

# Translation Strategies of Business Advertisement Based on Reception Aesthetics

Xiaofang Li

School of Foreign Languages, Yan'an University  
Shaanxi Province, China  
Email: 1765229450@QQ.com

**Abstract**—The unique text features and functions of business advertising, coupled with different Chinese and Western cultures and language features, make it difficult for English and Chinese business advertising languages to express themselves. Guided by the Theory of Reception Aesthetics, the study explores translation strategies of business advertisement by inductive, comparative analysis and illustrating methods. In advertisement translation, the following strategies should be adopted: (1) Focus on consumers and cater to the reader's psychological approval; (2) Create "rebellion" on the original text; (3) Expand readers' expectation horizon to lead and exceed consumers.

**Keywords**—*Reception Aesthetics; Implications; Business Advertisement; Translation Strategies*

## I. INTRODUCTION

In modern society, business advertising has developed into a propaganda mode closely integrated with many disciplines such as communication studies, linguistics, socio-cultural studies, and marketing studies. The purpose of a business advertisement is to provide information, attract customers, induce consumer appetite, promote products, or launch services. As for the function of business advertisement, the text has the function of disseminating information, persuading the audience, aesthetic experience and stimulating consumption, that is, AIDA mode: Attention, Interest, Desire, Action, during which arouses the audience's interest in the product by attracting the attention of business advertisers and induce the audience's desire to purchase advertising products [1]. Therefore, the characteristics of business advertisement should be attractive, creative, persuasive and influential. In order to achieve these functions, the language of advertisement has the following unique language features: firstly, the language is so concise, reflecting the product information, as soon as possible to express the most complete information, that it is unforgettable and impressive; secondly, the advertisement is rhetorical and loaded with deep meaning in indirect sentences, showing unexpected and reasonable wisdom and literary grace, so as to enhance the attraction and interest of business advertisements and enhance the aesthetic sense of the commercial language; thirdly, the language is vivid, emotional and contagious, to create atmosphere for consumers, thus stimulating the desire of consumers to buy.

Due to the distinctive text features, functions of business advertising, differences between Chinese and Western cultures and different language characteristics, there are different expressions of English and Chinese business advertisement languages with their own characteristics. How does it not only reflect the common characteristics of business advertisement but also meet the language and customs of different ethnic groups and cultural customs as well? It is the translator to solve the problem. For the study of business advertising, most scholars focus on the function and purpose of advertising, but advertising translation is essentially a kind of translation and it shouldn't be separated from the text and the translator. Based on the Reception Aesthetics Theory, this study combines the audience, the text with the translator to explore the translation strategy of business advertisement by induction, comparative analysis and illustration analysis.

## II. IMPLICATIONS OF RECEPTION AESTHETICS FOR THE TRANSLATION OF BUSINESS ADVERTISEMENT

Hans Robert Jauss and Wolfgang Iser, the founders of Reception Aesthetics Theory, object to study literary art isolated, unilaterally and mechanistically, and stress on the social effects of literary works. They attach importance to readers' active participation in accepting poses, and examine the creation and acceptance of literature from the perspective of social awareness.

There is a fusion of Horizons Between original text - translator - consumers. Acceptance is the reader's aesthetic experience to create the work process. It explores all the implications of the work. Art does not have the eternity, only continue to be accepted by the different societies, different historical period of the readers. Classic works only exist when they are accepted. The meaning of the text is generated in the reader's reading of the "concrete" activity, so the reader's "acceptance" plays a major role in the generation of the meaning of the text [2]. Accordingly, the original advertising writer, translator and consumer are the main body of translation activities in the translation of business advertising, while the original text and translating text are aesthetic objects. In this translation activity, the translator faces two acceptations activities: the first is the communication between the translator and the original text, which directly affects the formation of the translation and the extent of its realization and the level of the translator directly determines whether the

translator can reach the expectation of the first fusion; the second acceptance activity means the communication between the translation and the consumer, which is achieved after the translation activity, but in his translation activities, the translator must consider the existence of the consumer, predict the aesthetic taste and acceptance level of consumers, therefore the consumers' expectation horizon and translation can reach a second fusion. The reproduction of the textual meanings depends on the translator's pre-understanding as well as the fuse of horizons between the text and the translator. As a reader, a translator must inevitably enter the textual world with a pre-understanding of the unique "prejudice" or experience. The translator uses the target language to explain the source language text, and the conversion of the two languages is bound to cause tension because of the historical and cultural differences, the contradictions and distances between commonness and individuality. Translators use their own artistic perceptions to feel the source language texts while reflecting their own creativity and aesthetics in their translations. This is the dialogue, exchange and integration of two perspectives [3].

"Indeterminacy" breeds innovation. Isere proposed that the striking characteristic of literary works lies in the fact that there is no exact correlation between the phenomenon depicted in the work and the object in reality. All literary works have some degree of uncertainty. There are two ways for readers to standardize uncertainty: either measure the work on his standard, or correct his own prejudices. Work in real life has no exact correspondence with the reality. In the process of reading, readers often understand the meaning of this article to fill in the blank of this article, making it concrete, and ultimately realize the meaning of the text according to their own social and life experience, namely "horizon of expectation". The meaning of translation is created by the original author on the one hand, and by the translator's creation on the other hand. Therefore, the translator should attach great importance to "indeterminacy" so that the reader can fully understand the spirit of the original work. As for translation of business advertisements, the original background cultural information is translated into a native cultural background that can be understood by the consumers as much as possible. The original textual information and the translation are not required to be absolutely equal, and the accepted dimensions should achieve the same dynamic effect.

Owing to the different national cultures, mentality and aesthetic habits, there are objective differences between the original reader and the translator in terms of culture and aesthetics. The same image causes different associations and imaginations, and the same meaning may have different expressions.

"Expectation level" plays an important role in translation. When a work appears, it produces the level of expectation, that is, what to expect from the work. The reader's expectations establish a reference, and there appear a communication between the reader's experience and author's experience. The level of expectation is determined both by the genre of literature and by the experience of the type of work the reader has read before. The value of the work is that it is inconsistent with the expectations of readers, resulting in

aesthetic distance. For business advertisements, readers' expectation refers to consumers' experiences and aesthetic feelings. Therefore, in the translation of business advertisements, consumer's experience and aesthetic experience should be taken as a reference to awaken consumers' memories and induce them into specific experience and awakening expectations, the translator should convey the original content and language to express the appeal and temptation of advertising, more importantly, it is necessary to fully consider the audience's acceptability and aesthetic understanding. Therefore, consumer acceptance, cultural identity, aesthetic tastes are the decisive factors for successful business advertising. Eugene Nida pointed out that translation is the exchange between the two cultures. For a truly successful translator, getting familiar with both cultures is even more important than mastering both languages because words have meaning only in the cultural context.

### III. TRANSLATION STRATEGIES OF BUSINESS ADVERTISING BASED ON RECEPTION AESTHETICS

Focus on consumers and cater to the reader's psychological approval. Due to different customs, traditions, geography, culture, values and esthetic, different nationalities have different psychological approval. This determines that the translator should have a solid foundation in basic language skills and understand the characteristics, rules and accuracy of advertisements to convey the intent of the original text, and the translator also need to understand the characteristics of the audience, including their values, aesthetic taste, cultural characteristics, etc., to meet their psychological identity. Advertising mostly inadvertently impresses the audience, therefore, advertisement translation should follow the psychology of consumers to be understood and appreciated.

For example: One drop for beauty, two drops for a lover, three drops for an affair. (The ad of French perfume Flordic)

In romantic France, everyone can accept so magic product, and such a perfume is beloved by both man and woman. If the word is translated as "一滴为了美丽, 两滴为了情人, 三滴带来风流韵事。" Such things will be avoided by the Chinese, which is contrary to China's ethics because such things do not conform to the values and the psychological disapproval of the Chinese people. The Chinese people are bound to consider it a devil.

Another example is the Chinese lotion Da Bao SOD honey ads:

大宝 SOD 蜜内含丰富的 SOD 活性物质,并加入人参、黄芪等天然植物的有效成分,它极易被皮肤吸收,并在皮肤表层形成一层保护膜,能不断地对皮肤补充活性物,能有效地防止角质层水分的散失。经常使用 SOD 蜜,能延缓皮肤衰老,快速渗透,深入滋润,全家适用,四季皆宜。令您皮肤白皙,容颜娇美,青春永驻。

Dabao SOD Milk contains rich SOD (superoxide dismutase) and the extract of Ginseng and Astragalus Root

(precious Chinese herbal medicine) as its main ingredients. It can effectively retard the progress of skin's senile, resolve pigmentation, moisten and nourish the skin. Through constant use, it would bestow on you a look so graceful and tender that you could become more lovely and charming.

In the English version, there is explanation for Ginseng and Astragalus Root, if not westerners do not know what you are saying, because they do not understand Chinese herbal medicine, with such an explanation they will be clear at a glance. Chinese people hold that white-skin is their symbol of beauty, while westerners think the white-skin is unhealthy and pathological. They hold that natural-skin is healthy and beautiful, so the translator fully consider the aesthetic taste of westerners and translate it into graceful. So in the translation of advertisement, the audience must take values into account, otherwise it will not effective.

Create "rebellion" on the original text. "From loyalty to rebellion seems to constitute the two extremes of translation: Loyalty often makes the translator difficult to combine two cultures in practice, and rebellion intellectually makes the translator unacceptable. Every translator will meet this dilemma"[4]. However, when a text is introduced into another entirely new cultural context, the context in which it resides undergoes major changes. The understanding of audience naturally deviates greatly. According to the "indeterminacy" of Acceptance Aesthetics Theory, there are some uncertainties and gaps in the understanding of the text. This requires the readers to fill it up. Therefore, in the translation of business advertisement, due to the change of the subject, the translation of the original "loyalty" is not conducive to the readers' understanding, and creative "rebellion" to the original text will achieve unexpected results.

For example, the German brand-name car BMW symbolizes the abbreviation of first letter for the name of the company without any special meaning. Before 1992, BMW was translated as "巴依尔" which is merely a transliteration of "Bayer". This literal translation is difficult for the Chinese people to understand and the brand of car has been quite strange for Chinese people. Later, the translator uniquely recreates the primitives and translate it as "宝马" (excellent horse) with a highly Chinese culture after being concerned about the consumer, sales gradually increase. Because, since ancient times, the Chinese people has the tradition of "excellent horse matches hero", "宝马" has just convey noble quality and extraordinary momentum, which greatly enhanced the charisma and spirit of the car, thus, it reaps the extraordinary advertising results [5].

For another example, lotus root starch in the West Lake is familiar to most people in China. It is a famous nourishing product in our country. In ancient times, it was often sacrificed to the emperor as a tribute. But in western countries, little is known about lotus root starch. If the translator merely expresses lotus root starch according to the explanation in the Chinese-English Dictionary, people in the western countries would not accept it. Because 藕粉 is translated as "lotus root starch". Westerners understand the starch is food that easily leads to weight gain, while most westerners are afraid of

gaining weight. Therefore, replacing "starch" with "powder" achieves satisfactory sales results.

Expand the readers' expectation horizon to lead and exceed the consumer. Acceptance Aesthetics Theory places special emphasis on readers' understanding and acceptance of the text. The premise of this acceptance is that readers and texts can achieve a visual fusion, and each reader always reads with pre-understanding. When he sees something in line with his vision he would find it plain and even disappointed. Instead, when he sees something beyond his expectation and there is an aesthetic distance, he instead focuses on the texts and ends up with a new fusion of horizons. Therefore, in the translation of advertisements, if the translation is plain, it will not attract the audience. If the translation is new with original essence, it will not only impress the audience, but also lead and transcend the consumers and arouse their purchase desire, for example:

Hot as passion/ dark as devil/ pure as virgin/ sweet as Angel.

---- A cup of Bali Kirrin's Coffee

如激情一般灼热, 如魔鬼一般黝黑, 如少女一般纯洁, 如天使一般甜美。

---一杯巴利咖啡, 可林回味无穷。 [6]

The first four metaphors are enough to arouse the readers' curiosity, what kind of things will have such a great charm, and finally it points out the theme, which makes the readers have an eager to enjoy, so it reaches the effect of leading and exceeding the consumer.

Another example is the well-known home appliances brand, "创维" it well presents the enterprise spirit "continuous innovation", however its English translation does not extend the meaning of the original brand, but re-use the compound word "Skyworth", the word fully publicizes the company's slogan "vast sky, unlimited value", so that consumers are more intimate to know the company's determination to stand out in the world and effort to improve product value.

#### IV. CONCLUSION

Advertising translation should not only meet the essence of the original text and style, but also focus on consumers and cater to the audience's psychological approval; do creative rebellion on the original text; expand the readers' horizon of expectation to lead and exceed the consumer, which makes it easier to gain more readers acceptance and makes more people to purchase.

## REFERENCES

- [1] Bao Wen. A Further Study of C-E/E-C Translation for Business [M]. Beijing: National Defense Industry Press, 2012: 196.
- [2] Zhou Ning, Jin Yuan Pu trans Accept aesthetics and acceptance theory [M]. Shenyang: Liaoning People's Publishing House, 1987.
- [3] Tong Yahui The Enlightenment of Jauss Aesthetics on translation studies [J]. Fujian Foreign Languages, 2002 (3): 50 -55. Xu Gou On Translation Wuhan: Hubei Education Press, 2006: 335.
- [4] Cao Xiangying. Reconstruction of Mood in Advertising Discourse Translation Based on Aesthetics of Reception [J] Journal of HuaiBei Professional and technical College, 2016(1).
- [5] Luo Xuanmin, Yu Yanghuan. The translation of intersexuality and commercial advertisement [J]. Foreign Language Education, 2014(3): 92-96.