

Advertising Translation in the Perspective of Functional Equivalence Theory

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Abstract: With the development of China's national economy, the middle class has expanded and consumer power has increased. Especially in recent years, China's demand for international luxury brands is also on the rise. The next ad text can be seen everywhere in your daily life and is also one of the longest text types handled by professional translators in real work. This study uses luxury brand ad copy as a corpus based on the functional equivalence theory of translation and adopts a case analysis method, and this can be found by analyzing target consumer groups, brand positioning and stories. of the brand of each luxury brand. The original text emphasizes the attractiveness and appeal of the brand, highlights the consumer's purpose and suggests an adaptive translation strategy. Through the practice of translation, the translator discovered that the author of the original ad copy used positive vocabulary-level adjectives to highlight the merits of the product and attract customers. In the case of sentence patterns, based on the purpose of each module to convey information, relatively high-pitched long sentences are skillfully used to reflect the elegant style and cultural height of the product to increase distance from the audience or use short sentences. Bring the audience closer to the audience with a warm and caring tone. More and more consumers show the interest to luxury brands. The authors argue that when dealing with translations, one should try to reflect the characteristics of each module and convey that effect.

Keywords: Functional Equivalence Theory, Advertising Translation, Translation Practice.

1. Introduction

With economic globalization, trade liberalization and the continuous deepening of cultural exchanges between countries, products from different countries continue to flow into the international market, producing "outbound" corporate products and strengthening countries' influence on the country's economic development. and business development. The translation of commercial advertising is a necessary requirement for companies to enter foreign markets. The effects of advertising can go a long way in marketing products. As they establish a brand image and generate consumer interest, they also spread national culture and ideas. The competition of a company is market competition and the strength of a company moves with the market share. Therefore, promoting the features and services of the company's products is very important. In recent years, with the development of the Chinese economy, the ranks of the middle class have strengthened and their purchasing power has also increased. International luxury brands have also targeted the enormous potential of the Chinese market, throwing olive branches into China. Luxury advertising slogans are a product that is aimed at high-income groups and has certain characteristics. Therefore, luxury advertising translations must also be stylish, show their individuality and inspire consumers to buy. The process of translating advertisements is not just the conversion between two languages, but most importantly they know the differences between the origins and habits of the two languages and reflect the understanding and respect for the culture of the source language and the culture of the target language. The "functional equivalence" of the target text and the original text refers not only to the superficial linguistic equivalence between the target text and the original text in terms of words, words and phrases, but also emphasizes the consistency between them. Readers' Feelings of the Target and Original

Texts And in the cultural context, the original and target text convey the ultimate feeling of the original reader and the target reader, that is, the functional equivalent of the two texts. Hence, in the practice of advertising translation, the functional equivalence theory has a practical orientation meaning that reflects the expressive effect of advertising in terms of style and language.

The theory of functional equivalence was proposed by the American linguist Eugene Nida. Nida is a well-known linguist, translator and theorist of modern translation, and a major supporter of translation theory at Western language schools. "Father of translation theory" whose translation theory has contributed to translation studies all over the world. Nida is the main founder of modern translation theory, and his basic theory is functional equivalence.

So-called "functional equivalence" means that translation does not require strict correspondence on the surface of the text and achieves functional equivalence between the two languages. According to Nida's definition, "so-called translation refers to the reproduction of information about the source language that is closest to and most naturally equivalent to the target language, from semantics to style." Among them, equivalence is They are the closest in the core and, of course, they help you find an equivalent language. From the perspective of sociolinguistics and the functioning of verbal communication, Nida believes that the reader's answer should be used as an important measure of correctness. To achieve the intended purpose of communication, the translation should reflect as much as possible aspects of the original text in terms of information content, pronunciation style, article style, language and culture, and social factors. He sought to establish a new research method using Chomsky's linguistic theory. Based on variant generative grammars, especially basic sentence principles, he proposed ideas for communication in the deep structure of the language.

The basic concept of translation is as follows: First, the

accuracy of a translation standard depends on the extent to which the average reader correctly understands the original text. In other words, it compares the response of the target reader with that of the original reader to see if they are the same. possible; Second, he proposed "the most appropriate and natural equivalence", which differs from the tradition of only being faithful to the original text, but better handles the emotions of the target reader. Third, he believes that the translation process should not be a one-sided and linear process, but should also include the audience who understands and evaluates the original text. Thus, the central concept of Nida's theory is "functional equivalence".

Since the mid-1980s, research on advertising language has been scattered in some major foreign language journals, but the formal start of domestic research on advertising translation began in the early 1990s. In terms of research content, the early papers mainly focused on the discussion of the translation of specific advertising terms and the problems existing in the English translation of Chinese advertisements, which was the initial stage. Later on, the research content was deepened and began to cover the principles and standards of advertising translation.

In this research, considering many aspects to be paid attention to in the translation of advertisements, such as textual information, linguistic aesthetics and consumer psychology, researchers have explained their own views from different perspectives, each holding their own opinions, and there is no consensus, which can be described as a contentious stage. From the late 1990s, although the discussion on translation principles and standards continues, researchers' attention is increasingly focused on the difficult aspects of advertising translation, such as the handling of rhetoric, the transmission of emotional factors, the reproduction of brand image, and the preservation of trademark characteristics in advertisements, which can be described as an in-depth stage.

In terms of research methods, domestic research on advertising translation mainly uses inductive method and example analysis method. However, in recent years, researchers have started to use the theoretical results of pragmatics and other related disciplines to analyze the problems in advertising translation and propose some translation strategies. This can be said to be a promising progress in methodology. There is still much to be reclaimed in the future in the field of advertising translation.

First, field research. At present, the comments on the translation of advertisements are still limited to the literal interpretation, and the promotional effect of an advertisement translation can only be confirmed by conducting a survey in the market. Secondly, the research on advertising translation should be carried out by combining the latest achievements of various related disciplines. In recent years, some people have made such exploration, such as combining advertising with aesthetics theory and advertising with pragmatics theory, but the area of exploration is still very wide, such as taking into account other factors such as consumer psychology, brand management strategy and other marketing management issues as well as the overall creativity of the advertisement when deciding the translation strategy and evaluating the translation with the help of the research results of advertising. The third is to find newer and better advertisements. Thirdly, to discover newer and better examples of advertising translation, so that the research on the subject of advertising translation can make greater contribution to the national economic construction.

According to the above, at different stages of translational research, the findings reflect his diverse understandings and concepts.

Advertising translation is a language generation process that combines translation and art, and there is also a connection between the original language and the target language. Good ad translation not only keeps the original text style, but also helps consumers better understand the product. advantage. I think it is very reasonable to apply the theory of dynamic equivalence to ad translation. The main reasons are:

First, Nida's theory of functional equivalence requires translators to achieve as much "equivalence" as possible between the text of the target language and the text of the original language, and this equivalence is formal in a simple sense. It emphasizes that it is not equivalent and does not need to reach the source. The spiritual meaning of linguistic text can be maximally communicated to the text of the target language, while at the same time having a limited impact on the overuse of translators, which is a great guide for ad translation. Second, in fact, each country has different languages and cultures, communication is difficult, advertising translators are in a dilemma, ad translation requires completeness, equivalence, absolute Equivalence is difficult to achieve. Nida's theory of functional equivalence provides a way to solve these complex problems. Third, the focus of dynamic and formal equivalence theory is about the same as the goal of advertising translation. Consumers are at the heart of dynamic translation theory, which emphasizes the similarity of reactions. The ultimate goal of ad translation is the consumer. Fourth, we help consumers who are not accustomed to the purpose of the original language in terms of the purpose of translating the advertisement to understand the advertisement information more clearly and conveniently. Dynamic equivalence theory also considers translation to be a method of communication.

Advertising text can be regarded as a branch of literary text, which is a writing genre that combines literature and science. Its purpose is to "scientific knowledge contained in popular science products, to advocate scientific methods, and to attract consumers to buy"; Ways to understand, accept, and participate". Advertising principles should follow two major principles: the principle of accuracy and the principle of service. The principle of accuracy refers to that in the process of advertising translation, the translator needs to accurately and faithfully convert the source language into the target language, so that the readers of the target language text and the source language text obtain the same information. The advertisement text There is usually a large amount of information belonging to objective scientific facts. It is necessary to spread the correct scientific knowledge of the business. Therefore, accuracy is regarded as the most important principle in the translation of advertisement text. The service principle refers to the reader's response as the center of the advertising translation process, which is invariably the same as the "reader response theory", the core point of the functional equivalence theory. The readership of advertising texts is very wide, ranging from the elderly to the babbling children. Being able to meet the needs of these readers at different levels is an issue that both authors and translators should pay attention to. An excellent advertisement translation work should be based on the reader's response, so the service principle also emphasizes the effective connection of source language information and target language information. In this way, the two major

translation principles of advertising translation are consistent with the basic viewpoints of functional equivalence theory. Therefore, the functional equivalence theory is suitable for guiding the translation of advertisement texts.

This thesis, through analyzing Nida's functional equivalence theory and advertising, verifies the feasibility of applying this theory to advertising translation, explores the way of translating English-Chinese advertisements under the guidance of this theory and thus improves the quality of advertising translation. The author attempts to offer a contribution to the field of English-Chinese advertising translation.

2. Analyzing Advertising Translation at Syntax Level with Functional Equivalence

Luxury goods have grown rapidly in China in recent years and China has emerged as an important market for the consumption of luxury goods. And the characteristic creative performance of luxury ads is to evoke the repercussions of ad readers through monitoring the brand's cultural history, that is, to connect the products to the values that exist in the mind of the reader. As a result, many historical allusions, fairy tales, heroic legends and other campaign elements continue to appear in the advertising design process, achieving the goal of focusing on the cultural status of heritage and opening the door to nostalgic classics. An ideal society of the past or the future for the public. Changes to this tradition have many cultural implications. Liu Miqing pointed out that it is very important for the analysis of the original language, and it is one of the basic tasks of the comprehension stage. If you skip the original language style analysis, you will not be able to capture the full meaning of the original text, and the style can also be translated. The author has tried to use vocabulary and sentence patterns.

In text and other aspects, we strive to convey the original style through style conversion. Liu Miqing believes that the hierarchical decomposition of translation is integrated at the "sentence-word" level, the "sentence-sentence" level and the "text segment" level. The structural analysis of the original text should focus on the word, the sentence and the level of the sentence. To promote consumption, the ad copy is usually filled with good words about the product and is generally positive. The products are generally described in six aspects: appearance, personality, popularity, high value, exquisite craftsmanship and powerful function. To highlight the keywords in the description, the original author used comparison and superlative formats. The original copy as ad copy is intended to promote the product. It must be aesthetic because it mobilizes the aesthetics of the audience and must be stimulating.

2.1. Chapter equivalence, genre equivalence

The theory of functional equivalence includes many aspects of equivalence, such as semantic equivalence, grammatical equivalence, stylistic equivalence, length equivalence, etc. Nida believes that the translation should strive for the most appropriate and natural reproduction of the original information and style (Su Rui, 2006; 36). First of all, the translation must be natural, precise, simple and clear. Nida's theory of equivalence emphasizes that the translation must master reading, giving readers the feeling of reading the source language. In particular, advertising slogans of high

commercial importance should better reflect the characteristics of the product. The translation should be more suited to the culture of the target language country, such as the retention period often used in Chinese. Many people will usually translate this as "preservation life", but the authentic term should be "storage life". The translation of advertising slogans must be accurate and the advertising slogans must be expressed in the source language.

For example, the original translation of a luxury diamond ad "It was designed as little as possible to create a timeless bag". The translation of this ad is common, but the translator did not take into account the product characteristics and the translation did not reflect the role of diamond well. He has now moved on to "经典简约、永恒的设计". Simplicity and clarity are also one of the main characteristics of translation in advertising language. Under the guidance of Nida's theory of equivalence, the translation should strive to be precise, but it should also be simple and clear so that consumers can remember it. For example, several major sports brands in China, like the Adidas slogan "impossible is nothing", translates to "一切皆有可能".

Example I

Unlike me, Rolex never needs a rest. (ad for Rolex)

译文：和我不一样的是，劳力士从来不需要休息。

Example II

Good things in life never change. (ad for Burberry)

译文：生命之美好，永恒不改变。

The translation of these two luxury advertisements requires the translator to achieve "similarity of meaning", not to miss, mis-translate or over-translate, and to accurately convey the meaning of the original text, and to create a context on this basis to convey the meaning beyond the words. This is in line with the "beauty of meaning" in the "three beauties" theory of translation emphasized by Xu Yuanhong. On this basis, he also proposes the principle of "the kite does not break the thread", in which "kite" refers to the beauty of meaning and "thread" emphasizes the similarity of meaning, so long as the translation does not deviate from the original text and the kite does not break the thread. As long as the translation does not deviate from the original text and the kite does not break free from the string, then adding words, subtracting words, or changing words can better convey the beauty of meaning and make the kite fly higher (Xu Yuanhong, 1998).

When translators translate, they often use the method of direct translation and translation of meaning, or a combination of direct translation and translation of meaning. On the one hand, we oppose mechanical hard translation, and on the other hand, we also oppose completely free translation that goes against the structure as well as the grammar of the original text and does as it pleases (Xu Yuanhong, 1993), so when translating, we should choose the translation method carefully. The Chinese translation of the above two luxury advertising slogans mainly adopts the Italian translation, followed by the combination of direct translation and Italian translation. The chapter and style are consistent with the original text, which can achieve a good advertising effect.

2.2. Content is better than form

Second, because advertising slogan translation has its own characteristics, advertising slogans must also follow the principle of "pre-format content" to successfully develop the market and increase market share. Some translators must correctly change the advertising language format of the source language and instead focus on the content of the

advertising language to achieve their goals. Only if the translator emphasizes the product features and the content-centric tagline can it attract more consumers. According to Nida's theory of functional equivalence, the translation should strive to maintain semantics, style, and style equivalence. However, the content of the text is also very important, especially for the final translation of the advertising slogan.

For example, the motto "Connecting people" of the famous mobile phone brand Nokia. The translator skillfully linked the current development trends in China and translated them into "科技以人为本" according to the concept of "people-oriented", which was the development trend in China at the time. If the translator strictly follows the content, the translation will be completely unrecognizable.

Example I

Radiant with energy the vibrant floral fragrance sweeps you into a lively, whirlwind of happiness for a chance encounter. (ad for CHANCE EAU VIVE)

译文：满溢的振奋能量扑面而来，让你在幸福的旋风中迎来一场热情四溢的邂逅。（香奈儿邂逅活力淡香水）

This translation uses the paraphrase method. The original text is "the vibrant floral fragrance sweeps..." which emphasizes that the floral fragrance sweeps people into a whirlwind of happiness, while the translation emphasizes "uplifting energy", which is more appropriate to the theme of "vitality". In the translation, the word "passionate" best reflects the meaning of "beauty". In China, the traditional image of a woman is conservative and shy, but with this fragrance, the image of passion, youthfulness and vitality leaps onto the paper, and it does not contradict the character of Chinese women, but rather captures the psychology of women's desire for love and the pursuit of happiness, creating a mood of encounter that makes people want to buy. The advertising slogan creates a warm and happy mood, and the translation perfectly reproduces the "beauty of meaning" conveyed by the original text. It also reflects the importance of functional equivalence theory on content.

Example II

Savoir faire was showcased subtly. Rolled up, big bell satin skirt hems in prairie green and pastel pinks would peek open to reveal luscious, floral embroidered beds. Blind tucks competed by hand on the lightest of organza dressed embroidered with flowers made out of feathers floated by nonchalantly.

译文：精湛工艺尽在细致微妙处展现。草绿与淡粉色丝缎连衣裙的钟形裙摆向上翘起，显露出绣满花卉的迷人衬里。手工捏制的暗褶点缀轻盈若羽的乌干纱连衣裙，裙身上的花卉刺绣由羽毛制成，随着步履摇曳生姿。

The translation of the tagline in Example 2 uses a combination of direct and paraphrased translation. "Savoir faire.....floral embroidered beds" uses the direct translation method to depict the basic information of the color, shape and composition of the dress, respecting the original meaning and making it "similar", without missing, mis-translating or over-translating, giving the reader a more intuitive feeling. The latter sentence "Blind tucks.....by nonchalantly" is translated by the method of paraphrase. The original text consists of one long and beautiful sentence, but the translation is divided into three short sentences, which makes it easier to read and more common.

The translation of "the lightest of organza" points out the words "light as a feather", which means that the dress of Ugandan gauze looks like a feather, which is both high-class

and beautiful, adding more flavor. The word "floated by nonchalantly" at the end of the original text means "floating randomly", but the translation reads "swaying with the steps", which brings the floral embroidery to life. The flower embroidery is brought to life. It is as if the reader is in the scene, seeing the model in the show wearing this high-fashion dress, with the feathers swaying with her body. The first half of this translation is a direct translation, faithful to the original text, while the second half is a creative translation, both of which are appropriate and create a high level of contextual beauty, making it a successful promotional slogan.

3. Analyzing Advertising Translation at Rhetorical Level with Functional Equivalence

Rhetorical device is the powerful weapon to strengthen the language expressive effects. What should be done to the copywriters' great efforts is to make the advertisements the most effective with the last space as to achieve the goal of alluring consumers. Thus, rhetorical devices play an indispensable part in both English advertisements and Chinese advertisements. In translating advertisements with rhetorical devices, on one hand, the content or information in the original version should be transferred to the translated version; on the other hand, the rhetorical devices in the original should be kept in the translated version as well. Thus, if it is possible, we should, as Nida says, "preserve the form when we can" and give consideration to both the above two aspects (Nida & Taber, 2004:105). However, the rhetorical device itself is a means to enhance content effectiveness and thus serves the content. Therefore, when the two aspects cannot be satisfied at the same time, the forms must be altered if one is to preserve the content" (Nida & Taber, 2004:5). That is to say, the content of the advertisement should be given priority over its rhetorical devices and it is worth sacrificing the rhetorical devices to retain the content. In the following, the commonly used rhetorical devices in English advertisements, i.e. simile, metaphor, personification, pun, parody, repetition and rhyme, as well as their corresponding Chinese translations are discussed.

3.1. Creative translation method

Creative translation methods can be divided into mandatory and selective creative translation methods, mainly because the target language does not have the same or similar meaning as the source language in the translation process, and therefore requires a certain degree of creativity on the part of the translator. The mandatory creative translation method is often used because the target language lacks appropriate words to describe the source text, so the translator has no choice but to use the mandatory creative translation method depending on the situation. For example, the word humor, which originally did not exist in Chinese, is a creative translation of the source language by Lin Yutang using the phonetic translation method. Selective translation, on the other hand, is often applied to the translation of poetry, as well as to advertisements, which have special requirements for both the sound and translation of the text. Its function is to be able to attract consumers and give them beauty. Moreover, the method of translation creation has been applied to the translation of advertising slogans. For example, the name of a car, "Jeep", can be translated into Jeep. This not only conforms to the pronunciation of the source language, but also

retains the context that the brand wants to convey, even if the product becomes a new star among its peers. If the translator just translates according to the meaning of the source language, the persuasive and attractive nature of the advertising slogan will be lost. Therefore, in the face of the complicated advertising slogan industry, translators sometimes need to abandon the original slogan and find another way to creatively translate the slogan by integrating the aesthetic standards and values of the public.

Example I

Begin your own tradition. -----Patek Philippe Peneve

译文：代代相传，由你开始。

This advertising slogan adds relevant information, but the source language does not have the word "pass on", but in order to express the attributes of diamond advertising, the translator has made a creative translation in the process of translation, adding information, and has left the framework of the original text.

Due to the characteristics of the advertising language itself, the translator needs to translate creatively, freeing himself from formal constraints and pursuing spiritual similarities. This is also in line with Naida's theory of functional equivalence introduced earlier in this paper, which is not just form-oriented.

Successful translation of advertising language should not only master some basic translation skills and strive to meet the above basic requirements, but also take into account a major factor that has always existed in translation work, namely cross-cultural issues. Language is a carrier of culture and a part of culture. Culture contains many factors that also influence politics and economy, and also govern the development of a country. Understanding the cultural background of another country has become an indispensable process for translation. In addition to cultural factors, it also includes cultural psychology, values, ways of thinking and aesthetic views. Advertising language has not only become an important means of cultural exchange between countries, showing cultural understanding of other countries, but also accelerates the speed of economic development between national economies even more. Therefore, cross-culturalism is an important concern in advertising language and an important factor in the success of translation. Naida points out that "for successful translation, familiarity with two cultures is more important than mastery of two languages, so words are only meaningful in the cultural context in which they function".

Example II

REMY MARTIN XO Exclusively Fine Champagne Cognac---名酒“人头马”广告

译文：人头马一开，好运自然来。

This translation fully takes into account the difference between the aesthetic interests of East and West. The cultural differences between China and the West in terms of social values, historical background and aesthetic interests make the translation of luxury goods quite difficult. When translating luxury advertisements, the translator should take into full consideration the cultural differences and the consumption needs of the target language audience to make the translation natural, fluent, evocative and attractive. Only in this way can the commercial value of advertising slogans be realized.

Example III

Belong to you my sin. ----Gucci

译文：属于你我的罪孽。

Context is the realm and mood expressed through image

depiction. The creation of context in advertisements is of great importance, and good advertisements often put people in a wonderful, wonderful context, which is heart-warming and fascinating. When translating, we need to pay attention to the combination of God and form, so that the beautiful mood of the original text can be revealed to the fullest.

Gucci's "Sinful Love" fragrance features two sexy, half-naked men and women embracing each other to create its ---- theme of sinful love. This sexy ad with "sexual" features has become a killer app for perfume advertising creators today. Because it can give people visual stimulation and perfume - the commodity of mystification, romanticization, poetic. Confucius said, "Food and sex are also sex", and Freud said that human instinctive desires can only be expressed in the form of fantasy because they are suppressed by society and the ego.

This kind of sexy advertisement addresses the instincts of human nature, aiming to let people release their inner subconscious, promote the repressed desires of human nature, and express their inner fantasies about "sex". The man and woman in this Gucci ad are like Adam and Eve at the beginning of creation, both of them are products of nature, their bodies are naked and uncovered in the universe, which is the most in line with the original situation. Like Adam and Eve stealing the forbidden fruit, the love between the man and the woman in the advertisement is sinful and resentful because of a certain moral code. Such sensual stimulation, surreal images and mysterious themes all create a sexy and mysterious surreal situation for Gucci perfume, which is unattainable yet unreachable.

In the translation of the advertising slogan. The translator adopts a direct translation approach, translating it as "My sins that belong to you". However, I personally feel that it does not fully combine with the theme of the advertisement and highlight the context of the advertisement. Therefore, I translate it as "你是我的罪孽之源" instead.

3.2. The use of metaphorical rhetoric

Advertising is really a simple play on words. The creators and translators of advertisements use some principles of word games to play with consumers in order to stimulate their eyes and leave a deep impression on them. This word game requires creators and translators to find the "entry point" to translate Chinese advertisements into English, and it is very important to find the right entry point or breakthrough. However, in the 21st century, the advertising industry has matured under the promotion of many industries and the support of national policies. In addition to some well-known features in the traditional sense mentioned above, advertising slogans have some relevant features that the field itself has. For example, the use of wording, misspellings, borrowing of foreign terms, the use of simple sentences, the use of various rhetorical techniques, etc. Translation of advertising slogans has become an aspect to which major companies attach great importance, because its success will determine whether the company's products can hit the market in the country and win the hearts of consumers.

Example I

Luxury must be comfortable, otherwise it is not luxury.

译文：奢侈就必须舒适，否则就不是奢侈。

The translation uses the direct translation method. The translation is neater than the original, and the number of words in the context is the same. The original starts with "luxury" and ends with "luxury", similarly, the translation

starts with "luxury" and ends with "luxury". The translation also begins with "luxury" and ends with "luxury", which is very neat and beautiful. This advertising slogan is translated directly, without over-translation or omission, faithful to the original text and expressing the original meaning, simple but very attractive. In addition, the Chinese translation of Chanel also reproduces the metaphorical rhetoric of the original text, so that the translation reproduces the beauty of jewelry as well as the original text.

Example II

I want the jewelry to be like a ribbon on a woman's fingers. My ribbons are flexible and detachable.

译文：我希望我的珠宝轻盈贴合，犹如缠绕于女子纤指上的缎带。

This translation uses the paraphrase method. The original text is two separate sentences, but the translation puts the two sentences in a logical order, putting "lightly fitting" in the first and "ribbon" in the second, because the jewelry is lightly fitting, it will be wrapped around the woman's delicate fingers like a ribbon. The meaning is higher than the original. In addition, ribbons are soft, silky and light, and this sentence compares the jewelry to ribbons, reflecting the high quality of Chanel jewelry: light and fitting. Similarly, the translation of this sentence not only retains the beauty of the original metaphorical sentence, but also the translation is neat, similar in length, readable, beautiful and rhythmic. The beauty of form, originally a characteristic of poetry, is also reflected in the advertising slogan, which shows that art has no boundaries and is symbiotic and co-prosperous with each other.

Example III

Sunny summer bags brim with the atmosphere of a collection where the beach meets the sea and an azure sky.

译文：阳光般的夏日手袋，映衬出蔚蓝天空下海滨风光的系列氛围。

The translation is done by the method of Italian translation. The original "sunny summer; bags brim" rhymes with "beach, meets, sea" and "beach, meets, sea" rhymes with a sense of rhythm. The translation firstly shortens the whole sentence to make it more concise and poetic. The phrase "sunny summer bags" is translated as "sunny summer bags", which is not as "beautiful" as the original, but uses the rhetorical technique of metaphor to make The bag is energetic. And then it is translated as "reflecting the atmosphere of a series of seaside scenery under the blue sky", which makes a beautiful picture of the beach come into the reader's eyes, from the side to show that this bag makes the summer beach scenery more colorful. As mentioned above, the Chinese translation of the advertising slogan should not only convey the original meaning of the original text, but also recreate it to make it achieve a better publicity effect.

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