



The Application of Repetition in Advertisement Translation; Its Role on Enhancing Audiences' Memorization

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ABSTRACT

Repetition is applied in advertising texts of different languages and plays a key role in emphasizing the selling point, keeping a focus, deepening audiences' impression and enhancing their memorization, which helps to realize the final purpose of promotion. This study explores the use of repetition in the advertising discourse and the treatment of repetition in translation, referring to Chinese and English advertisements. In our investigation, we have found that Chinese and English advertising texts differ in terms of what is repeated and how it is repeated. In this research, we will analyze why these differences exist and explain the reasons of such adjustment in advertisement translation. The first section of the paper explains the research background and objectives; the second section introduces the corpus for our research; the third section describes the theoretical framework which is composed of three levels, consumer needs, communicative rules and textualization principles, which are universal across cultures, though their application is variant in specific cases; the fourth section provides a case study according to the theoretical framework; the fifth section offers inspirations for translators.

Keywords: Advertisement, Memory, Need, Repetition, Translation

INTRODUCTION

The influence of repetition on communication effectiveness is an important issue (Campbell and Keller, 2003). Repetition "occurs in all kinds of discourses" (McCarthy and Carter, 1994), and serves "as a key aspect of discourse" (McCarthy and Carter, 1994). Repetition is said to be able to strengthen the effects of a persuasive message (Alpert et al, 1983) and is particularly common in advertising which can be defined as "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). Repetition is widely applied in advertisements of different languages. For illustration, product or company names are often repeated throughout an advertisement and the key information may also be repeated, sometimes via different forms. Using repetitions in advertisements is in line with a copywriting principle as summarized in Wells (2006) which says that advertisements should be single-minded and focus on one main point. In advertisement translation, repetition is often handled flexibly and the content and forms of repetition in the original text may be different from those in the translation. In this research, we will explore the functions of repetition and the reasons why repetition is dealt with that way in advertisement translation, referring to Chinese and English advertisements.

Research Background

Definition of Repetition: In this study, by repetition we do not only mean that of exact words or expressions. The obvious repetition realized via repeating the same words or expressions is called "recurrence", while repetition achieved by different means is called "partial recurrence" (Fawcett, 1997). In this research, we apply the concept of repetition in its broad sense, which is related to the notion of reiteration in cohesion. "The concept of cohesion is a semantic one", which refers to "relations of meaning that exist within the text, and that define it as a text" (Clark, 1985). It occurs when "the interpretation of some element in the discourse is dependent on that of another" (ibid). Our observation is based on the framework of Halliday and Hasan (1976), which is regarded to have offered "the most extensive description of cohesive devices in English" and "served as a reference for subsequent studies of cohesion" (Clark, 1985). It is held that cohesion can be realized via reference, substitution, ellipsis, reiteration and conjunction. Among these five categories, reiteration is relevant to this current study on the application of repetitions in advertisement translation. Reiteration means repetition of lexical items with the help of synonyms, near-synonyms, super-ordinate or general words (Halliday and Hasan, 1976). In our investigation, aside from repetitions of the same words or expressions, we also cover cases where such cohesive devices as synonyms, near-synonyms, super-ordinate relations and general words are applied to illustrate the same point.

Functions of Repetition: Current research on repetition mainly explores its functions, while the application of repetition in advertisement translation has been seldom investigated. It has been frequently noted in linguistic,

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psychological and marketing fields that repetition is helpful for facilitating audience's comprehension and contributes to enhancing text receivers' memorization. Audiences may not be able to process the entire text and it may take several repetitions before the message is completely understood (Mitchell and Olson, 1976). In other words, repetition lowers the miscomprehension rate. (Alpert et al, 1983) Language studies have shown that "repetition using simpler synonyms" is helpful for readers' memorization (Bristow, 1999). The synonyms cited here are forms of repetition in its broad sense or partial recurrences as we have just clarified in section 1.1.1. Psychological studies on the organization of prose and its memorability has also demonstrated that expressions repeated throughout a passage are easier to be recalled (Meyer 1975). In the advertising field, "attempts to understand the effects of advertising repetition have been frequent" (Mitchell and Olson, 1976). Advertisers "regularly exploit repeated linguistic structures" (McCarthy and Carter, 1994), which serve as "an aid to memorability" (ibid) and help to stick the product name in audiences' mind (Cook, 2001).

Apart from enhancing text receivers' memory, repetition also allows the speaker or writer to "emphasize what is important" (Mayes, 2001). In this way, it helps to "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 and Carter, 1994). Making a point of view outstanding via repetition also helps to keep a text focused, as makes it easier for audiences to grasp, understand and remember the main ideas. In addition, repetition is regarded to be able to enhance the coherence of texts, which is regarded as a kind of "interpersonal involvement" (Tannen, 2007). Actually, many textualization strategies for receiver involvement are based on repetition (Tannen, 2007). Such involvement helps to attract audiences' attention and deepen their impression and in this sense enhance their memorization. One thing worthy of note concerning the application of repetition is that it implies lack of knowledge on the part of readers. Therefore, repetition needs to be kept to a proper degree so as not to bore the reader and realize its functions.

Besides the functions discussed above, using repetition is also one way to enhance a text's aesthetical value. Rhetorical devices realized via repetition of sound or syntactical structures add aesthetic beauty to advertising texts. It is very often the case that phonological devices of rhyme, rhythm and sheer repetition in formal patterns like parallelism are utilized to enhance memorability and amusement (Leech, 1966). Such figures of speech achieved by means of repetition are abundant, and among them the following are more frequently applied in the advertising discourse:

- Alliteration/chime: repetition of the same consonant sounds in the initial position of a series of words or phrases (Corbett, 1999; Huhmann, 2008);
- Anadiplosis: repetition of the last word of one clause at the beginning of the following clause (ibid);
- Antimetabole: repetition of words, in successive clauses, in reverse grammatical order (Corbett, 1999);
- Epanalepsis: repetition at the end of a clause of the word or phrase that has occurred at the beginning of the clause (Corbett, 1999);
- Epistrophe: repetition of the same word or group of words at the ends of successive clauses (Corbett, 1999);
- Parallelism: also referred to as "Parison" in Huhmann (2008), similarity of structure in a series of two or more related words, phrases, or clauses (Corbett, 1999);
- Rhyme: repeating sounds at the end of words/phrases (Huhmann, 2008).

All of these rhetorical figures are strictly regular in terms of syntactical structures such as parison, in terms of rhymes such as alliteration, or in terms of word forms such as epistrophe. Such patterns of repetition help to increase the rhythm of texts and amuse readers, thus deepening their impression and enhancing their memorization.

To summarize, the use of repetition helps to increase texts' memorability; it gives emphasis to what is important; it helps the text to keep a focus; it involves text receivers' attention; it adds aesthetic value to texts. These five functions are closely related. Keeping a focus makes it easier for audiences to grasp the main idea, which is the premise to remember the message. Foregrounding the important information in a text has the similar effect to help readers understand the message. Involving audiences' attention plays the role to deepen their impression. Similarly, the aesthetic pleasure brought about by repetitions can gratify the audience's need, which increases their emotional involvement and deepens their impression. Therefore, the functions of emphasizing the important information, keeping a focus, involving audiences' attention and increasing the aesthetic beauty are all contributive to enhancing audiences' memorization. This is particularly relevant to the advertising discourse, because most advertising occurs in a non-purchase context and the effect on consumers' purchase behavior is realized through their memory of the messages (Tellis, 2007). In other words, strengthening audiences' memory plays an essential role in realizing the goal of advertising, promotion, and audiences' memory can be enhanced via the use of repetitions.

Research Objectives

It can be seen from the above illustration that the functions of repetition have been explored in different areas such as linguistics, marketing and psychology. Those functions as outlined above are essential for the advertising discourse, which is intended to involve audiences' attention, foreground the selling point, provide them with aesthetic pleasure, enhance their memorization and promote the product or service. This is why repetition is frequently applied in advertising texts of different languages. However, as far as the translation between Chinese and English is concerned, research on advertisement translation rarely touches upon how repetition is handled,

how the functions of repetition are realized, or the reasons as to why repetition is treated in flexible ways in advertisement translation. In this investigation, one of the major objectives is to study how repetition is handled in advertisement translation between Chinese and English, particularly the phenomenon that the information repeated in the original texts and their translations is often different and the ways of repetition differ too. Such difference in terms of textualization will be explained with reference to the gratification of different audiences' needs. The other objective of this research is to provide reference to translators regarding the application of repetition via the explanations as to why repetition is handled in those flexible ways in advertisement translation and deepen translators' understanding and awareness of the importance of repeating the relevant information to the target audience in proper ways.

Our Corpus

In this study, we have analyzed advertising materials for cultural products issued by the Consulate General of France in Hong Kong and Macau and Hong Kong Arts Festival Society Ltd. Cultural products can be divided into three categories: those for the general public, those for the elite, and those in between (He, 2006). The examples in our corpus are of the third category. As to the cultural industry, UNESCO suggests that it generally includes "printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions, as well as crafts and design", and a broader definition encompasses "architecture, visual and performing arts, sports, manufacturing of musical instruments, advertising and cultural tourism" (Voon, 2007). Our data cover many of these types. The programs of Hong Kong Arts Festival include 1 Italian opera, 2 Chinese operas, 15 music performances, 8 theatres, and 5 dances; the programs of French May Arts Festival cover 2 operas, 7 performances of classical music, 4 of contemporary music, 1 film, 3 dances, 1 new circus, 5 theatres, 2 special features of Gao Xingjian, 14 exhibitions, 3 cuisine sessions and 12 restaurant advertisements. It can be seen that there are also advertisements on restaurants and cuisine sessions. Our analysis in section 4 will show that restaurant advertisements not only appeal to people's physiological needs but also address their aesthetic and social/love needs. Therefore, we will also include them in our discussion on cultural products.

The advertising texts for cultural products can reflect the target audience's "cultural identity through the content of the works offered (values, issues, taboos), the form used, the intensity of their presence, and the type of consumption involved" (Colbert, 2001). In this sense, analyses of such materials will help us to reveal the cultural nuances between Chinese and English. Review of our corpus has shown that repetition is frequently seen in both Chinese and English advertising texts; however, the application of repetition differs in two points as we have mentioned earlier. The content of repetition and the forms of repetition are often different between the two versions of an advertisement. More analyses will be presented in section 4 according to the theoretical framework to be elaborated in the next section.

THEORETICAL FRAMEWORK

Consumer Needs

There are a number of theories concerning 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). Maslow's theory, which has become the most widely known and referred to in advertising circles (White, 2000), generalizes three types of human needs, namely conative, cognitive and aesthetic ones.

Conative needs cover such categories as physiological, safety, social/love, esteem and self-actualization needs. (Maslow, 1987; Muchinsky, 2003) Physiological needs are most basic for people to survive, such as food, air and water; safety needs involve security, stability and protection, freedom from fear, anxiety and chaos, as well as the need for 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 cover self-esteem and respect from others, including the desire for strength, achievement, mastery and competence, confidence, independence and the desire for reputation, status, fame and glory, dominance, recognition or attention; self-actualization refers to the realization of one's full potentials (Maslow, 1987; Muchinsky, 2003). The content of repetition in advertising texts may address one or more of these categories of needs.

Aside from the basic conative needs, Maslow also identifies the cognitive desires to know and to understand. Healthy people are attracted to the mysterious, unknown, chaotic, unorganized and unexplained (Maslow, 1987). 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. As we have clarified earlier in section 1.1.2, the application of repetition in advertising is helpful for laying emphasis on the important information and keeping a focus. In this sense, repetition as a way of organizing texts helps audiences to understand the textual implications and interrelation and fulfill their cognitive needs to know and understand.

People also have aesthetic needs for order, symmetry, closure, completion of acts, system and structure (Maslow, 1987). The aesthetic appreciation of these manifestations is of a universal nature; however, in different cultural contexts, variant emphasis may be laid on different aspects. In other words, people from different cultural backgrounds share aesthetic needs, but such aesthetic needs can be gratified via different means. Rhetorical figures formed via repetition of sounds or structures such as those listed in section 1.1.2 are in line with audiences' aesthetic needs for order and symmetry.

The theory of human needs is “in part an attempt to account for this unity behind the apparent diversity from culture to culture” (Maslow, 1987). 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” (ibid). The needs described in Maslow’s theory are of a universal nature in the sense that people from different cultural backgrounds all share these needs; meanwhile, manifestations of the needs are culturally variant or the degree of emphasizing certain needs varies across cultures. The flexible treatment of repetition in advertisement translation can be attributed to such differences.

Co-operative Principle (CP)

In this section, we will explore the principle of cooperation in communication which is particularly relevant to cognitive needs. Similar to the needs described in section 3.1, on the one hand, the Co-operative Principle (CP) “may be a cultural universal” (Cook, 2001) and on the other hand, “there is considerable cultural variation in their manifestations or the balance between their demands” (ibid). In specific cases of communication or advertisement translation, different emphasis may be laid on the maxims in CP or different strategies may be applied to realize the maxims across languages and cultures.

CP has been proposed in the belief that all speakers observe these rules under normal circumstances and it is elaborated in terms of the following maxims:

- Quantity: Give the right amount of information. (1). Make your contribution as informative as is required. (2). Do not make your contribution more informative than is required.
- Quality: Try to make your contribution one that is true. (1). Do not say what you believe to be false. (2). Do not say that of which you lack adequate evidence.
- Relation: Be relevant.
- Manner: Be perspicuous. (1). Avoid obscurity of expression. (2). Avoid ambiguity. (3). Be brief. (4). Be orderly. (Grice, 1975)

Although CP is developed to analyze spoken language, “its relevance to the written language and therefore to translation is also clear” (Fawcett, 1997). For translation studies, CP can work as a general theory of the act of translation or “intercultural cooperation” and as an instruction to translators to act properly (ibid). The descriptive maxims are common rules for successful communication and help to gratify audiences’ cognitive needs to know and understand, because providing the right amount of information and being relevant and perspicuous are helpful for audiences to understand the textual meaning. Meanwhile, being truthful also implies respect for others and in this sense CP addresses others’ esteem needs as well. Normally text receivers have expectations concerning the amount of information they are provided with, the quality of the information and the way of presenting the information. Accordingly, translators should make sure that right amount of information should be given, the information should be true and relevant, and the way of presenting the information should be clear, brief and orderly.

Obedying the maxims of CP gratifies audiences’ cognitive needs to know/understand, which can make them feel comfortable. Research on the physiological and neurological mechanisms involved in memory suggests that they are influenced by emotional arousal (Alexander et al, 2009), and engaging audiences’ emotional response enhances their memory (Bristow, 1999). In this sense, making people feel comfortable helps enhance their memorization, as has been found in psychological studies (Bristow, 1999). Therefore, obeying the maxims of CP is helpful for making audiences remember what is advertised better.

In actuality, these maxims are violated and the application of repetitions in advertising violates the manner maxim of being brief. The use of repetition presupposes that audiences do not have enough knowledge and may cause boredom, frustration, discomfort or dissatisfaction as mentioned in section 1.1.2. However, emotional arousals contributive to enhancing people’s memory are not necessarily positive, and “[e]vents associated with more intense moods (either good or bad) become more memorable”, as has been found by experimental psychologists studying the role of moods (Gunenther, 1988). In this sense, frustration causes negative emotional involvement and can also enhance audiences’ memorization. Therefore, it can be seen that although the use of repetition violates the quantity maxim and the manner maxim and may not fulfill text receivers’ needs, it still involves their emotional response and enhance their memorization.

Textual Organization

Needs appealing and CP are textualized in the advertising discourse, and four principles are summarized in textual rhetoric regarding the organization of texts. Firstly, processibility principle recommends that texts be presented in a way easy for audiences to decode. (Leech, 1983) It is in line with the manner maxim that a text should be perspicuous, avoiding obscurity and ambiguity, which gratifies audiences’ cognitive needs to know/understand. Secondly, clarity principle suggests that texts be presented in a clear way with enough details so that they are easy for audiences to process. (Leech, 1983) Similarly, clarity of text is in keeping with the maxim that enough information quantity should be provided in perspicuous ways, which also helps to satisfy audiences’ cognitive needs. Thirdly, economy principle, kind of “at war with” the clarity principle, aims to shorten a text while keeping the message unimpaired to reduce “the amount of time and effort involved both in encoding and in decoding” (Leech, 1983). This is related to the maxim that only necessary amount of information that is relevant is needed to be presented in a brief way, which helps to satisfy audiences’ cognitive needs to know/understand as well. Using repetitions is in keeping with the processibility and clarity principles, because the repeated information can guide text receivers to make connections between different parts of the text and help them process the

interrelated implications. It contradicts the economy principle similar to the case of violating the manner maxim of CP. Fourthly, expressivity principle is mainly concerned with effectiveness in a broad sense, which includes “expressive and aesthetic aspects of communication, rather than simply with efficiency” (Leech, 1983). One method of realizing this expressibility principle is to apply rhetorical figures which can be enhanced by repetitions.

CASE STUDY

In this section we will analyze the application of repetitions in the bilingual advertisement for La Terrasse restaurant. The wording of this advertisement is characteristic of the advertising language. It applies simple words and syntactical structures and establishes the colloquial atmosphere by using an imperative sentence at the end. Besides, the Chinese translation does not strictly follow the original version. Such flexibility is common in advertisement translation and is worth exploring. It is natural that different audiences look for different information in the advertisement. It is also possible that the quality of translation is dependent on individual translation competence. However, we believe that translators have taken into account the target audience's needs, consciously or subconsciously, when making the decisions to adapt the content and wording, because their aim is to deepen the target audience's impression and persuade them to spend money on the product. In this sense, the adaptations are considered to be connected with the target audience's needs.

La Terrasse Wine Bar and Restaurant (G/F, 19 Old Bailey Street, Central, HK, Tel: 2147 2225)

La Terrasse restaurant is situated in the mid-levels area of Central, on the periphery of the popular Soho dining area, offering traditional French cuisine in a relaxed, ambient and romantic setting. Chef Rene's philosophy is very simple, quality produce cooked precisely and presented with the minimum of fuss, utilizing the freshest and finest of products. La Terrasse is organizing an exquisite menu on the occasion of Le French May anniversary!

La Terrasse Wine bar and Restaurant (香港中環奧卑利街19號地下 電話：2147 2225)

LaTerrasse位於蘇豪區奧卑利街，餐廳佈局高雅華麗，設有後花園，讓您安座具傳統法式情調的餐廳中輕鬆享用佳餚。主廚Rene相信食物品質才是餐廳的靈魂，無論對烹調手法還是材料選擇均一絲不苟，今年更為了慶祝法國五月歡度十五週年，特別為您設計了一系列精選菜式，富有品味的您又怎可錯過這次一嘗法式風味的機會呢？

The repetitions in this example are mainly realized via synonyms, super-ordinate relations and rhetorical figures. Detailed discussion will be done from these perspectives.

Repetition via Synonyms

In both versions, the textual design and organization relates specific illustrations to the focus on the quality of food and the tasteful environment via partial repetitions. While there are similarities in terms of the central theme, the ways of repeating differ between the original text and its translation. The repetitive expressions of synonyms can be summarized in the following table.

Table 1 - Repetition via synonyms

	English	Chinese
Synonyms	Relaxed, Ambient, Romantic	中環奧卑利街，蘇豪區奧卑利街
	Precisely, with the minimum of fuss	傳統法式情調，法式風味
	Quality produce, the freshest and finest	食物品質，烹調手法，材料選擇，一絲不苟 安座，輕鬆享用

In the English version, there are three sets of partial repetitions achieved via synonyms. Firstly, to stress the comfort and tastefulness of the environment, three adjectives are used in one sentence, “relaxed”, “ambient” and “romantic”. The word “relaxed” emphasizes the aspect of comfort and security, addressing the audience's safety needs, while “ambient” gives more prominence to the pleasant atmosphere and “romantic” is more about the tasteful, loving and caring environment, addressing the audience's aesthetic needs. The three words have repeated the same point that the restaurant's atmosphere is nice for consumers. Secondly, to describe the skills and service of the chef, the following expressions are applied, “cooked precisely” and “presented with the minimum of fuss”. The adverb “precisely” emphasizes the accurate or correct techniques of cooking, and “with the minimum of fuss” implies the agile manner of the chef's service. Emphasizing the chef's service mainly addresses the audience's esteem needs and aesthetic needs. Thirdly, in illustrating the quality of food, the following two expressions are used: “quality produce” and “the freshest and finest of products”. Similarly, giving emphasis to the food quality here addresses the audience's esteem needs and their safety needs. The two phrases are describing the same thing, and the repetitive use helps make the good quality of food and tasteful environment stand out. In one word, the repetition of words or expressions with similar or related meanings has covered the atmosphere of the restaurant, their food quality and service.

In the Chinese version, there are four sets of partial repetitions via synonyms. Firstly, the location of the restaurant, “奧卑利街 (*ao bei li jie*; Old Bailey Street)”, is mentioned twice in the subtitle “中環奧卑利街 (*zhong huan ao bei li jie*; Old Bailey Street, Central)” and in the first sentence of the body text “蘇豪區奧卑利街 (*su hao qu*

ao bei li jie; Old Bailey Street, Soho district)", while only mentioned once in the English one. The location of Old Bailey Street is famous as the first prison in Hong Kong. Repeating Old Bailey Street, which is of some historical significance, addresses the Chinese audience's aesthetic needs. Secondly, the French atmosphere and the French style are mentioned twice, "傳統法式情調 (*chuan tong fa shi qing diao*; traditional French)" and "法式風味 (*fa shi feng wei*; French style)", to emphasize the elegance and nobility regarding the restaurant's overall design and atmosphere, while it is only mentioned once in the English version. Such repetition also addresses the Chinese audience's aesthetic needs. Thirdly, the ways of cooking and serving are described with the following expressions: "食物品質 (*shi wu pin zhi*; The quality of the food)", "烹調手法 (*peng tiao shou fa*; cooks)", "材料選擇 (*cai liao xuan ze*; prepares the materials)" and "一絲不苟 (*yi si bu gou*; with uttermost care and precision)". Stressing the chef's care in cooking and choosing products is in line with the audience's esteem needs. Fourthly, when describing how consumers would feel in the restaurant, the following two expressions are used: "安座 (*an zuo*; sit at ease)" and "輕鬆享用 (*qing song xiang yong*; enjoy in a relaxing way)". These two phrases both imply that consumers can feel comfortable and relaxed in the restaurant, addressing their safety needs. In one word, the repetitions have shown that the atmosphere, service, style and location of the restaurant are outstanding. Similar to the English version, these partial repetitions of synonyms help reveal the nuanced implications and keep the illustrations related to the central topic. They are in line with the communicative rules that the information should be relevant, the way of presenting the information should be orderly, and a text should be processible and clear, can gratify the audience's various needs, leave them with a deeper impression and enhance their memorization. The difference in terms of what is repeated and how it is repeated mirrors the different ways of satisfying Chinese and English audiences' needs or different audiences' expectations concerning their needs and the ways to satisfy these needs.

Repetition via Super-Ordinate Relations

Having explored the partial repetitions achieved via synonyms, next we will analyze those realized through super-ordinate relations. Clarifying super-ordinate relations helps present a text in a clearer way. It is in keeping with the communicative rules that information should be presented in a clear and orderly way and a text should be composed in accordance with the clarity principle, which fulfills audiences' cognitive needs to know/understand. In other words, the use of repetition as a way of organizing a text addresses audiences' cognitive needs; however, the content of repetition may cover other needs of audiences', as we have shown in the above analysis and will demonstrate with more details later.

Table 2 - Repetition via super-ordinate relations

	English	Chinese
Super-ordinate	The mid-levels area of Central, the popular Soho dining area, La Terrasse restaurant	La Terrasse 位於蘇豪區奧卑利街, 餐廳佈局高雅華麗, 設有後花園
	Traditional French cuisine, an exquisite menu	佳餚, 精選菜式

In both versions, two sets of super-ordinate relations can be identified, as summarized in the above table. In the English text, the restaurant's location is put as "situated in the mid-levels area of Central, on the periphery of the popular Soho dining area". The restaurant is part of the Soho dining area, which in turn is part of the area of Central. Introducing these places by means of super-ordinate expressions gives the audience a clear picture as to the relations between these places, addressing the audience's cognitive needs. The intertextual allusion to the Soho district in Hong Kong, which is a famous entertainment zone and its name is derived from its location: South of Hollywood Road (retrieved from Wikipedia on November 18, 2010), addresses the audience's aesthetic needs. Besides, when referring to the food served in the restaurant, the following two expressions are used: "traditional French cuisine" and "an exquisite menu". The "traditional French cuisine" is mentioned in the first sentence of the text, and "an exquisite menu", which appears in the summary sentence of the text, echoes the earlier expression. The exquisite menu is part of the French cuisine. In this sense, this partial repetition also appeals to the audience's aesthetic needs.

In the Chinese version, the restaurant's location is also introduced with reference to Soho area, Central and Old Bailey Street. However, when describing the restaurant's decoration and layout, "後花園 (*hou hua yuan*; back garden)" is mentioned, which also forms a super-ordinate relation between these places. The back garden is part of the restaurant and the restaurant is located on the Old Bailey Street, which belongs to the district of Central. We can see that it addresses the audience's cognitive needs in a different way from the English version. Besides, the intertextual references of "蘇豪區 (*su hao qu*; Soho district)", "奧卑利街 (*ao bei li jie*; Old Bailey Street)" and "後花園 (*hou hua yuan*; back garden)" have different implications. The historical significance of the Old Bailey Street and the Soho district has been explained earlier. As to the back garden, it has mostly been perceived as a quiet and relaxing place where flowers are planted in the Chinese culture, a symbol of affluence and luxury usually owned by wealthy people. Mentioning back garden appeals to the Chinese audience's aesthetic needs. Besides, when describing the food provided in the restaurant, the expressions of "佳餚 (*jia yao*; delicious food)" and "精選菜式 (*jing xuan cai shi*; a delicate menu)" are used. "精選菜式 (*jing xuan cai shi*; a delicate menu)" is actually part of the "佳餚 (*jia yao*; delicious food)". Similarly, repeating the quality of food via these two expressions addresses the audience's aesthetic needs.

To generalize, partial repetitions by such means as synonyms and super-ordinate relations helps to relate 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. The content of repetition actually addresses other needs of audiences', as has been demonstrated in the above analyses. It can be seen that there is difference in terms of what is repeated in the two versions as well as the ways of repetition between two versions of an advertisement. This again demonstrates the phenomenon that the manifestations of fulfilling audiences' needs of different cultural backgrounds vary, although the basic needs are universal. Therefore, when translating advertising texts, translators or copywriters can choose to repeat the information according to the target audience's situation and specific needs. Only by repeating the relevant information via appropriate forms can we achieve the effect of deepening the target audience's impression and enhance their memorization.

Repetition Forming Rhetorical Figures

As we have mentioned in section 1.1.2, the repetition of linguistic elements can form rhetorical figures, which can increase the texts' expressibility and satisfy text receivers' aesthetic needs. The rhetorical figures in the following table are achieved via repetition and applied in the two versions of the advertisement.

Table 3 - Repetition forming rhetorical figures

	English	Chinese
Rhetorical devices	Quality <u>produce</u> cooked <u>precisely</u> and <u>presented</u> With the minimum of <u>fuss</u> , utilizing the <u>freshes</u> and <u>finest</u> of products	無論對烹調手法還是材料選擇均一絲不苟

In the English version, alliterations are applied. In the expression “quality produce cooked precisely and presented”, the sound [pr] is repeated three times, which forms a case of alliteration. Similarly, in the line “with the minimum of fuss, utilizing the freshest and finest of products”, the sound [f] is repeated three times, which also forms alliteration. Using alliterations which repeat the same pronunciation at the beginning of the series of words helps to increase the audience's pleasure in reading the text, as helps to fulfill their aesthetic needs for order and symmetry. As we have clarified earlier in this paper, such positive emotional involvement helps to enhance the audience's memorization.

In the Chinese version, we have not found any repetitions in terms of sound, but in the line “無論對烹調手法還是材料選擇均一絲不苟 (*wu lun dui peng tiao shou fa hai shi cai liao xuan ze jun yi si bu gou*; He prepares the materials and cooks with uttermost care and precision)”, three expressions of four Chinese characters are listed, which shows the repetition of structures and forms a case of parallelism. The three phrases “烹調手法 (*peng tiao shou fa*; cooks)”, “材料選擇 (*cai liao xuan ze*; prepares the materials)” and “一絲不苟 (*yi si bu gou*; with uttermost care and precision)” are strictly balanced in the sense that they are all composed of four Chinese characters, they can all be divided into two parts, each with two Chinese characters, and the tones of the last two characters in these three phrases are oblique. The balanced structure and the oblique tones help to increase the rhythm of reading and in this way gratify the audience's aesthetic needs for system and order.

To summarize, the use of alliterations in the English version which is realized by means of repeating sounds and that of parallelisms in the Chinese version which are formed via the repetition of structures both play a role in increasing the texts' expressibility and appealing to audiences' aesthetic needs. As mentioned earlier, needs satisfaction is contributive to providing pleasure to audiences, deepening their impression of the advertising texts and enhancing their memorization. In the case of the application of repetitions to form rhetorical figures, it can be seen that what is repeated and how it is repeated differ between the original text and its translation. It is similar to the use of synonyms and super-ordinate relations discussed in sections 4.1 and 4.2. This point is particularly inspiring for translators.

INSPIRATION TO TRANSLATORS

Advertising texts and their translations are supposed to realize the same purpose of promotion. As we have clarified in section 1.1.2, enhancing audiences' memorization is essential for realizing the final purpose of promotion and the use of repetitions is one way to strengthen audiences' memory. As we have shown via the analysis of the restaurant example in section 4, the audience that the original advertising text is intended for may have different needs from those of the target audience, or the ways of fulfilling the original audience's needs may differ from those of gratifying the target audience's needs. Therefore, advertisement translation needs to be flexible in order to be suited to the target audience's needs, enhance their memorization and promote the product or service. Such flexibility is related to the notion of functional equivalence or dynamic equivalence. (See Nida and Taber 1969: 86-88) In this study, the flexibility concerning the application of repetitions is specified to cover the following two aspects. As translators design their translations according to the specific conditions of the target audience, in the case of applying repetition, what is repeated in the translation or how it is repeated is probably different from the original text. Firstly, what to be repeated in the translation needs to be considered in keeping with the target audience's interests and needs. Only by repeating the relevant information can the advertising text be functioning and such relevance can be defined according to the audience's needs as we have outlined earlier in

section 3.1. It should be important, needed or unfamiliar to the audience so that they have the desire to learn more about the product or service. Otherwise, if the translation merely repeats information that is irrelevant or even boring to the audience, it will not be able to promote the product or service. Secondly, how to repeat is another issue worth translators' attention. As we have shown in our analysis, the bilingual versions of the restaurant example repeat the same information via different means, such as synonyms or super-ordinate relations. It is because repetition is not in line with audiences' cognitive needs which imply that information offered in a text should be clear and concise. In other words, using variant forms can help to reduce the negative effects of repetition. As to rhetorical figures based on repetitions, they are a whole different case, because such repetitions will cause pleasure instead of boredom on the part of the audience. The differences concerning the use of rhetorical figures between the two versions of the restaurant example can be attributed to the linguistic characteristics of the two languages. As far as the repetition of information is concerned, which is distinct from rhetorical designs, repetition should be kept to a proper degree which is hard to be defined. However, it should be kept in mind that repetition cannot be applied endlessly and, in many cases, some investigation or survey may need to be carried out to test the effect of the repetitions used in the advertising texts and their translations.

CONCLUSION

To summarize, this research focuses on one prominent feature of the advertising discourse, the use of repetition, and its manifestations in translation. We have resorted to consumer needs which are universal for people of different cultural backgrounds and the ways to gratify these needs in our analyses. The information repeated in the two versions of the advertisement and how the information is repeated are discussed. Explanations have been provided with reference to different audiences' needs and preferences in communication. The fact that different information may be repeated in different ways in original texts and translations is inspiring to translators engaged in this field, implying to them that attention should be paid to figuring out the relevant information to be repeated in translations according to the target audience's needs, and the repeated content should be presented in a way that is acceptable or preferred by the target audience. Only in this way can the translations be functioning in promoting a product or service to the target audience. Besides, the degree of repetition, which till now has not been concluded upon, also needs to be taken into consideration and is worth further exploration in future studies.

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