

A preliminary investigation of textual strategies to enhance audience memory in advertisement translation – With reference to English-Chinese translation¹

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Abstract

To enhance audience memory plays an important role for an advertisement or its translation to realize the function of promoting a product or service. Accordingly, exploring the textual strategies to increase the memorability of an advertisement will be productive for translators. Studies on audience memory in advertisement translation are rare and this paper provides a preliminary research on the textual strategies that are supposed to be able to enhance audience memory, based on the findings of psychological studies, especially empirical studies on human memory and human needs. Referring to such investigations, the researcher has summarized four principles to strengthen text receivers' memory, namely focus, specificity, personal reference, and creativity. With reference to these four principles, specific textual strategies have been summarized in this study which can be applied in advertisement translation, including the use of repetitions, the provision of details, the application of personal pronouns, and the design of rhetorical figures. The application of these strategies in Chinese-English advertisement translation is discussed via a case study to demonstrate how the strategies are handled in translation and provide reference for translators working in this field.

Keywords

Advertisement, memory, strategy, textual, translation

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Introduction

This research on advertisement translation is inspired by a phenomenon which is common in this field. Translations of advertisements are flexible and creative and in some cases they are completely different from their original texts. Many experts are against employing translators to translate advertisements, claiming that “using translators is one of the pitfalls in preparing advertising campaigns” (Ho, 2004, p. 238). Most companies follow the recommendation that “advertising texts must be produced by native speaker copywriters or copywriter/translators whose expertise goes beyond straight translation” (Smith & Klein-Braley, 1997, p. 175). Such flexible practice mirrors the view that the translations of promotional texts should be assessed “for what they do rather than what they are, or for how well they affect the reader rather than how close they are to the original” (Torresi, 2010, p. 1). In terms of what advertisements and their translations do, the most frequently noticed and emphasized function is promotion; however, there is an underlying factor that is indispensable for achieving the purpose of promotion, namely, audience memory, which has not been widely studied. Advertisements need to make audiences remember what is advertised because most advertising occurs in a non-purchase context and the effect on consumer purchase behaviour is realized through their memory of the messages (Tellis & Amber, 2007, p. 105). Therefore, one of the purposes or effects for the flexible treatment of advertisement translation is to enhance audience memory. This study is intended to provide an initial investigation into the interface between memory and translation. The researcher will explore textual strategies that are supposed to be able to strengthen audience memory and their application in advertisement translation, drawing upon psychological investigations of human needs and memory as well as research in the translation and marketing fields. Firstly, the key notions involved in this study are to be clarified in the following section.

1. Key notions

1.1 Advertisement

According to the New Encyclopedia Britannica, “advertising is a form of communication intended to promote the sale of the product/service, to influence public opinion, to gain political support or to advance a particular cause” (Kaptan, 2002, p. 8). American Marketing Association has defined advertising as “any form of non-personal presentation” (Kaptan, 2002, p. 8) of goods, services, ideas or actions, which is paid for by an identified sponsor. In general and simple terms, advertising is an activity carried out by a corporation or an individual to transfer information to a large audience. Advertising is used for various goods and services, and the examples in the corpus cover various categories, detailed description of which will be provided in section 4.

1.2 Memory

As the “most central aspect of human thought”, memory has three primary definitions, referring to “the location where information is kept”, “the thing that holds the contents of experience”, or “the mental process used to acquire, store, or retrieve information” (Radvansky, 2011, p. 1). It can be seen that the term memory covers both the content of memorization and the process of memorizing something. In this research, memory mostly means the mental process of storing and retrieval of information, which can be passive when audiences make no conscious efforts to memorize or active when they make conscious efforts to memorize the information in an advertisement. The content and degree of memorization

are related to the role, either passive or active, audiences play. There are various types of empirical tests to assess “what information is in memory, what can be remembered later, and how easily it is remembered” (Radvansky, 2011, p. 45). The results vary depending on individual tests’ materials, and only some principles of memory can be generalized as the “qualitative statements of empirical regularities” (Surprenant, 2009, p. 7), which are to be elaborated in section 3.2. However, as far as this study is concerned, the content of memory does not refer to the advertising text per se, but the information as perceived useful, needed or interesting and generalized by the audience, and in some cases the images established in their mind, or the feeling, emotion or atmosphere of remembering those things. In other words, what people remember is not the texts themselves; instead, audiences may process the information and reconstruct the central idea, eliminating details and applying their own perspectives. Sometimes audiences cannot articulate what they have remembered, but when they see the product that has been advertised, such cues will guide them to retrieve the information stored in their mind. Having explained the key notions, the researcher will introduce the research background and objectives in the next section.

2. Research background and objectives

Advertising is mainly viewed from the perspectives of marketing and reception theories. In the field of translation, research has been concerned with “comparative analysis of language pairs for intersystemic differences, more recently on intercultural differences in product appeal and cultural values” (Adab & Valdés, 2004, p. 162). As this research focuses on advertisement translation between Chinese and English, the researcher has reviewed the following four sources: Translation Studies Abstract (1998-2007), The Translator: Key Debates in the Translation of Advertising Material (Adab & Valdés, 2004), BITRA (1952-2008), and China Academic Journals Full-text Database (Beijing Site, 1915-2008). An overview of these sources shows that the following issues concerning advertisement translation have been investigated: foreign words in advertisement translations, norms and strategies of translation, word play, reception factors, audiovisual problems, quality of translations, translatability, teaching advertising as a genre, translation of rhetoric, emotional transfer, and cultural differences.

Most of the current studies reviewed above are done in consideration of the promotion function of advertisements, and the importance and strategies of enhancing audience memory (essential to the goal of promotion) have rarely been identified or studied (for an example of this, see Ho, 2004; Mooij, 2004). This investigation, which provides a preliminary study on the textual strategies for enhancing audience memory and in particular how such strategies are dealt with flexibly in translation, is also concerned with the function of advertising. Therefore, generally this study follows a functional approach and explores the flexibility regarding the use of textual strategies to enhance audience memory in advertisement translation. In this sense, it is in keeping with *Skopos* Theory which holds that advertisement translation should be guided by the goal and can be flexible and creative. (For more details about *Skopos* Theory, see Nord, 1997) The difference lies in that the functional theory emphasizes the importance of promotion in advertisement translation and does not study the workings between language and people’s mind, while this study investigates another function of advertising, enhancement of audience memory, which is essential to realizing the final goal of promotion, and takes a cognitive perspective to analyze how the application of textual devices works on audiences’ mind, which will show some insight into cultural, linguistic, and psychological aspects involved in translation. There are two major objectives in this research: to deepen translators’ understanding and awareness regarding the

importance of designing the translation in ways that can strengthen audiences' impression and memorization; and to provide a preliminary theoretical exploration of the textual strategies that are supposed to be able to enhance audience memory and explain the validity of such textual devices from the perspective of consumer needs appealing and emotional involvement.

3. Theoretical framework

In this section, the researcher will elaborate on the framework for analyzing advertisement translation and the textual strategies that are contributive to enhancing audience memory. Psychological research has revealed "a wide array of variables that influences memory" (Alexander & O'Hara, 2009, p. 223). Although there is some dispute concerning the factors affecting memory, "few researchers would refute the notion that memory is linked with emotion" (p. 223). Emotion is regarded as "a big factor" for supporting memory (Bristow, 1999, p. 92). Research on the physiological and neurological mechanisms involved in memory has also demonstrated that they are influenced by emotional arousal (Alexander & O'Hara, 2009, p. 226). Such importance of emotion for memory is the major consideration in this investigation and emotional involvement is mainly explored from the perspective of consumer needs gratification. The researcher has chosen to focus the analysis on needs appealing, because advertisements have a specific purpose arousing audiences' desire for the product or service and desire arousal is closely related to and based on needs appealing.

3.1 Consumer needs

There are different theories of motivations or needs, but the one that is "frequently cited by all types of professionals in any number of industries" is Maslow's study of human needs (Stephens, 2000, p. 1). Maslow's theory, which has also become the most widely known and referred to in advertising circles (White, 2000, pp. 262-263), generalizes three types of needs, namely conative, cognitive and aesthetic ones.

Conative needs cover such categories as physiological, safety, social/love, esteem, and self-actualization needs. Physiological needs are most basic for people to survive, such as food, air and water; safety needs involve security, stability, structure, order, law and limits; social/love needs refer to giving and receiving affection, including the desire for association, belonging and companionship, and involving one's ability to exist in harmony with others; esteem needs include self-esteem and respect from others, involving the desire for strength, achievement, mastery, competence, confidence, independence, reputation or prestige, recognition or attention; self-actualization refers to the realization of one's full potentials. (Maslow, 1987, pp. 15-22; Muchinsky, 2003, p. 375).

Aside from the basic conative needs, Maslow also identifies the cognitive needs to know and understand and aesthetic needs. Healthy people are attracted to the mysterious, unknown, chaotic, unorganized and unexplained (Maslow, 1987, pp. 23-25). Cognitive needs to learn more about the unknown are universal, and in the case of reading advertising texts, audiences' cognitive needs are demonstrated in their desire to comprehend the textual implications and figure out the interrelations. In addition, people also have aesthetic needs for order, symmetry, closure, completion of acts, system and structure (pp. 25-26). The aesthetic appreciation concerning these manifestations is also of a universal nature; however, in different cultural contexts, emphasis may be laid on different aspects.

The theory of human needs is in part an attempt to account for the “unity behind the apparent diversity from culture to culture” (Maslow, 1987, p. 28). However, the theory is not claimed to be “ultimate or universal for all cultures”; instead, it is intended to be “relatively more ultimate, more universal, and more basic than the superficial conscious desires, and makes a closer approach to common human characteristics” (p. 28). In one word, consumer needs are universal in the sense that people from different cultural backgrounds all share these needs; meanwhile, manifestations or ways of gratifying the needs are variant across cultures. Elucidating the types of consumer needs helps to explore how the advertising text can be designed to evoke and respond to the needs, which causes audiences’ emotional involvement and in this sense is relevant to memory enhancement, and how textual strategies can be deployed in order to assist recall of key elements of an advertising message.

3.2 Principles of memory

While there are areas of memory that “there is simply not enough data to assess” (Surprenant, 2009, p. 7), seven principles regarding memory have been summarized based on empirical research in the psychological field.

Firstly, the cue-driven principle means that the act of remembering begins with a cue that initiates the retrieval process (Surprenant, 2009, p. 7). Cues can be verbal like a question, or nonverbal like odors, emotions, sounds and images (p. 27). In this study, the cues of emotions and images are considered. Fulfilling audience needs can make them feel comfortable, thus involving their emotions, and some linguistic designs can establish images. Secondly, the encoding-retrieval principle means that memory depends on “the relation between the conditions at encoding and the conditions at retrieval” (p. 7) and strong cues work better than weak cues (p. 44). Emotional involvement, rational thinking, and personal experiences all fall under the category of strong cues. Thirdly, the cue-overload principle means cues’ effectiveness is reduced as they become associated with more items (p. 8). This point gives prominence to the role keeping a focus plays in an advertising text and this study mainly analyzes the use of repetitions to keep focus. This is in line with another principle of overlearning, which means that people can remember something better when they receive it repeatedly (Radvansky, 2011, p. 47). Fourthly, the reconstruction principle says that memory is constructive and any possibly useful information may be exploited to construct a response to a cue (Parkin, 1999, p. 21; Surprenant, 2009, p. 8). This principle is related to the fifth principle of memory’s impurity. One consequence of reconstruction is that people’s memories are not pure, for they may use a wide variety of information and processes (p. 8). These two principles mirror what has been clarified in section 1.2 concerning the content of memorization. Sixthly, the relative distinctiveness principle says that items more distinct will be better remembered (p. 8). Such extraordinariness can be achieved via emphasis on a product’s uniqueness or specially designed linguistic expressions. Seventhly, the specificity principle means that those tasks that require specific information are more vulnerable to being forgotten (p. 8). This principle states the fact that it is harder for people to understand and remember if things become more complicated. It does not mean that people tend to forget details. On the contrary, it implies that clarity or simplicity helps audiences to remember things. Providing the proper amount of details can make a text clear and easy for audiences to decode and understand, and in this sense, if kept to an appropriate extent, detail provision also facilitates audience memorization.

3.3 Textual devices

Wells, Moriarty and Burnett (2006, p. 359) summarize effective copywriting skills, which are in keeping with the consumer needs as outlined in section 3.1 and memory principles in section 3.2.

- Be specific, for more specific messages are more attention-getting and memorable;
- Get personal and conversational, directly address audiences whenever possible as “you” or “your” rather than “we” and “they”, use the language of everyday conversation;
- Keep a single focus, deliver a simple message instead of one that makes too many points, and focus on one single idea and support it;
- Be original, use variety, use imaginative description and evocative or figurative language to build a picture in the consumer’s mind.

Based on the studies about consumer needs, human memory, and advertising and observation of the corpus which is to be introduced in section 4, the following four textual strategies are summarized which are in line with audience needs, principles of memory, and rules of designing effective advertisements.

Firstly, details are provided in advertisements to illustrate the central point. As information is presented throughout a text, audiences’ attention is attracted to the central point, and details can guide audiences to think about the point. This strategy is in accordance with the first copywriting principle of specificity. The provision of details satisfies audiences’ cognitive needs to know/understand the textual implications and interrelations between different elements. Such satisfaction of needs involves audiences’ emotion, which in turn enhances their memory of an advertising message. In addition, sometimes detailed elaborations can establish images which can serve as cues for retrieving the information as in the cue-driven principle clarified in section 3.2. The provision of details will be further explored in section 4.1.

Secondly, second-person reference is also frequently applied in advertising, which is in line with the second copywriting principle of being personal and conversational. Second-person reference directly addresses audiences and involves them in the communication to construct the textual meaning. It shortens the distance between advertiser and target consumers. Such intimacy fulfills consumers’ social/love needs, and the emotional involvement caused by needs gratification also serves as cues for memory in line with the cue-driven principle clarified in section 3.2. More explanations in this regard will be presented in section 4.2.

Thirdly, repetition is often applied in advertising too, which is one way to realize the third point of keeping a single focus. Keeping a text focused makes it easier for audiences to perceive, as is in line with their cognitive needs. Focusing on a particular feature of a product also helps to give prominence to its uniqueness and can enhance audience memory according to the relative distinctiveness principle mentioned in section 3.2. In addition, the overlearning principle also has it that repetition can enhance audience memory. More analyses will be provided in section 4.3.

Fourthly, rhetorical figures add to the variety and originality of an advertisement as stated in the fourth copywriting principle of creativity. Rhetorical devices are deviant from ordinary speech and they are easier to be memorized, for people tend to remember things that stand out as in the distinctiveness principle explained in section 3.2. Besides, providing something unusual also fulfills readers’ needs for aesthetic appreciation. More discussion will be presented in section 4.4.

4. Application in translation

The researcher studies a corpus of 48 bilingual advertisements collected in Li (2010), which has covered a relatively comprehensive categorization of product or service advertisements, including car, taxi, cosmetic, clothes, wine, juice, bank, government, university, supermarket, restaurant, subway, airline, cell-phone, computer, watch, jewelry, magazine, tourism, and recruitment advertisements. As mentioned at the beginning of this paper, flexibility is typical of advertisement translation and in this section the researcher will analyze the following advertisement for Viyella House shirts as an example from four perspectives summarized in section 3: provision of details, second-person reference, repetition, and rhetorical figures. All of the four textual strategies explored so far are present in the corpus. Some examples may apply more than one of these textual devices. In other words, the four textual strategies are generalized from studies on advertising and they are valid for all the examples in the corpus, though examples that happen to have applied all of the four strategies are rare. The Viyella House shirt advertisement is representative in the sense that all of the four textual strategies are applied in it. The brand Viyella has been established for more than two hundred years, it enjoys popularity for the durability and fashion of its clothes, and it has been endeavouring to develop its international presence². In addition, a survey has been carried out to test the effect of this advertisement's translation. (see Zhou, 2010) Feedback about the translation was acquired from young people and university students, who were potential consumers and the major targeted audience of the advertisement, and a more faithful and complete translation was provided as reference. It has been found that there were 26 times³ that they made positive comments on the above translation, and only 6 times when they gave positive feedback about the more faithful translation (Zhou, 2010, p. 83). While Zhou also mentions a third version which is more faithful to the original in meaning and more concise in wording and which was even thought more highly of in the survey, our point is that the translation which is more flexible is well received by potential consumers. Therefore, the researcher has chosen to take it as an example and analyse the application of the four textual strategies in the advertising discourse and how they are handled in translation.

What's in a name?

It sounds ordinary on paper. A white shirt with a blue check. In fact, if you asked most men if they had a white shirt with a blue check, they'd say yes.

But the shirt illustrated on the opposite page is an adventurous white and blue shirt. Yet it would fit beautifully into your wardrobe. And no one would accuse you of looking less than a gentleman. Predictably, the different white and blue check shirt has a different name, Viyella House. It's tailored in crisp cool cotton and perfectly cut out for city life. Remember our name next time you are hunting for a shirt to give you more than just a background for your tie.

On women and children's wear as well as on men's shirt, our label says -- quietly but persuasively -- all there is to say about our good quality and your good taste.

Our label is our promise.

² The Viyella Diary: Viyella's Rich Heritage.

³ The number of people involved in the survey was not specified and the researcher mainly kept record of how many times they gave positive or negative feedback (see Zhou 2010, p. 85).

名牌推荐

英国人以其衬衫的风度闻名世界。其知名品牌就是维耶拉衬衫，它以精纺棉布为面料，由英国维耶拉品牌精心裁制，质量上乘，畅销世界。维耶拉特此郑重承诺：蓝格白底，是白马王子的首选；风度翩翩·惹来窈窕淑女的青睐。穿上维耶拉，男人闯天下。穿上维耶拉，生活真潇洒。维耶拉还请您关注我们出品的妇女和儿童服装，百分之百的一流品味，百分之百的质量保证。

(Li, 2010, pp. 82-83)

Back translation of the Chinese version:

Famous brand recommended.

The British are well-known in the world for their shirts' grace. Their famous brand is Viyella House, whose shirts are made of exquisite cotton with the greatest care and sold well all around the world because of their superior quality. Viyella House hereby solemnly promises: with blue checks and white background, they are the first choice of a princely man; with their graceful demeanor, they can win beautiful ladies. Wearing Viyella House shirts, men are venturing into the world; wearing Viyella House shirts, life is cozy and natural. Viyella House also kindly asks you to pay attention to our women's and children's wear. One hundred percent best taste, one hundred percent best quality.

4.1 Specificity

Psycholinguistic research on language learning shows that the “concreteness of the content of a passage” can enhance readers' memorization (see Meyer, 1975, p. 4). Concreteness is mainly concerned with the specificity of a text or the detailed elaboration of the topic. Providing details can help audiences to have a fuller picture of what is being advertised and work out the implied associations among different elements in order to make a sensible decision. Being specific fulfils audiences' cognitive needs to know/understand. In the Viyella House shirt advertisement, detailed information is provided regarding the colour and pattern of the shirts as well as their quality and elegance, which can be summarized in the following table.

Details	English version	Chinese version
Colour and pattern	white shirt with a blue check	蓝格白底
Elegance	fit beautifully into your wardrobe; looking gentleman; perfectly cut out for city life; give you more than just a background for your tie	白马王子的首选；风度翩翩；惹来窈窕淑女的青睐；男人闯天下；生活真潇洒；百分之百的一流品味
Quality	tailored in crisp cool cotton; our good quality	以精纺棉布为面料；由英国维耶拉品牌精心裁制；质量上乘；百分之百的质量保证
Fame		以其衬衫的风度闻名世界；知名品牌；畅销世界；
Other	women and children's wear;	妇女和儿童服装

Table 1. Provision of details.

The two versions have both elaborated the pattern and quality of the shirts, and mentioned women and children's wear; however, they differ in the wording to show the elegance and fame of the shirts. The expressions applied to show elegance in the English version include: "fit beautifully into your wardrobe"; "no one would accuse you of looking less than a gentleman"; "perfectly cut out for city life"; "give you more than just a background for your tie". The wording is implicit and there are no words to directly praise how good the shirts are. These details make it clear that the shirts are suitable for men and give prominence to the elegance of the shirts, which is in line with the audience's aesthetic needs, and the pleasure from the gratification of the needs causes their emotional involvement and enhances their memorization. In the Chinese version, the expressions are more explicit to describe how wise the consumers are to choose the shirts and how the shirts add grace, style, and romance to their life, which fulfills their esteem needs, social/love needs and aesthetic needs: "白马王子的首选(the first choice of a princely man)"; "风度翩翩(graceful demeanor)"; "惹来窈窕淑女的青睐(win beautiful ladies' favour)"; "生活真潇洒(life is cozy and natural)"; "百分之百的一流品味(one hundred percent best taste)". In addition, mentioning that men can wear these shirts when venturing into the world in the line "男人闯天下(men are venturing into the world)" also appeals to the audience's actualization needs to realize their potentials and make a difference in the world. In contrast to the emphasis on elegance and gentlemanship in the English advertisement, the Chinese version lays more emphasis on the audience's manliness, which is a quality greatly emphasized in the traditional Chinese values. Apart from the above differences in describing the shirts' elegance, the two versions also differ in terms of the illustrations on the fame of the brand. The English version does not mention how famous the Viyella House shirts are. However, this point is emphasized in the Chinese version via the following expressions: "以其衬衫的风度闻名世界(well-known in the world for their shirts' grace)"; "知名品牌(famous brand)"; "畅销世界(sold well all around the world)". Giving prominence to the success of the brand in the world is in line with Chinese consumers' psychology. Research shows that consumers in the Chinese market tend to value foreign brands from more developed countries which can bring them a sense of modernity and status (Arcangeli, 2010, p. 10). Stressing the fame of the shirts addresses the audience's aesthetic needs for style and fashion and actualization needs for realizing one's full potential and becoming successful. Therefore, advertisements present various details to illustrate the selling point, which guides audiences to think, gratifies their needs, involves their emotion, and enhances their memorization. In the translations, however, the details provided may differ, which is dependent upon the target audience's interests in fame and style and needs for demonstrating their manliness and achieving success in the world. The provision of details is flexible in translation, different details may be provided in translations to illustrate the same point, and in some cases details not present in the original texts may be added in the translations.

4.2 Getting personal

The use of second-person reference is "one of the most distinctive features of advertising" (Cook, 2001, p. 157). The second-person pronoun "you" is almost ubiquitous in advertising (p. 157). The use of second-person reference sets up a conversational atmosphere, which implies friendliness and appeals to audiences' social/love needs. Second-person reference can be realized via the pronouns of "you" or "your". In some cases, second-person pronouns are

omitted and only implied as in imperative sentences. The second-person reference applied in the two versions of the Viyella House shirt advertisement is summarized in the following table.

Second-person reference	English version	Chinese version
Paragraph 1	You	您
Paragraph 2	your; you; an imperative sentence: “Remember our name next time you are hunting for a shirt to give you more than just a background for your tie”	
Paragraph 3	Your	

Table 2. Second-person reference.

In the English version, second-person pronouns of “you” or “your” appear seven times. In addition, the imperative tone is applied in the second paragraph: “Remember our name next time you are hunting for a shirt to give you more than just a background for your tie”. In the Chinese version, the second-person reference is not so casual and there only appears one second-person pronoun “您(*nin*)”, the respectful form of “你(*ni*, you)”. It can be seen that although second-person reference is applied in both versions to appeal to audiences’ needs, involve their attention, and deepen their impression, there is a major difference in that the English version is designed with more casualness and the Chinese version implies more respect. Such difference can be attributed to their respective cultural features. People are supposed to show the difference between the old and the young or the superior and the subordinate when addressing others in the Chinese context. (Yang, 1999) Accordingly, when the young addresses the old or the subordinate addresses the superior, simply saying “你(*ni*)” is not respectful enough; instead, “您(*nin*)” as used to address the customers in the advertisement is better. It is summarized that the Chinese are more used to calling each other by their professions, such as Dr. Zhang or Teacher Li (Ma, 2009). Therefore, specifying others’ professions when addressing them is one way to show respect and politeness. In contrast, in the English culture, except for some particular professions, such as judge, doctor, PhD or professor, people prefer calling others by their first names (Ma, 2009). They generally enjoy being close to each other like in a face-to-face communication and prefer to be addressed directly and individually as if they are present (Delin, 2000, pp. 136-137). What is stated here refers to the general tendency and there are always cases where titles like Mr. and Ms. are used following one’s last name according to the social distance or hierarchy in the English context. The point is that the differences regarding the proper ways of addressing others across cultures need to be taken into account during the process of translation so that the translated text can function in the target context.

4.3 Repetition

Psychological studies on the organization of prose and its memorability have shown that expressions repeated throughout a passage are more easily recalled (Meyer, 1975, p. 167). In advertising, advertisers “regularly exploit repeated linguistic structures” (McCarthy & Carter, 1994, p. 149), which serve as “an aid to memorability” (p. 149) and helps to stick the product name in the audience’s mind (Cook, 2001, p. 156). Repetition allows the speaker or writer to “emphasize what is important” (Mayes, 2001, p. 176) and “reinforce a particular point of view in a way which involves the reader or listener in as direct and co-creative a role as possible” (McCarthy & Carter, 1994, p. 148). Here in this research repetition does not only mean that of

exact words or expressions but also covers cases where synonyms, near-synonyms, super-ordinate relations and general words are used to illustrate the same point. The obvious repetition realized via repeating the exact words or expressions is called “recurrence”, while repetition achieved by different means is called “partial recurrence” (Fawcett, 1997, p. 91). The repetition used in the two versions of the Viyella House shirt advertisement can be summarized as follows.

Repetition	English version	Chinese version
Colour and pattern	white shirt with a blue check; white shirt with a blue check; an adventurous white and blue shirt; the different white and blue check	
Fame		闻名世界; 知名品牌; 畅销世界

Table 3. Use of repetition.

While repetition is applied in both versions, they differ in terms of the content of repetition, with the English version emphasizing the colour and pattern of Viyella House shirt and the Chinese version stressing the fame of the brand. In the English version, the design of the white shirt with a blue check is repeated four times, which establishes the image in the audience’s mind. As clarified in the cue-driven principle in section 3.2, images serve as cues for the audience to retrieve the information. Giving emphasis to the colour and pattern of the Viyella House shirts mainly appeals to the audience’s aesthetic needs. In contrast to the English advertisement’s stress on the shirts’ design and pattern, Chinese consumers tend to attach more importance to fame and tend to follow what is famous (see Fang, 1998, pp. 54-55). In the Chinese version, the design of the shirts is only mentioned once, while it repeats the fame of the brand Viyella House three times via the following expressions, as has been mentioned in section 4.1: “闻名世界(well-known in the world)”; “知名品牌(famous brand)”; “畅销世界(sold well all around the world)”. These repetitive expressions give prominence to the success and fame of Viyella House, which appeals to the audience’s aesthetic needs and actualization needs. To generalize, although repetition is applied in both versions, what is repeated is not necessarily the same, depending on the target audience’s needs or interests. In addition, exact repetition may cause boredom on the part of receivers and it needs to be kept to an appropriate degree, though the researcher has not found any quantitative research in this regard. Using different forms such as synonymous expressions can avoid the problem to a degree, as they bring about new implications. It can be seen that the pattern of the shirts is repeated via different linguistic designs in the English version: “white shirt with a blue check” which just states the pattern, “an adventurous white and blue shirt” which clarifies the shirts’ adventurous nature, and “the different white and blue check” which emphasizes the shirts’ uniqueness. It is the same with the Chinese version, where the three expressions differ in wording, with “闻名世界(well-known in the world)” stressing the success of the brand, “知名品牌(famous brand)” laying emphasis on the brand’s fame and “畅销世界(sold well all around the world)” emphasizing the selling of the shirts. In one word, in the process of translation, translators need to take into account the content and form of repetition in order to realize the intended effect of enhancing the audience’s memory.

4.4 Rhetorical figures

Advertising is viewed as a “persuasive communication, of which rhetoric is an integral part” (Mooij, 2004, p. 181). Advertisements often make use of poetic devices which are “means to an end” (McQuarrie & Phillips, 2008, p. 8). Rhetorical figures are “intended deviation from ordinary usage” (Quinn 1993, p. 6), and they can cause pleasure (DeRosia, 2008, pp. 26-31), which addresses audiences’ aesthetic needs. Research on advertising rhetoric has found that deviant designs attract audiences’ attention (see Callister & Stern, 2008, p. 138). Studies on the processing effect of rhetoric in the advertising discourse find that rhetorical devices can enhance people’s memory (Huhmann, 2008, p. 92), for the creative use of language actively involves them in the construction of meaning (Torresi, 2010, p. 121). As “conspicuous elements” (Verdonk, 2002, p. 6) in a text, rhetorical figures which are “deviating from the normal way of presentation” (Peer, 1986, p. 28) are easier to be remembered, which is in line with the distinctiveness principle of memory as noted in section 3.2. The rhetorical figures used in the Viyella House shirt advertisement can be summarized as follows.

Rhetorical figure	English version	Chinese version
1.	crisp cool cotton and perfectly cut out	蓝格白底，是白马王子的首选；风度翩翩，惹来窈窕淑女的青睐。
2.	quietly but persuasively	穿上维耶拉·男人闯天下。穿上维耶拉·生活真潇洒。

Table 4. Use of rhetorical figures.

In the English version, there is a case of alliteration, which refers to the repetition of the same consonant sounds in the initial position of a series of words or phrases (Corbett, 1999, p. 388; Huhmann, 2008, p. 87), in the sentence “It’s tailored in crisp cool cotton and perfectly cut out for city life”. The four words, crisp, cool, cotton and cut all start with the [k] sound. Apart from the alliteration, there is a case of rhyme, which means the repetition of sounds at the end of words/phrases (p. 87), in the expression “quietly but persuasively”, where the two words quietly and persuasively both end with the [ly] sound. However, as the “ly” syllable is not stressed in the two words, the rhyme here is not that prominent. Still, the sound effect of such devices as alliteration and rhyme can increase the audience’s pleasure in reading the advertisement via the rhythmic effects and gratify their aesthetic needs for structure and symmetry. In the Chinese version, different rhetorical figures are applied. There are two cases of parallelism, which means the similarity of structure in a series of two or more related words, phrases or clauses (Corbett, 1999, p. 381). Parallelisms, considered to be able to achieve cohesion and enhance audiences’ memorization (Torresi, 2010, p. 123), create a kind of rhythm and in this sense provide audiences with aesthetic pleasure. In “蓝格白底，是白马王子的首选；风度翩翩，惹来窈窕淑女的青睐 (blue checks and white background, is the first choice of a princely man; graceful demeanor, they can win beautiful ladies’ favour)”, the two sentences have the same structure and can both be divided into two parts, with the first part composed of a phrase of four Chinese characters. In the line “穿上维耶拉，男人闯天下；穿上维耶拉，生活真潇洒 (wearing Viyella House shirts, men are venturing into the world, wearing Viyella House shirts, life is cozy and natural)”, the two sentences both start

with the expression “穿上维耶拉 (wearing Viyella House shirts)”. There is exactly the same number of words in both sentences and they end with the [a] sound which forms a case of rhyme. Such regularity and balance in structure gratifies the audience’s aesthetic needs. It can be seen that both versions appeal to audiences’ aesthetic needs, but they do it via different means. There is other research which also finds that Chinese advertisements tend to use more parallelism and English advertisements tend to use more alliteration (see Cui & Zhao, 2014). The reason why can be partly attributed to the linguistic features of the two languages. In Chinese, each character is a separate syllable and it is easy to achieve rhythm and design balanced structures by manipulating the number of Chinese characters in each line. Besides, alliteration which is effective in English, is not noticeable in Chinese where rhyme is more prominent and effective.

4.5 Summary

The analysis in this section has shown that the provision of details and the application of repetition, second-person reference and rhetorical figures are flexible in the translation of the advertisement. Firstly, in terms of detail provision, the details as required to gratify different audiences’ cognitive needs vary. Therefore, in the translation practice, translators need to provide the relevant details that the target audience are interested in and the details presented in the translation are not necessarily the same as those in the original text. Secondly, the ways of realizing second-person reference should be taken into account. As has been clarified, the English version of the Viyella House shirt advertisement uses second-person pronouns many times, which is informal and implies casualness, while the Chinese version uses the respectful form of reference, “您(nin)”. Such difference can be attributed to the means of satisfying audiences’ social/love needs and esteem needs. Translators need to consider the differences in terms of the second-person address between the original and target cultures and try to involve the target audience in an appropriate or pleasant way. Thirdly, the application of repetition is also flexible in advertisement translation. Repetition can be realized via different forms such as synonyms and super-ordinate relations. It relates the illustrations to the central point and this way of organizing a text is in line with audiences’ cognitive needs, which is contributive to increasing the message’s memorability. When translating advertising texts, translators can choose to repeat the relevant information via appropriate forms in keeping with the target audience’s situation and needs. Fourthly, different rhetorical figures may be used in the original advertisement and its translation. When appealing to different audiences’ aesthetic needs, translators can use different figures according to the target audience’s interests or psychology. In other words, translators need to design pleasant or aesthetic expressions, making use of the linguistic and cultural characteristics of the language they are translating into, and the original rhetorical figures are not necessarily kept. In some cases, it is impossible to transfer directly the figures used in the original language to the target language and it is translators’ job to work out a new expression in the target language to realize the similar effect.

5. Conclusion

To summarize, this research has studied the textual strategies that are supposed to contribute to enhancing audience memory, referring to psychological, marketing, linguistic and translation theories, which is a preliminary exploration on the interrelated yet rarely studied fields of memory and translation. Empirical studies in psychology provide evidence that the

four principles of being focused, specific, personal and creative in textualization are effective for strengthening audience memory. Guided by these principles and common copywriting rules in the marketing field, the researcher has investigated the following textual devices which play a role to gratify audience needs and enhance their memory, detail provision, repetition, second-person reference, and rhetorical figures. The application of these devices in advertising texts and treatment of them in translation have been analyzed from the needs gratification perspective. The analyses have shown that the application of these textual devices is flexible in advertisement translation and adjustment is often made in accordance with the target audience's needs. All in all, this study is contributive to the translation field in that it focuses on an important yet often neglected aspect of advertisement translation, it establishes a theoretical framework concerning how and why the four textual devices can enhance audience memory to deepen translators' and researchers' understanding, and it also demonstrates how the textual strategies are handled in translation to offer translators reference. In the future research, an analysis of a larger corpus composed of more varieties of advertisements is needed to confirm the findings and test the textual principles and strategies. Besides, a cognitive experiment should be carried out to test Chinese male consumers' psychology in terms of their needs and interests, and a survey should be designed to acquire readers' response to prove that the textual strategies are actually valid and can really enhance readers' memory. In addition, more textual devices can be explored in relation to audience memory such as the use of ellipses, which is in contradiction to the provision of details but also performs the function of making the text conversational, involving audiences' attention, appealing to their social/love needs, and enhancing their memory.

6. References

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