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The Use of Second-Person Reference in Advertisement Translation with Reference to Translation between Chinese and English

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Abstract

This research aimed to review the use of second-person reference in advertisement translation, work out the general rules, and provide guidance to translators. Using second-person reference is common in the advertising discourse. Addressing audiences directly involves their attention and in this way enhances their memorization of the advertised message. Second-person reference can be realized via second-person pronouns and the imperative tone. In this study, we investigated the differences between Chinese and English advertising texts. The statistics based on the corpus demonstrated a tendency of using second-person pronouns in the English texts and using imperatives or the implicit way of second-person reference in the Chinese texts. Analyses were provided as to the adjustment made in advertisement translation, referring to the basic human needs and communicative principles.

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1. Introduction

The use of second-person reference is common in the advertising discourse. The use of pronouns is “one of the most distinctive features of advertising” (Cook, 2001, p. 157). Investigation has shown that the second-person pronoun “you” is almost ubiquitous in advertising, which is “most divergent from the uses of other genres” (Cook, 2001, p. 157). Many studies have explored the functions of using second-person reference. Addressing audiences directly involves their attention. Actually, such involvement is the basis of all linguistic understanding (Tannen, 2007, P. 32). Involvement is “a state of motivation, arousal, or interest”, which results in “searching, information processing, and decision making” (Colbert, Nantel, Bilodeau, & Rich, 2001, p. 83). When directly addressed, audiences are not passive agents in comprehending advertising texts. Instead, they will make up for what is not openly said, process the information and actively participate in the communication. The process of being involved deepens audiences’ impression and makes them remember the message better, because they have put some efforts in working out the implications. Such involvement is so common that in many cases people just take it for granted and the “role of the receiver in creating meaning has generally been neglected in the study of language” (Cook, 2001, p. 201). One of the reasons for us to study the application of second-person reference in advertisement translation is to explore receiver involvement. Aside from involving audiences’ attention, using second-person reference also creates an intimate atmosphere like a face-to-face conversation (Torresi, 2010, p. 128). As we will demonstrate later in this paper, all human beings have social/love needs to communicate with and be accepted by others. In this sense, the conversational tone established

by second-person reference is contributive to fulfilling their social/love needs. Naturally, satisfying others’ needs causes positive emotional reactions. Experimental psychologists studying the role of moods have revealed that “events associated with more intense moods become more memorable” (Gunenther, 1988, p. 65). Therefore, gratification of audiences’ needs and their emotional involvement as achieved via the use of second-person reference can enhance their memorization of the advertised product or service better.

Despite the abundant studies on the functions of second-person reference in linguistic or psychological fields, research on the treatment of second-person reference in advertisement translation has been rare and we have not been able to find any research on the application of second-person reference in advertisement translation between Chinese and English. Searching on China Journal Full-text Database (1979-2012) and China Proceedings of Conference Full-text Database (2000-2012), we have found 1572 entries studying advertisement translation between Chinese and English. Among these papers, only 10 of them have touched upon the application of second-person reference in advertising. However, these explorations are not focused on second-person reference. Instead, they just mention it when studying other topics such as the promotion function of advertising and the ways to realize this function (Wu, 2008) and the linguistic features of advertising texts (Zhao, 2006). Taking into account the current research on second-person reference in advertisement translation, one objective of this study is to investigate the major features concerning the use of second-person reference in Chinese and English advertisements. Secondly, the differences regarding the application of second-person reference are to be explored and

explained from the perspective of universal human needs and specific cultural values. Thirdly, reference will be provided to translators working in the area of advertisement translation. In the next section, we will introduce the major theoretical framework for data analysis and discussions.

2. Theoretical Framework

2.1. Consumer Needs

Among a number of theories of motivations or needs, the one that has become most widely known and referred to in advertising circles is Maslow's study of human needs (White, 2000, pp. 262-263). Maslow's theory generalizes three types of human needs, namely conative, cognitive, and aesthetic ones. This research on the application of second-person reference in advertisement translation is more concerned with the conative needs which cover such categories as physiological, safety, social/love, esteem, and self-actualization needs. Physiological needs are most basic for people to survive, such as food, air and water; safety needs involve security, stability, and protection, 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; esteem needs cover self-esteem and respect from others, including the desire for strength, achievement, and reputation or prestige; self-actualization refers to the realization of one's full potentials (Maslow, 1987, pp. 15-22; Muchinsky, 2003, p. 375).

This theory of human needs is "in part an attempt to account for this unity behind the apparent diversity from culture to culture" (Maslow, 1987, p. 28). However, the theory is not "ultimate or universal for all cultures";

instead, it is intended to be "relatively more ultimate, more universal, and more basic than the superficial conscious desires, and makes a closer approach to common human characteristics" (Maslow, 1987, p. 28). In one word, the needs are both of a universal nature in the sense that people from different cultural backgrounds share these needs; meanwhile, manifestations of the needs are culturally variant or the degree of emphasizing certain needs varies across cultures.

In the case of using second-person reference, as analyzed in section 1, it shortens the distance between speakers and creates an intimate atmosphere, which gratifies participants' social/love needs to communicate with and get accepted by others. In the meantime, addressing others directly means, including them in the ongoing communication and expecting their participation. It shows respect, friendliness, and trust, as satisfies their esteem needs. Besides, in the process of the interactive communication facilitated by second-person reference, participants can familiarize themselves with the situation and get a sense of security, so it also fulfills their safety needs. To summarize, using second-person reference is contributive to satisfying people's social/love needs, esteem needs, and safety needs. Actually, the satisfaction of esteem and safety needs is a result of interactive communications or the fulfilling of social/love needs. In this research, we will focus on the major function of using second-person address, the gratification of social/love needs.

2.2. Communication Principles

The needs elaborated in the above section can be gratified in communication by participants' attitudes or behavior, and in this section we will explore the principle of politeness. Politeness refers to the consideration of others, and works

as a basic guideline for human interaction. It can “facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange” (Hickey, 1998, p. 54). Politeness principle is closely related to audiences’ social/love needs to communicate with others, because it is intended to reduce conflicts and make communication easier. It is also relevant to the use of second-person reference which concerns how to address audiences properly and politely as perceived by them.

As to the specific rules of politeness, the following maxims are proposed: formality means not to impose on others, hesitancy means to allow the addressee options, and equality means to act as if one and the addressee are equal and make the addressee feel good (Johnstone, 2007, p. 27). We can see that, these maxims of politeness are intended to show respect for receivers, thus satisfying their esteem and social/love needs. They are relevant to the application of second-person reference in advertisements in that when addressing audiences one should not impose and should make them feel comfortable.

Apart from the above proposition, there are more detailed maxims of politeness.

- Tact maxim: Minimize cost to other, Maximize benefit to other;
- Generosity maxim: Minimize benefit to self, Maximize cost to self;
- Approbation maxim: Minimize dispraise to other, Maximize praise to other;
- Modesty maxim: Minimize praise to self, Maximize dispraise of self;
- Agreement maxim: Minimize disagreement between self and other, Maximize agreement between self and other;
- Sympathy maxim: Minimize antipathy

between self and other, Maximize sympathy between self and other (Grice, 1975, p. 47; Hickey, 1998, p. 56; Leech, 1983, pp. 131-133).

It can be seen that participants in communications have expectations concerning their benefit, cost, praise, dispraise, sympathy, and disagreement, which reflect their safety, esteem, and social/love needs. The application of second-person reference in advertisements is directly related to these maxims. For illustration, advertisements often show friendliness, respect, or praise when addressing audiences, as reflects the tact, generosity, and approbation maxims. In addition, by addressing audiences directly, they are involved in the same situation as advertisements, as implies that they share the same ground or at least are trying to communicate. In this way, it is in line with agreement maxim and sympathy maxim.

These politeness maxims as just illustrated are proposed in the English context, which of course also apply to Chinese. However, Chinese may react in different ways or lay more emphasis on certain maxims. For example, in terms of the approbation maxim and modesty maxim, many people from the English context accept others’ praise readily, saying “Thank you”, but the Chinese often show their modesty by saying “哪裡哪裡 (*nalinali*, It’s not that good/I didn’t do that well)”, “差遠了(*chayuanle*, It’s far from enough/ It’s not good enough)”. There are cases where people from the western context are modest, as clarified in the modesty maxim listed above, and sometimes Chinese people may accept others’ praise directly. Here we are discussing the general tendency instead of individual reactions or specific communicative situations. Taking into consideration Chinese culture and history, the following five politeness basic maxims are proposed:

- Belittle self and respect others. When referring to self or things concerning self, one should show modesty or humility; when mentioning others or things concerning them, one should show respect and praise;
- Morals, words and deeds: Minimize others' cost and maximize their benefit; maximize the benefit others give self and minimize one's own cost;
- Elegance: One is supposed to show kindness, care and love;
- Agreement: The speaker and the listener try to agree with each other;
- Form of address: One should show the difference between the old and the young, the superior and the subordinate (Yang, 1999).

These politeness maxims for the Chinese are similar in terms of nature to the maxims proposed in the English context, because they are also to satisfy other's esteem and social/love needs, and make them feel good, sometimes at the cost of one's own needs. Still, the two sets of politeness principles in Chinese and English contexts differ, especially in the third and fifth of the Chinese maxims which specify how to address others and show kindness, care and love. Accordingly, when English advertisements are translated into Chinese, these politeness maxims specific to Chinese culture are to be observed.

2.3. Organization of Advertising Texts

Needs appealing and the communicative principle are embodied in advertising texts. Wells, Moriarty, and Burnett (2006) generalize effective copywriting skills among which are the following:

- Be succinct and use short words, sentences and paragraphs;

- Get personal and directly address audiences whenever possible as "you" or "your";
- Be conversational, use the language of everyday conversation, make the copy sound like two friends talking to one another, and do not shy away from incomplete sentences, thought fragments and contractions (P. 359)

Using short or incomplete sentences and getting personal can make an advertising text conversational, because the application of language is casual and grammaticality is not a priority in everyday communication. This feature of the advertising discourse is intended to shorten the distance between advertisements and audiences and is in keeping with the agreement maxim to minimize disagreement between self and other and maximize agreement between self and other as well as the sympathy maxim to minimize antipathy between self and other and maximize sympathy between self and other as noted in section 2.2. It fulfills audiences' social/love needs and esteem needs by implying intimacy and friendliness. Being personal and conversational is directly related to this current study on the use of second-person reference in advertisement translation, which addresses audiences directly and creates a communicative situation where advertisements and audiences seem to have a conversation. In the next section, we will introduce the corpus analyzed in this investigation.

3. Methodology

3.1. Advertisement Category

Advertising is used by the "length and breadth of society" (Farbey, 2002, p. 3). An advertisement is "a public notice meant to convey information and invite patronage or some other response" (Kaptan, 2002, p. 1).

According to the New Encyclopedia Britannica, “advertising, is a form of communication intended to promote the sale of the product/service, to influence public opinion, to gain political support or to advance a particular cause” (Kaptan, 2002, p. 8). American Marketing Association has defined advertising as “any form of non-personal presentation of goods, services or ideas, or action, openly paid for by an identified sponsor” (Kaptan, 2002, p. 8). In general and simple terms, advertising is an activity carried out by a corporation or an individual to transfer information to a large audience. In this study, advertising is considered in its broad sense as stated in the American Marketing Association definition.

There are many types of advertising and standards of classification. Firstly, advertisements can be classified according to the media carrying them, which is “an important parameter of difference”, such as newspapers, magazines, radio, television, and the internet (Cook, 2001, p. 14). Secondly, categorized by product or service, there are product advertisements and non-product advertisements (Cook, 2001, p. 154). Thirdly, advertisements can be classified by the advertising techniques, hard-sell and soft-sell. Hard selling “makes a direct appeal”, while soft selling “relies more on mood than on exhortation” (Cook, 2001, p. 15). There are also reason and tickle advertisements. “Reason ads suggest motives for purchase” and tickle advertisements appeal to audiences’ emotion, humor, and mood (Cook, 2001, p. 15). Fourthly, in terms of the length of advertising copies, there are short copies and long copies (Cook, 2001, p. 16). Fifthly, advertisements can also be categorized according to different groups of consumers (Cook, 2001, p. 16). “The factors of medium, product, technique, and copy length all interact” (Cook, 2001, p. 16). In other words, different ways of categorizing advertisements

cannot be separated distinctively from each other, and it is hard to make a fixed and distinguished classification.

Considering the huge differences between varieties of advertisements, this study focuses on advertising materials issued by Consulate General of France in Hong Kong and Macau and Hong Kong Arts Festival Society Ltd, which are reason or tickle advertisements on cultural products mostly applying soft-selling techniques carried on such media as brochures and the internet. Most of the bilingual advertising texts in the corpus are promoting cultural products, except for 12 advertisements on restaurants and 3 on cuisine sessions as part of French Arts Festival. The analysis to be presented later in this paper will demonstrate that the restaurant or cuisine 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 the 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 et al., 2001, p. 4). In this sense, the analyses of such materials will reveal the cultural nuances between Chinese and English.

Cultural products can be divided into three categories: those for the general public, those for the elite, and those in between (He, 2006, pp. 23-25). The examples in the corpus are of the third category. The cultural industry generally includes “printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions, as well as crafts and design”, and a broader definition may also encompass “architecture, visual and performing arts, sports, manufacturing of musical instruments,

advertising and cultural tourism” (Voon, 2007, p. 19). The data cover many of these types which will be outlined in the next section.

3.2. Corpus Size

In this study, we focus on the verbal part of advertisements or rather the application of second-person reference. 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. As an English advertisement about a restaurant was not translated, altogether there are 85 English advertising passages and 84 Chinese ones within the corpus, with 18392 words in the English advertisements and 43889 words in the Chinese advertisements.

3.3. Translation Status

As to which is the original text and which is the translation, the organizers for the French May claimed that the Chinese version was translated from the English one. For the Hong Kong Arts Festival, it is hard to define, because the organizers said that the Chinese version and the English version were produced from different angles to introduce the same product. This is exactly the nature of advertisement translation. Translations of advertising texts are flexible and creative and in some cases they are completely different from original texts. In the area of global marketing and advertising, many experts are against employing translators to translate advertisements and hold that “using translators is one of the pitfalls in preparing advertising

campaigns” (Ho, 2004, p. 238). Therefore, professional translators are seldom assigned to translate advertising texts (Torresi, 2010, p. 8). Most companies follow the recommendation that “advertising texts must be produced by native speaker copywriters or copywriter/translators whose expertise goes beyond straight translation” (Smith & Klein-Braley, 1997, p. 175). Such flexible practice mirrors the view that the translations of promotional texts should be assessed “for what they do rather than what they are or for how well they affect the reader rather than how close they are to the original” (Torresi, 2010, p. 1). As most programs for the Hong Kong Arts Festival are about Chinese culture such as Peking opera, and the Chinese version is put before the English one, we will treat Chinese texts as the original in this study and it will not affect the research findings as to be shown in section 4.

4. Results

4.1. An Example

In this section, we will analyze the application of second-person reference in the following restaurant example:

La Terrasse Wine bar & 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 & Restaurant

香港中環奧卑利街 19 號地下 電
話: 2147 2225

La Terrasse 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?

Table 1

Second-Person Reference in the Advertisement

Second-person reference	English version	Chinese version
1	None	讓 <u>您</u> 安座 (you can sit relaxing in...)
2	None	特別為 <u>您</u> 設計 (specially designed for you)
3	None	富有品味的 <u>您</u> (you, who are tasteful)

The second-person reference applied in the two versions is recorded in Table 1. In the English version, no second-person pronoun is used. The text merely describes the restaurant's location, environment, and the chef's working philosophy in a factual way without addressing any one specific. Still the last sentence can be interpreted in two ways: "La Terrasse is organizing an exquisite menu on the occasion of Le French May anniversary!" It is possible that the sentence just presents a fact that the restaurant will prepare a special menu for the arts festival. Alternatively, it can be understood that the restaurant is preparing an exquisite menu for the costumers: "La Terrasse is organizing an exquisite menu for you on the occasion of Le French May anniversary!" In this sense, it is also a case of second-person address.

In the Chinese version, direct address is applied three times via the second-person pronoun "您 (*nin*, you)". Since the audiences are directly addressed, they are involved in the conversation. In the last sentence, "富有品味的您又怎可錯過這次一嘗法式風味的機會呢? (How can you, who are tasteful, miss this opportunity to try the French style?)", the use of direct address

and the question form together set up a conversational tone. This rhetorical question is not meant to obtain an answer from the audience but to complement them and confirm their taste, which is a way to win their favor. Although the question here is rhetorical, the target audience can still be involved. Accordingly, the distance between the advertiser and the audience is shortened, at least shorter than the case where the text merely provides information in a detached way without involving the audience. Besides, the second-person pronoun "您 (*nin*, you)" is a respectful form of address, which, although partially compromises the interpersonal distance by showing respect, as we will illustrate later, can gratify audiences' esteem needs.

To generalize, in the example under analysis, second-person address is realized in different ways in the two versions. The English version does not apply any explicit second-person pronouns while the Chinese version uses the second-person pronoun "您 (*nin*, you)". Within the corpus, however, using indirect second-person reference by such means as the imperative tone, without applying any second-person pronouns, is

relatively rare within the English texts. Even for the sentence just analyzed above, it can be understood not as a case of second-person address. In Chinese, on the contrary, there are relatively more cases of implied address of “you”. In the process of exploring such differences, we have done some counting about the use of second-person pronouns in the corpus in order to investigate the general tendency as to how second-person reference is applied in English and Chinese advertisements.

4.2. Statistics

In the English advertising texts for Hong Kong

Arts Festival, “you” appears 25 times, “your” 4 times, “yours” and “yourself” none; in the Chinese advertising texts, “你 (*ni*, you)” appears 4 times, “您 (*nin*, you)” none, and implied second-person address 3 times. Within the French May texts, the English ones, “you” appears 27 times, “your” 4 times, “yourself” twice, and “your” none; within the Chinese ones, “你 (*ni*, you)” appears 8 times, “您 (*nin*, you)” 6 times, and imperatives 5 times. Altogether, in Chinese advertisements, second-person pronouns and indirect second-person addresses appear 26 times, while in English there are 62 times, which can be shown in Table 2 and further illustrated in Figure 1.

Table 2

Second-Person Reference in the Corpus

HK Arts Festival	English	Chinese
	25“you” +4“your” +0“yourself”+0 “yours”	4 “你(<i>ni</i> , you)”+0 “您(<i>nin</i> , you)”+3(imperative)
French May	English	Chinese
	27“you”+4“your”+2“yourself”+0 “yours”	8 “你(<i>ni</i> , you)”+6 “您(<i>nin</i> , you)”+5(imperative)
Total	62	26

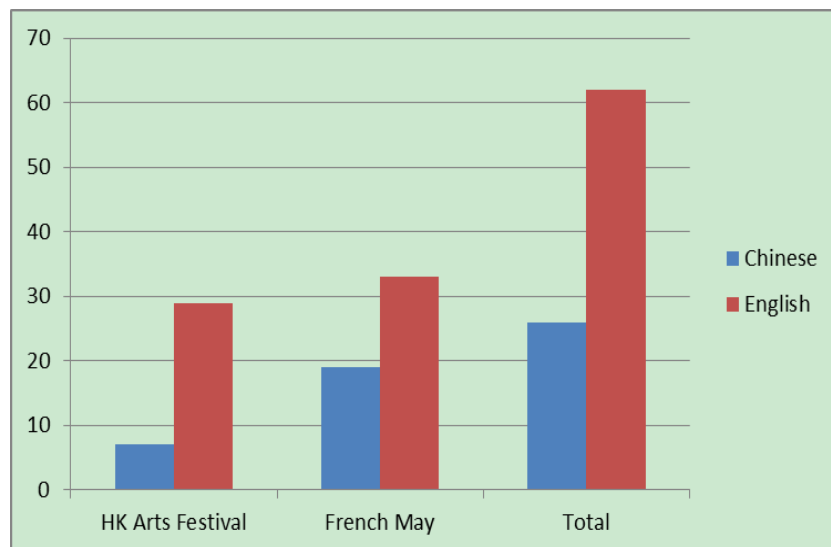


Figure 1

The Use of Direct Address

It can be seen that, within the corpus, the use of second-person pronouns in English texts is more popular than that in Chinese, even when the indirect second-person addresses in Chinese texts are included in the counting. Such flexibility in handling second-person reference in advertisement translation is closely related to translators' understanding concerning how to impress the target audience and promote the product or service. It is possible that the quality of translation and the application of second-person reference are 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 ways of second-person reference, 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 made about second-person reference in advertisement translation are considered to be connected with the target audience's needs.

5. Discussion

One of the politeness maxims in the English context requires that one should maximize sympathy and minimize disagreement between self and other, as stated in section 2.2. Another maxim emphasizes that one should make receivers feel comfortable. Similarly, one politeness maxim in the Chinese context holds that the speaker and the listener try to agree with each other. It can be seen that Chinese and English politeness maxims have one thing in common, that is, people are supposed to show agreement or make others feel comfortable by implying that they have the same standpoint. Directly addressing others or the use of second-person reference is in line with these expectations and it in turn fulfills audiences' social/love needs, creates an intimate

atmosphere, makes them feel comfortable, and enhances their memory of the advertising messages.

Meanwhile, there are differences in terms of using the second-person pronoun "you" between the English and Chinese contexts. As elaborated in section 2.2., an important politeness maxim for the Chinese audience states that one should show the difference between the old and the young or the superior and the subordinate when addressing them. It has specified how one should address others with reference to their age or status, which is not mentioned in the English politeness system. Accordingly, in the Chinese context, when the young is addressing the old or the subordinate is addressing the superior, simply saying "你 (*ni*, you)" is not respectful enough; instead, the respectful form of "您 (*nin*, you)" as used to address the customers in the restaurant example analyzed in section 4.1 is better. A study (Ma, 2009) exploring the ways of addressing each other has summarized that the Chinese are more used to calling each other by their professions, such as Dr. Zhang or Teacher Li. Therefore, specifying others' professions when addressing them is one way to show respect and politeness for Chinese. In contrast, in the English culture, except for some particular professions, such as judge, doctor, PhD, or professor, people prefer calling each other by their respective first names (Ma, 2009). That is to say, in the English context, people generally enjoy being close to each other like in a face-to-face communication and prefer to be addressed directly and individually as if they are present (Delin, 2000, p. 136-137). For the Chinese context, on the contrary, keeping a certain distance by using respectful forms of reference is more popular.

As clarified in section 2.1., in both Chinese and English contexts, people have social/love needs

which are universal across different cultures. However, the degree of valuing these needs is different and the manifestations of fulfilling the needs vary across cultures. According to the analysis in this study, Chinese texts have shown a more conspicuous tendency towards appealing to the audience's social/love needs, for they use more respectful forms of reference to win others' favor. As the statistics, presented in section 4.2., show, more direct second-person reference is used for the English audience. Therefore, one of the ways to realize the audience's social/love needs, make them feel good, and increase sympathy and agreement with them in the English context is to address the audience directly. For Chinese, as we have mentioned in section 2.2., it is specified that one should show respect, care, love, and when mentioning others or things concerning them, one should show respect and praise and modesty. In other words, showing respect and modesty is one of the ways of satisfying others' social/love needs for Chinese. It does not mean that being modest and respectful is unique to Chinese culture; instead, we are concerned with the variant degrees of emphasis on the universal values and the different ways of realizing these values in different cultures.

What we have been trying to demonstrate is that, although increasing sympathy or agreement with others, making them feel good, facilitating communication, and fulfilling their social/love needs is expected by people from different cultural backgrounds, there are variations in terms of the ways of realizing these effects or the degrees of emphasizing certain values, which can be shown by the politeness maxims in section 2.2. Therefore, translators or copywriters need to consider the differences in terms of the second-person address between the original and target cultures and try to involve the target audience in a respectful or pleasant way

as perceived in the target context.

To conclude, this study reviews the use of second-person reference in the advertising discourse and the treatment of second-person reference in advertisement translation from the perspective of consumer needs, focusing on Chinese and English advertising texts. The statistics based on the corpus which is mainly composed of advertising materials for cultural products have shown a tendency that casual or direct second-person address is frequently applied in English advertising texts while respectful and modest forms of reference is common in Chinese advertising texts. These findings, which have been explained from the perspective of needs fulfilling and communication principles in this paper, can provide guidance to translators of advertising texts. When translating advertisements, translators need to pay attention to the proper forms of addressing the target audience according to their needs and preferences. Only when second-person reference is used in accordance with the target cultural characteristics can it perform the functions of involving the audiences' attention, gratifying their needs, deepening their memorization, and helping to promote the product or service. As this study focuses on the advertising of cultural products, in the future research, a larger corpus covering more advertising types and more diversity of products or services can be investigated to test the findings in this research, and more specific features or tendencies concerning the use of second-person reference in the advertising discourse as well as their application in advertisement translation or inspiration for translators in this area can be further investigated.

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