC)
2.1	Glocal / Partly standardized advertisements (adapted to the national / local culture)	The copy is partially translated / modified	Identical	TNC MNC
2.2			Modified	TNC MNC
2.3			New	TNC MNC
3	Local advertisements (created for the national culture)	New	New	National / local companies TNC (rarely) MNC (rarely)

	Local advertisements (created for a regional culture)	New	New	National / local companies
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**Table 1 The types of Romanian advertisements**

***The Global Romanian, British and American Advertising***

The first type of advertisement is the global one. This type of ad is more visual. As we can see in Table 1, its illustration is identical and its copy is not translated, no matter where it is published. There are many ads that can be included in this category, most of them being created for products ‘Made in’ a country. In the advertisements I chose for this subchapter, the advertised products are a well known French perfume (Miracle by Lancôme), an Italian perfume (Funny by Moschino), and an Italian beer (Peroni).

The copies for the Italian products are the same in English and Romanian. Both the copy for Funny (*Cosmopolitan*, Octombrie 2007: 71 and *Glamour*, 2007: 101) – “Euroitalia monza mi Italy / Moschino / Funny!”, and the one for Peroni (*Cosmopolitan*, Octombrie 2007: 123 and *Wallpaper\**, 2008: 045) – “Peroni / Peroni / Italy / peroniitaly.com” are short. The ad for Miracle in the Romanian magazine differs a little from the one in the American magazine, but only the words that would not have reflected the Romanian reality were deleted. The American copy (*Vanity Fair*, 2003: 40) is “Lancôme Paris / miracle / You make it happen / shop at lancome.com / lift here” because any American could have smelt its fragrance if s/he had unfolded page 40 in 2003. These things were not possible in our country in 2003, and that is why the Romanian copy (*Cosmopolitan*, Ianuarie - Februarie 2003: back cover) was reduced to “Lancôme Paris / miracle / You make it happen / www.lancome.com / Distribuit de [...] tel. [...]”.

***The Glocal Romanian, French, Japanese, British and American Advertising***

The concept of ‘glocal’ has been used by many economists or advertisers who believe that marketing is neither a local, nor a global problem, but a glocal one. Writing about advertising in China, Zhou (2002: 21) affirms that in China “neither complete standardization nor complete localization is usually implemented”. Bogdan Enoiu (in Ștefănescu, 2002: 15) uses the same term when referring to the marketing strategies (i.e. global, glocal and local) of multinational companies.

In what follows I will give some examples of glocal advertisements. They are of five types.

- a) advertisements with the headline, the slogan or sentences in the body copy in English

First I will analyse three advertisements created for cars (the brands I chose are Nissan, Volvo and Toyota) that were published in Romanian, French, and Japanese magazines. Their copies are in Romanian, French and Japanese, apart from their headline, slogan, or sentences in the body copy which are in English. In the ad for Nissan (*FHM*, 2003: 39) there are words in English in the headline – “MODTRO: [modern yet retro]”, in the body copy – “Do you speak Micra?” and in the slogan – “SHIFT\_expectations”. Comparing to the Romanian print, the French advertisement (*Ideat*, 2007: 7) has only the slogan in English “Volvo. for life”, and the Japanese one (*Kansai Walker*, 2001: 35) both the slogan – “Drive Your Dreams” and a sentence in the body copy – “50<sup>th</sup> Anniversary Edition”. In my opinion, the illustrations of the three ads are imposed by the producer.

The next ad I will analyse is a Japanese advertisement about Diamor, an autumn fair in Osaka. The girl in the illustration expresses her feelings in English. She says “I’m happy” (*Kansai Walker*, 2001: 20) because Diamor is a place where she can go shopping. It is clear that this advertisement is designed for young people who are familiarized with the English language and the western ideology. Kanehisa (2002: 0-1) explains in his book how the Japanese society has evolved: “At the end of the 1980s the Japanese society suffers a brutal change of values.” The illustration of this advertisement is new. It represents a Japanese girl and a map with the underground shopping street.

- b) advertisements with one English word

The Romanian advertisement for Fujitsu Siemens is destined to educated people, to businessmen. We know that English is the language preferred in business. That is why the copywriter uses the word “secure” (*BIZ*, 2001: 59). S/he wants to flatter the consumer and encourage her / him to buy the laptop.

- c) advertisements which use elements from the culture of the nation the consumer belongs to

The print I selected was created for the xerox machines produced by Minolta (*BIZ*, 2001: 35). Its copy and its illustration were partially modified. In my opinion, the copywriter mixed the story written by Ion Creangă (Harap-Alb) with a text that could be found in other foreign advertisements for Minolta. Intertextuality, a feature of the postmodern text, is present in the copy of this ad. The story of Creangă is transformed. The Red Emperor and the Green Emperor become The Black-White Emperor and the Light-Grey Emperor. This print could also be included in the first type of glocal advertisements because its slogan is in English: “The essentials of imagining”.

- d) translated advertisements (the illustration and the copy are the same)

The copy of the advertisement for Camel cigarettes is word-for-word translated. The headline of the American print (*Newsweek*, 2002: 61) “Slow down. Pleasure up.” and the warning “Tobacco seriously damages health” are translated in *Cosmopolitan* (Noiembrie 2003: 43) with “Acordă-ți o clipă. De plăcere. / Tutunul dăunează grav sănătății”.

- e) translated advertisements (the illustration is the same, the copy is adapted)

Many ads – especially the ones for cosmetics – are not literally translated. I agree with Usunier (1996) and White (1980) who suggest that the translation of ads is often adapted to the consumer’s culture.

Usunier (1996: 416) states that “transfer of promotional materials is a practice which is frequent in multinationals: they are adapted as necessary”. White (1980: 219) affirms that “The most sophisticated international marketing companies have adopted [...] a distinctly flexible approach to their international advertising. [...] they adapt and modify it to fit individual markets.” My opinion can also be supported by Juliane House’s (in Hickey, 1998: 63) definition of translation. “The fundamental characteristic of a translation”, believes House, “is therefore that it is a text that is doubly bound: on the one hand to a text in the source language, the ‘source text’ or the original and, on the other hand, to the communicative-linguistic conditions holding in the culture to which the addressees belong.”

To explain the reason for which there are differences between the source (i.e. British) copy and the target (i.e. Romanian) copy of the two advertisements for cosmetics I will analyse, we have to understand first what the differences between the English and Romanians are. Usunier’s book (1996) will guide our analysis. According to the marketing researcher (1996: 220), Romania, unlike the United Kingdom, is a “collectivistic-individualist country” with “a high power distance” and “high uncertainty avoidance”.

The first adapted ad is for the Pantene PRO-V shampoo and the second for L’Oreal mascara. I transferred their copies into two tables to compare the two versions easier.

Copy	The British copy	The Romanian copy (literal translation)	The Romanian copy (adapted translation)
headline	Damaged by winter. Rescued by Pantene Pro-V.	Distrus de iarnă. Salvat de Pantene Pro-V.	Pantene Pro-V. Amenințat de iarnă. Protejat de noua colecție Pantene Pro-V Winter Protection.
body copy	Is your hair sending out a winter S.O.S? Help is at hand with limited edition Pantene Pro-V Winter Rescue.  The rich pro-vitamin formula rescues dry, static hair, replenishing moisture deep down	Îți trimite părul un S.O.S. de iarnă? Ajutorul este la îndemână / lângă tine cu ediția limitată de Pantene Pro-V Winter Rescue.  Formula bogată în pro-vitamine salvează părul uscat, static, furnizând umiditatea necesară / până	Pentru părul tău, iarna este un anotimp-problemă. Vremea rece, agresivă și purtatul căciulii pot diminua rezistența părului și îl pot deteriora.  Pantene Pro-V Winter Protection, cu formula specială îmbogățită cu pro-vitamine, îmbogățită cu pro-vitamine, îți face părul mai rezistent

	so you really feel the difference.  Smoother and softer hair in just 10 days. Winter is so last season.	în profunzime ca să simți într-adevăr diferența  Păr mai neted și mai mătășos în doar 10 zile. Iarna este astfel ultimul sezon.	și îl protejează de efectele negative ale anotimpului rece.  Mai rezistent, mai protejat!
slogan	Pantene Pro-V. For hair so healthy it shines	Pantene Pro-V. Pentru păr atât de sănătos încât strălucește	Colecție specială de iarnă Pentru părul sănătos pe care îl iubești!

**Table 2 Pantene Pro-V, Winter Rescue / Protection**

The British headline (*Cosmopolitan*, February 2004: 25) of the advertisement for Pantene PRO-V is more aggressive than the Romanian headline (*Cosmopolitan*, Noiembrie 2003: 59). Both “damaged” and “rescued” are associated with ‘masculinity’ while “protejat” with ‘femininity’.

The body copies of the British and Romanian advertisements are also different. In the source text the producer addresses his consumer directly. The copywriter establishes a dialogue between the producer and the consumer. So, there is a low power distance between them. The producer’s question – “Is your hair sending out a winter S.O.S.?” presupposes the consumer’s answer “Yes”. The Romanian addressor maintains the distance between him and the consumer. The Englishmen are a short term oriented people, while the Romanians are a long term oriented people. The body copies reflect this statement. In the British version the consumer is promised her hair will be “smoother and softer [...] in just 10 days”. For the Romanian women there is no deadline, they are informed only that the new shampoo will offer them the security they desire: “Mai rezistent, mai protejat!”. The British slogan (“For hair so healthy it shines”) is oriented towards the result achieved after the product use, while the Romanian slogan (“Pentru părul sănătos pe care îl iubești!”) is oriented both towards the result achieved after the shampoo application, and towards the consumer’s emotions. It is a well-known fact that the product merit appeal is much used in the British ads.

Like in the previous example, the Romanian headline (*Cosmopolitan*, Ianuarie - Februarie 2003: 6-7) of the advertisement for L’Oreal is less aggressive than the British headline (*Cosmopolitan*, January 2003: 57).

Copy	The British copy	The Romanian copy (literal translation)	The Romanian copy (adapted translation)
headline	Beyond your wildest dreams:  A false lash effect from every angle.	Dincolo de cele mai sălbatice vise ale tale:  Un efect de gene false din orice unghi.	Privire de vis:  Efect de gene false din orice unghi
body copy	Definitely not for the timid...  L’Oreal creates Lash Architect. For lashes with magnified volume, longer and curvier than you ever dreamed of...	categoric nu pentru timide...  L’Oreal creează Lash Architect. Pentru gene cu volum mărit, mai lungi și mai curbate decât ai visat vreodată...	Nemaivăzut Pentru prima dată, Lash Architect construiește gene cu volum extrem, mai lungi și mai curbate ca niciodată...  Inovator Formula “Polimeri cu efect 3D” îmbracă fiecare geană

	Its unique formula coats each lash for a false lash effect in just one stroke, without looking fake.	Formula sa unică îmbracă fiecare geană pentru un effect de gene false dintr-o lovitură, fără să pară false.	pentru un efect de gene false fără nici un artificiu, oricare ar fi unghiul din care ați privi!  Timidele să se abțină...
slogan	Because you're worth it.	Pentru că meritați!	Pentru că meritați!

**Table 3 L'Oreal, Lash Architect**

“Wildest” belongs to the semantic field of the word “man”. The Romanian “privire” appeals to the consumer’s emotions. In the British headline the possessive pronoun “your” is used. It reflects the Englishmen’s high degree of individualism. The first part of the British body copy – “Definitely not for the timid” is translated by “Timidele să se abțină”. The English words reflect masculinity, decision, but not a high power distance, like the Romanian sentence. Both the British copywriter and the Romanian translator (who may know that Romanians like to avoid uncertainty) give many details about the product.

In the previous two subchapters I have compared the Romanian advertising with the British, American, French and Japanese one. The last subchapter is dedicated entirely to the Romanian advertising.

### **The Local / Romanian Advertising**

The local advertisements are of two types:

a) created for a people (for Romanians)

A very good example of such an ad is the print for the newspaper *Cațavencu* (Tabu, 2004: 53), whose copy can be quickly deciphered only by Romanians since the order of some letters is reversed: “Ne permitem să spunem lucrurile atfel. Pentru că cititorii noștri snt mai inteligenți decât ai lor.”.

b) created for a region / county

I took the photo of the hoarding for the Romanian newspaper *Capital* in Timișoara (on 5<sup>th</sup> March 2004). I doubt the word “frunce” in the body copy (“Doar analiști de frunce”) of the hoarding in Timișoara was inserted in the copy of the hoarding for *Capital* in București.

### **Conclusion**

I would like to conclude this paper with the statement that the Romanian modern / postmodern advertising is not only completely global or local. It is also global.

In my PhD thesis, I will develop the subchapter about the Romanian advertisements translated from British English (v. ‘*The Glocal Romanian, French, Japanese, British and American Advertising*’, e), and I will compare the Romanian online advertising with the British / American / Australian one.

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