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The Strategic Use of Translation in Cross-Cultural Marketing Campaigns

Fahad Abbas

MPhil Scholar, University of Education, Multan Campus, Lahore, fahadabbas413@gmail.com

Dr. Abdul Ghaffar

Associate Professor of English, Division of Arts & Social Sciences, University of Education, Multan Campus, Lahore, abdul.ghafar@ue.edu.pk

Abstract

This research explores the use of translation in the advertisements of different global brands by unravelling the connection between language, cultural sensitivity, mechanisms of adaptation and impact that brand names apply in promoting the advertising communication through the international markets. It uses the Skopos Theory and compares various advertisement techniques used by five global brands, namely Pepsi, Lays, Sprite, Walls, and OPPO. These techniques include literal translation, adaptation and localization as well as transcreation. The analysis therefore compares global versus locally adjusted campaigns with the aim of analyzing the effectiveness of individual strategy to maintain the identity of the brand, and at the same time make them culturally relevant. The literary translations still maintain the literal meaning but they do not have the emotional impact. Contrary to it, transcreated and adapted versions can create a stronger cultural sense. This study investigates multi-dimensional and strategic translation in which linguistic, semiotic factors and cultural dimensions are taken into account. It sheds light on the dynamics of translation, as it appears in both the expression and the creation of engaging world stories that will be well placed in spreading the word across linguistic and cultural boundaries.



Keywords: Adaptation, Cross-Cultural, Localization, Marketing, Skopos Theory, Transcreation, Translation

Introduction:

The processes of linking the words of the language are not the only characteristic of advertisement translation. It also entails inculcation and adaptation of content of advertisement in another context and culture. It plays a vital role for International Marketing and it pre-determines significantly the assessment of quality, motive and attractiveness of a product by the customers. International brands have the privilege to enjoy the importance of coherent and homogenous image, but the message must be modified to reconcile while taking the context and culture of the audience into the equation. In this respect, translation offers the most appropriate opportunity to focus on the gap between the global and the local setting. Translation is not the simple final task of the advertisement process but rather a joint strategy position which helps in translating the aspiration, class and idealism in the advertisement messages abroad.

Creative work goes through without losing meaning, when translation strategy has been figured out properly. When it is defined poorly, even large media budgets amplify messages that feel distant or culturally insensitive. Brand teams often group very different practices under the single label of localization. Translation transfers wording from one language to another. Adaptation changes culture bound references, register, and rhythm while keeping the master line broadly intact. Transcreation rewrites copy to reproduce the intended effect for the target audience even when the wording changes. Each route brings benefits and risks. Translation protects legal and technical accuracy but can weaken idiom, humor, cadence, and politeness. Adaptation can secure cultural fit but can drift from the master idea if guardrails are unclear. Transcreation often delivers strong persuasion and emotional pull but can erode brand codes if governance is weak. The correct choice is contingent on purpose, constraints, and category.

The practical problem is that many organizations still judge translated lines mainly by closeness to the source sentence. A purpose based view is more useful. Skopos theory asks whether the message achieves its aim for a defined audience in a defined setting. That shift matters for the five brands examined in this study; Pepsi, Lays, Sprite, OPPO, and Walls as each promotes experiences centered on sociability and sensory enjoyment. Their most effective work relies on rhythm, call and response, playful language mixing, and scenes that carry social meaning. A line can be linguistically accurate yet emotionally empty if it ignores these cues. OPPO must protect credibility for technical claims, yet still signals youth, mobility, and status through voice, pacing, and imagery that audiences recognize. The Skopos theory gives specific functions for various types of translation. For the skopos theory translation is focused on informative content. The Skopos prism is most appropriate to informative information material

and also can be adapted to a reference where it is necessary to navigate the world as well as transcreation, a part of the ideas that just cannot be rendered through the mere use of words.

Weakness of the decisions can be evidenced by practice. The literary translation is able to deliver on time, achieve goals, and reduce warmth and belonging. A vibrant transcreation will increase the engagement of the customer but will diminish the identity of a brand where substantial features of a business are considered to be overlooked when a sonic logo or an international slogan is modified. The gap in research regarding whether the post-campaign discourse is not a study in systematic analyses is still there. One extreme is the self-governance passion of one faction, the other extreme is the world-elimination of control of the district, by extremes on either side of the opinion. It needs an ideological discourse that may be vulnerable to systematic comparison analysis of brand strategies to capture the comprehension of its markets, target, and scrutiny its implication on brand code distinctiveness and cultural-sensitivity.

The world market has become much complex with the presence of sets of market audiences in further geographical locations that can only connect with a variety of languages and cultures whose brands should communicate with on and with occupations that they should be carried out. The concept of code-switching has gained a status of privileged facet in social media and individuals are free to alternate any of the languages at their convenience to express themselves and develop identities. The varieties of forms of the communicative address and the strategies related to politeness has social and moral values. In addition to the points, it is noteworthy that signals, music and gestures interaction are also important factors that may play the role of convincing the unnecessary or any other purpose of communication, as well communicative quality.

A line that flows seamlessly in one language may encounter difficulties in another due to collapsing meter, misappropriating an honorific, or an ill-placed borrowed metaphor. While effective transcreation that aligns with local discourse is possible, it may still negatively impact long-term retention if it overlooks the brand elements that are easily identifiable. Effective strategy therefore requires two forms of discipline at once. The copy must activate the right cultural signals, and the team must protect the distinctive codes that make the brand easy to recall. Global headquarters define non-negotiable assets such as color systems, sonic signatures, core slogans, and visual grammar. Local partners hold lived knowledge of dialects, humor, celebrity credibility, and platform vernaculars. If translation is briefed as a compliance step, local teams lack the mandate to exercise cultural judgment. If local improvisation is unconstrained, equities fragment across markets. A Skopos aligned brief reframes the standoff as a design problem. It names the purpose of the message, sets the allowed range from

translation through adaptation to transcreation, and lists the assets that must not change. It also clarifies where local teams have latitude and where continuity is essential.

This study addresses the gaps by examining recent cross cultural advertising from Pepsi, Lays, OPPO, Sprite, and Walls. It compares global master assets with local versions across regions and languages. Each asset is coded for the strategy in use, including literal translation, calque, borrowing, modulation, equivalence, adaptation, code mixing, and transcreation. Cultural cues are recorded in language choice, register, celebrity use, visual symbolism, and the presence and timing of brand codes. Each asset also receives a Skopos based annotation of purpose and constraints. The analysis then maps strategy prevalence by brand and market, links choices to campaign purposes, and tests associations with continuity of brand codes.

By examining strategies of localization, adaptation, and transcreation, it demonstrates how translation operates as a strategic mediator that preserves global brand identity while negotiating the cultural expectations and sensitivities of diverse local markets. This demonstrates that translation not only maintains consistency of a global brand, it also ensures cultural relevance and market appropriation. Thus, it illustrates translation as an integral part of the international marketing communications framework, preserving the strategic continuity of the brand across different locations.

Research Questions:

1. What role does translation play in balancing the global brand image and local cultural sensitivity in cross-cultural advertisement?
2. What are the most applied translation strategies to fit advertising between cultures by global brands?

Literature Review:

As Ulvydaine (2014) suggests, translation in advertisement ought to be regarded as a sign work, purposive or rather word exchange should be interpreted as maintenance of function. The role of a translator is that of a mediator and semiotician. They deconstruct the language, visuals, music and gestures to reproduce the same meaning in the target culture. It is built on the work by Toury, Nida, and Lotman has been utilized to contend that the effectiveness of translating any given piece of work depends on their response to the message through the translation issue of what one will call response equivalence as opposed to the ability to translate word-to-word. The study suggests that negotiated interfaces between two cultural frameworks, and the culture of the brand would be a key aspect of the successful cross cultural campaigns translated with the proposed study advising its support with the clearly-defined brief that indicates the purpose of its translation, key elements of the brand identity, and the explicit boundaries of adaptation.

Since Bouziane (2016) offers a comprehensive description of the modern trends in the research of translation, primary emphasis is on practical challenges in proving the equivalence and working conditions under different conditions, advertising, and technical texts. She stresses on cultural and pragma linguistic modifications and Skopos Theory as well as the dynamic equivalence. The results indicate that idioms and phraseological expressions usually need to be handled flexibly and adaptively beyond the literal translation form of pronouncing them. Pedersen (2016), considers transcreation as a form of cooperation where a translation of text and message are re-contextualized to make them appealing to global branding and marketing in the eyes of a translator and a creative thinker. The theory applied in this manner is the Skopos Theory since it explains that the effectiveness of the measure installed can be revealed in terms of the influence of the message and not the accuracy of the translation, therefore advertising in this third stage is deprived of integration and is translational.

Through the Skopos Theory and case study of Apple Inc., it is possible to study how Skopos, coherence and fidelity work in practices related to translation theory and make it possible to adapt the content to the communicative effectiveness instead of a literal translation with the application of the concept of skopos (Wang and Hu, 2023).

Hofstede's cultural dimensions provide a disciplined basis for linking cultural values to consumer processing and for deciding how far a global message should localize; on that basis the text recommends preserving a coherent brand core while localizing message architecture through register, symbolism, and platform vernaculars, supported by cultural audits, collaboration with local experts, and iterative feedback across markets; the contribution is to set decision criteria for when coherence should be protected and when latitude is warranted, but the evidence remains narrative and example based, it does not offer operational rules for choosing among translation, adaptation, and transcreation by message purpose, and it does not audit continuity of distinctive brand assets or link choices to audience response, which is the gap the present study will address (Liu, 2023).

To achieve good global coverage, localization must move beyond translation to systems of cultural tuning that synchronize the language, imagery, and platform conventions with the community engagement and response; the advice to take is perpetual awareness of local trends, partnership with local influencers, the use of localized hashtags, the encouragement of user generated content, multilingual implementation backed by translation memory and computer assisted tools, platform adaptation, geo targeted media, and consideration of legal and data privacy limitations but the process is prescriptive and example led with a little empirical experimentation as to what will work (Okonkwo et al., 2023).

The development of AI in translation has both some opportunities and some threats to global branding. Yao and colleagues (2023) elaborate on the challenges of machine translators taking into consideration the topic of cultural sensitivity. They state the fact that syntax may be referred to as being successfully addressed by the neural models, but they fail when it comes to other culture-specific items (CSIs), which may include an idiom, a joke, or even a social metaphor. They conclude that the present-day AI cannot be able to recreate culture and ethical issues of people engaging in the translation work. The extent of these limitations suggests that automation, as close as the translation with the deployment of AI is involved, is supposed to be exercise twice with an aim of averting the identity of brands and ethical causation.

According to Ekuerhare and Udoka (2024), the industry evolves in relation to its levels of operation. As they put it, brands that engage in the cross-cultural communication, should not simply engage in mere transfer of words into the localization process, but go as far as the process of transcreation, and even more levels of balance and responsiveness. The researchers emphasize the appearance of AI technologies, in particular, the examples of neural machine translations, and examine this sort of ethics and governance issue that arises now, including the slowed speak frequency and quality, commodification of the language and occurrence of language homogeneity. They show how the aspect of strategic authority of translation is depicted in the way the entire process of dubbing is undertaken in bulk and also in running a multi lingual institutions. Although they predict the appearance of AI which reduces bias and provides multimodal translations in real-time, they indicate that there is no evidence linking the expected innovations to consumer behaviors and brand alignment in the market.

According to Kanumuri (2025), when brands are translated on the level of words, their growth will be lower; culture-driven localization of brands based on the research and the market will thus become more efficient. A cross-market cross-survey case-study based study involving the cross-ethnicity of cases allows a SWF medication study that reveals that the performance is better when the language, images, and contacts are appropriate to the local cultural norms and voices that place the trust. Translations that distrust or are mismanaged in culture are on the other hand damaging to credibility. The study recommends the idea of having a universal brand identification but being flexible in terms of implementation to the local expectations, with social listening and AI to be implemented with guardrail restrictions to allow preservation of the unique brand assets. These points only provide the components that are of interest in selecting a strategy and not all the procedural aspects of the originating circumstance (Kanumuri, 2025).

Based on a Skopos orientation, the paper investigates the ways in which transliteral choices achieve purpose of campaigns across markets and explains comparisons in global master messages with local translations in television and online executions, coded the decisions across

a continuum of direct and calque, and adaption, code mixing, and transcreation, and results of how emerging expressive variance in storytelling scenarios show the greatest cultural resonance with a small set of recognizable assets held constant and latitude typically controlled elsewhere, though the analysis remains descriptive with scanty information of sampling frame, and coder consistency (Shaukat et al., 2025).

Karimova (2025) argues that cross cultural digital campaigns for global social issues work best when the brands move beyond basic translation to audience led localization grounded in cultural competence. They employ strategy of multilingual execution that combines automated and human translation, adaptation of images and video to local values, collaboration with local influencers and community leaders, and the use of culturally aligned humor and narrative structures. He observes that in the majority of reviewed cases, awareness and engagement is mostly higher when the image and language is localized to local values. There seems no evidence of confusion or backlash when the localized imagery and language are used.

Research Methodology:

This study uses a qualitative, case-based based textual structure to study advertising translation in various brand scenarios and expound the underlying current trends in the way messages are translated into the varied markets. Studying with the help of the qualitative method of the research is the perfect analyzing method since the selected study allows the researchers to investigate not only the intricate and nuanced processes but also the adaptation of the proposed marketing messages and cultural fit of the messages to the target audiences. This is to establish the ways in which wording and creatives can bring forward the same brand image to different markets and yet to be suitable to that particular culture. Hans J. Vermeer popularized this, in 1978, Skopos Theory which puts a focus on the purpose (skopos) of a translation. Both a translation is successful when it serves the intervention of the target audience even though it does not follow the original word.

Data has been taken only from official sources so that every item is traceable and verifiable. Using purposive sampling, campaigns are selected from five multinational brands, OPPO, Pepsi, Lays, Sprite, and Walls, because these brands routinely publish a global master execution alongside country versions. Importantly, these brands illustrate both successful and problematic uses of translation, allowing the study to critically compare effective localization with instances where cultural dissonance undermined advertising intent. Sources include brand pages and social media platforms like Facebook and Instagram, brand YouTube channels, television advertisements.

Analytical Strategy:

The analysis uses a comparative reading of slogans, taglines and campaign texts of various cultural backgrounds. Instead of describing examples, the investigation asks why some translation strategies, such as localization, adaptation, or transcreation, are selected and how they would fit or be opposed to the purpose of the intended brand. The analysis also considers what could have been different had they been approached using different strategies, so the options in translation can be seen in a wider context of how decisions can be made tactically. This stance of criticalness is what makes this work stand out among other works which merely catalogue methods of translation without investigating the functional ramifications.

Analysis:

The discussion is aimed at studying the effects that translation decisions have on the marketing communication in various cultural settings. It describes some main trends, changes and challenges related to the alignment of global discourse with the structures of local audiences. The systematic analysis of each of the five brands has the aim to build a comparative overview demonstrating the internalization of basic patterns and some crucial insights on the strategic level.

1. Lays:

In 2019, PepsiCo advertised “Smile with Lays” campaign. The campaign is aimed at making eating chips an act of bringing happiness. The idea behind the campaign was not complicated. Each bag of chips was made to resemble a smiling mouth and as one would hold a bag of chips on their face; it will make a person have the impression of smiling. This concept put the smile as a universal happiness symbol, and without considering language or cultural differences. Lays played its brand image through putting the smile in the packaging so as to incorporate it as more than just a snack hence a social facilitator. The international marketing initiative was inclusive as various faces were displayed in the adverts. In such a manner, the brand served various consumers in one go with a consistent theme happiness is contagious and Lays transfers it.



In India, the promotional process turned out to be smaller and celebrity-led. On October 4th, the global Smile Day, Lay's also released “Smile Deke Dekho”. This campaign note right invaded the international calendar of smiles and also the theme of the cinema behind the campaign was exquisitely surmounted in a culture specific Hindi slogan. Bollywood dance and acting stars Ranbir Kapoor and Alia Bhatt made the campaign more emotionally impactful and reach a broader audience. One can find in sociology that the so-called celebrity acts as a kind of a transporter with universal concepts to local fandoms. Their role thus assisted the campaign in capturing the spirit of being a local, organic as well as a fully integrated aspect of the Indian popular culture as opposed to a foreign import. In this case, translation was not limited to a language but also to cultural semiotics whereby Bollywood starboard transformed as the means to localize the universal message of brand and made it an immediate point of recognition to the masses of customers in India.



The company did not do the same in Pakistan as it launched a special edition to “Pass a Smile to Naraz Dost” as a limited edition rather than reaching its full rebranding. This campaign was centered on reconciliation and friendship promotional goals with special packet design. The slogan was an example of collectivist culture whereby the reinstatement of relationships and preservation of social balance are held in high regard. Whereas in India celebrity seal was the ruling hand whereas in Pakistan the business was the preferential treatment of sentimental

emotional rule where the universal smile image was nationalized and imploded through the values of companionship and forgiveness. This shows that PepsiCo approached marketing translation by ensuring that their marketing and marketing mix diversification and focus were more appropriate to individual culture and markets applied depending on their characteristic needs.



In the overview of this, the campaign “Smile with Lays” discloses how the notion of one product in one world may be translated and localized in other countries via translation and localization. The best idea of the concept of joy reception was the same, but the plan was to be reconciled to the Pakistani society and aspiration messaging, reminiscent of the celebrity endorsement similar to the World Smile Day concept present in India. These localization planning is an actual insight into the reality which tells more than just a simple scientific translation of the language thought; marketing executives must possess knowledge of a culture, have the capacity to identify symbolic construction, and place marketing placement in such a way that the international dialogue will engage the local individuals in a feeling of the actual relationship.

2. Wall's Ice-Cream:

The Unilever strategy of Heart Brand proves to be the best example of how global companies can translate and localize cross-cultural marketing. The heart shaped publicity has gained recognition in more than fifty countries all over the world as a symbol of joy, pleasure and love. Unilever, in contrast to the usual one-size-fits-all branding strategy, linguistically adapts its ice-cream brands to cultural and market sensibilities. This is why you can find Walls in UK and Asia, Algida in Italy, Langnese in Germany, Good Humor in US and Kibon in Brazil. This difference demonstrates the fact that translating is not only about the replacement of words but also about the reconstruction of the brand so that no consumer might be indifferent and that it will be in the hearts and culture of every consumer.



The shared logo contributes to Unilever preserving global consistency, and the naming practices should be seen as ensuring the acceptance by the locals, as well. The Live from the Heart phrase describes the attitude of the company and a slogan which is unified and nonlinear and not connected to language. In as much as the basic feeling of pleasure and loving is universal in the earth system and across the various territories, it finds an echo though the cultural constructions of pleasure and being togetherness is very foundational based on the local culture. Thus, the campaign shows how the cross-cultural marketing is able to balance on delicate toes: universal icons are used as lines that anchor the brand, whereas different names and symbols that reflect the cultures make the brand specific to various audiences. This demonstrates the significance of strategic localization to combining a global identity and localization.

This case shows the extent to which the concept of global branding looks at the importance of translation, not only in terms of linguistic resource, but also so cultural resource. One can observe with the Heart brand how one visual identity can unite consumers in the world, and yet, the local names are that which allow creating the real emotional connection in a certain market. It turns out that to build the consumer trust and trust which concerns them in terms of distribution, recognizing the brand is not enough. To a large extent, it varies on the extent to which the brand fits within the social tongue and culture of the community where it intends to enter.

3. OPPO:

OPPO is a multinational China based brand which deals with smartphones as well as other high tech products. The organization is in existence worldwide and is a brand of innovation of technology and contemporary and fashionable design. The advertisement implementations of the company are not the same as the marketing strategies of the company but the integration of technology and the marketing brand of lifestyles and other aspects of the brand are aligned worldwide. OPPO makes heavy investment in cultural localization, and this can be seen in their

campaigns that in addition to text translation it can also be seen that they localize aspects of text and images and alter sign systems, such that it will fit local contexts.



According to the Skopos Theory, the aim of the translations and adaptations made by OPPO is apparent: they are supposed to bring a significant engagement to the target audience by matching the product to the signs of the cultural values and emotional spectrum of the respective audience. The advertisement by Oppo of Eid Mubarak in Pakistan illustrates how the company uses the identification that is global in an advertisement to localize its identity in a local culture. The contextual expression Eid Mubarak has not been converted to English intentionally because it has important emotions and religious overtones on the targeted audience which do not need any distortion. In this respect, it is indicative of a cultural authenticity strategy, under which communication is viewed as a kind of connectedness, not as a barrier.

The advertisement also features signs relating to Islam including the crescent moon and the lantern signs that are highly recognized in Pakistan. The OPPO advertisement employs the Urdu language as closeness to the people and adds English as its aim is to modernize and at the same time strike a harmonious balance between the old and the new. The purpose of this ad according to Skopos Theory is formed by an establishment of a rapport and linked culture instead of aspirational ideas. The smartphone brand is shown as an extension of Eid celebrations, narrating how OPPO deploys adaptation strategies to make its global brand match local cultural values.

In comparison, the Indian Diwali commercial presents a localized approach through which the campaign is reimagined in accordance with a symbolic and cultural spirit of the festival. These visual concepts focus on the name-giving light (diya): this miniature symbol of Diwali embodies light and prosperity as well as regeneration. Rather than being a religious identity, the

advert presents the OPPO phone as your best Diwali present, and this puts the phone as a part of the rampant phenomenon of gift-giving in Indian culture. The first language is mostly English which again targets the urban middle classes in India and the semiotics make sure that the cultural Diwali meaning is not lost. In this case, OPPO will position itself within the aspirational consumption of gifts, where a smartphone will replace the traditional under the label of modern gifts.

This is reflected in the two advertisements which highlight the dynamic essence of the cultural capital of OPPO. In Pakistan, it is on the cultural faith and emotional attachment and this is achieved through modified strategic adjustment of the recognized greetings and displays. In India it dwells on aspirational consumption and positioning of livelihoods which is carried out through localization which transforms the existing festival discourse into a gifting discourse in the contemporary ambience. The plan of both approaches can be associated with the Skopos Theory because they serve the ultimate communicative goal of the brand that makes OPPO a culturally sensitive and globally fashionable brand.

4. PEPSI:

The Pepsi campaign “Why Not میری جان” is an important case of how translation and transcreation strategies help in communicating global brands to local audiences. The slogan itself is assorted with mixed languages and fuses English with Urdu phrases that is why the creation of rapport and cultural connection has precedence over all aspirations like Skopos Theory. When we transliterate the English “Why Not” into something close in Urdu, the campaign does not lose the impact but adds the Urdu phrase of “میری جان” which adds additional preambles ahead of the personal identity and cultural comfort. Such a bilingual spirit is what the young generation of Pakistan does when they blend both English and Urdu in their daily conversations and therefore a campaign that is familiar and credible will resonate.

The point of this translation plan is two-fold first, it helps preserve Pepsi global image of being daring, bold and youthful with the help of the English phrase; second, more localized approach of the Urdu phrase makes the rebellious sound less sharp, and it roots itself in the local familiarity. It is a very bright example of transcreation, when translation is not focused upon the literal text but is culturally and emotionally significant to the readers.



This advert shows that there has been a significant change in perception of the role of translation in advertising. It is not an immediate technical transmission of a message; it is creative contacts on various language, identities, and cultural principles. By linguistically choosing a hybrid slogan, Pepsi shows that translation in global marketing must transcend the literal and operate on the level of cultural integration. The campaign shows that the meaning is not limited by the words only, on the contrary, it includes the emotions, memory, and the social process the words invoke. In this instance, translation is a practice of empowerment since it captivates the bilingual/ multicultural Pakistani youth who are in the advertisement industry and challenges the heritage of unadulterated advertising. Such a significant move evidences that translation is more than a mechanistic like linguistic expression scheme, and is actually an act of appropriation that grants a globalized brand a homely local claim, but does not compromise its global integrity.

5. Sprite:

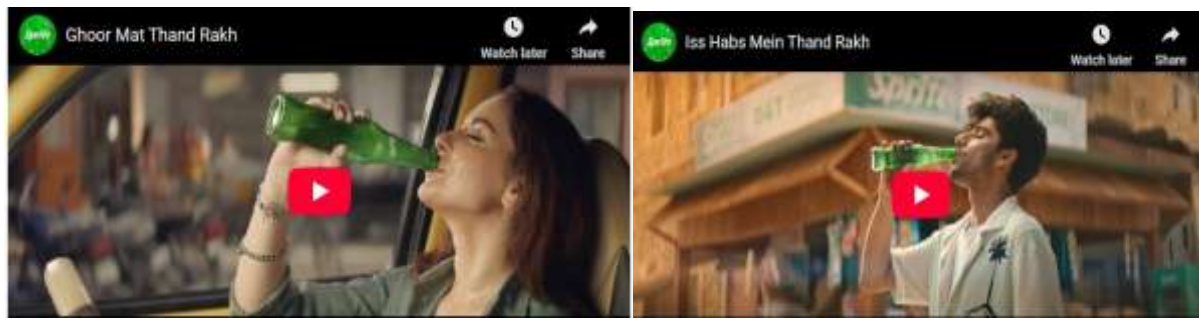
A global marketing campaign “Heat Happens, Stay Cool” launched in May 2022. The style is purposely dark regarding word use, and judgmental regarding the force of communication. Each of the deliveries adds into a provocative build up and can hastily generate a way of balancing with Sprite due to consistent type, Colour, framing and end line so the brand can be known among markets. This is what contemporary trade coverage and agency material talks of as the first single global platform of the company and the motivations why one and the same line is capable of being transported and the local teams can be different in language, scenes and channels in order to maintain the same result of staying cool under pressure. The initial establishment of the purpose provides the circumstances under which Pakistan and India will be assessed against the global level.

The executions of the United States are an identity control method since they preserve the English final line and work using generally legible triggers. The framework of headlines singles out those irritations that can be easily served across cultures, including fluctuating connectivity, delayed platforms, stress due to notification, online regrets, waits and glaring weather

conditions. Since the end line and the visual grammar are fixed these triggers act as a portably fixed template and not as a grammar particular execution. The universal triggers make the communicative effect more constant and decrease the risk of culture, and the local teams choose the irritants, which they need to foreground. That is what flexibility that the platform is demonstrating. The identical promise to make ones cool go round and the local decision of the wordings and surroundings provides relevance without ruining of the spine of identity.



In Pakistan, the “Thand Rakh” campaign again adapts the global platform “Heat Happens. Stay Cool” but translates it into a form that resonates deeply with local linguistic and cultural realities. The phrase “Thand Rakh” functions as a dynamic equivalent of “Stay Cool,” but unlike the English phrasing, it directly echoes everyday Pakistani speech patterns. It is colloquial, widely understood across urban and rural populations, and carries both a literal and metaphorical sense — urging people to stay calm while also highlighting the refreshing promise of Sprite. The approach to translation in this instance is adaptation with cultural domestication. For example, local brands substitute “heat” in the global slogan with “mental heat” to reference particularly Pakistani frustrations. Rather than focusing on general weather discomforts or vague lifestyle irritants, the ads emphasize social and infrastructural challenges with which audiences can identify: enduring power cut disruptions, being trapped in interminable traffic congestion, and experiencing social discomfort, particularly the harassing gaze directed at women in public. These challenges are not glorified from a universal perspective. Hence, it proves how Sprite adapted a global paradigm using locally relevant contextual translations while retaining the universal identity of ‘keeping cool’.



Playing by keeping the messenger language the same, "Ghooro Matt - Thand Rakh" (Don't Stare - Keep Cool) is an example of such Urdu-English code-mixing that is part of the campaign. Promoting a social problem, the campaign is based on the translation of a burning life situation instead of a simple interpretation of the clause Stay Cool. This is turned into a linguistically fluent but still socially applicable saying.

The brand stars Hania Aamir, Annural Khalid and Kaifi Khalil that maintain such anchoring by local, due to the youthfulness and assertiveness of these individuals, appealing to bold and authentic qualities of Gen Zs. Additionally, glass bottle advertising is the other aspect of localized marketing used by the Sprite since glass bottles are the specifications of kiriyana stores and kiosks. Lingual-cultural and language/ consummational fluency will, therefore, be attained. Sprite will be able to compete with its niche in global and local marketing through its own domestication of culture and functional equivalent. In comparison to India which focuses on humor and young-pun that they adopt in their adaptation, the Pakistani adaptation is based on social commentary and frustrations of life. It is a sign that the process of translation goes beyond words and remakes the same international pledge in the situations of the locals of being cool.

Heat Happens was the first slogan in the entire world applied in India. Stay Cool is culturally transformed to Thand Rakh, Sprite Gatak. In such situation, it adopted the localization method contrary to the word translation into other languages. The song renamed Heat Happens was abandoned due to the perceived abstract nature of it. The Hindi gulp it down, gatak, that is dictating the out-of-it-experience with Sprite is the next thing followed. Indian tagline, Gatak, is the pre-including at the part of sipping Sprite. The campaign takes this product and it makes it a local utterance with the phrase and it also forms part of the consumption of the advert. The second one is Thand Rakh which can be translated as Keep Cool meaning a little more casual than the other words but much of a dynamism as Sty Cool and has much more young-wavy vibe to it. It goes hand in hand with the manner in which the youths in India speak when they tell one to relax. Thus, translating does not merely relate to words but the intended result. It does not miss the main pledge of refreshing, but changes it to the Indian language and culture.



These campaigns indicate that Sprite's translations are more than simply linguistic changes; they are targeted cultural adaptations that reflect the values of a particular market. In Pakistan, the move toward social nuisances and sensitive topics like harassment illustrates how translation can be a social positioning instrument, with the brand intentionally engaging in debates for the purpose of reaching Gen Z.

Unlike India, which prioritizes humor and incorporates the term "Gatak," shows how the translation may prioritize immediacy of consumption with a playful tone, possibly at the expense of a social critique. This difference indicates a distinct interpretation of the value of youth cultures. These observations reinforce the understanding that translation is not a neutral process. It highlights some aspects of a culture while suppressing others, demonstrating the brand's awareness of the intersection of identity, language, and consumer psychology within a given culture.

Conclusion:

This study reveals that translation in international advertising is not merely a mere automatic rephrasing of words but rather a complicated culture brokering. The most salient practices observed are the deliberate alteration of language and general cultural aspects whereby the linguistic and cultural aspects of the advertising campaigns have been carefully reformed to suit the local cultural factors. The majority of the advertisers have never resorted to direct translations but instead applied various techniques which were repeatedly applied by the advertisers towards resonance inclusive of cultural domestication, idiomatic replacement, code-mixing and contextual anchoring. These strategies are appropriate towards fulfilling the needs of both global branding and the local consumer experiences. The findings also indicate that the globality of the worldwide campaigns is weaker than it might be; the effectiveness depends not on the enduringness of a global center but on how effectively local groups could expand, redefine and re-contextualize the message on culturally sensitised lines. It has therefore come to

pass that the role of translation is dual because it is the safeguard of an international identity, and reinvention. Through this, it is possible to state that the process of cross-cultural advertising can be efficient without necessarily not practicing uniformity, but because it is open to changes, in a conventional communicative structure. It is also worth noticing that the conflict between the demand of global consistency and the demand of local relevance is significant. On the one hand, adaptation allows the global brands to access the different markets, which offer them a sense of familiarity in terms of culture in terms of language and other social indications. The process on the other hand can lead to over-localization of the process that results in brand voices that are severely dissonant to the larger global narrative. Cross cultural campaigns not only attempt to annihilate contradictions but also try to address and manage them. This means to create a balance between the international position and give consideration to the regional situation. The campaigns in question help to learn that the powerful influence of cross-cultural marketing may not be perceived as a universal approach but rather a strategic way to communicate the meaning so that there the balance between the global content and its alignment with the local needs may be ensured.

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