Imagery packed with poetic qualities: A case study on English-Chinese translation of Apple's advertisements

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ABSTRACT

Advertisements often use poetic devices like images to provide aesthetic pleasure and facilitate promotion. This investigation aims to explore the functions and characteristics of images and outline the linguistic methods to create images in English-Chinese advertisement translation, referring to research on translation, marketing, imagery, and poetics. Image is defined in its broad sense in this study to refer to linguistic expressions that evoke a sensory experience in readers or leave a vivid impression on them. Poetic images can increase the aesthetic value of advertisements, arouse readers' emotional response and influence their attitudes, and facilitate their comprehension and enhance their memorisation. Our corpus is composed of 357 English-Chinese advertisements of Apple Inc., which has been successful in its marketing campaigns in China. The analysis of the corpus shows that 61% of the Chinese translations use images. The major methods to set up images in Chinese translations include explicitation, which is most widely used, accounting for 54% of the total, metaphor, which makes up 37%, balanced structure, which constitutes 32%, and sensory stimulation, which is used in 12% of the examples. Applying those linguistic methods and setting up images in English-Chinese advertisement translation can be an effective way to engage readers and facilitate promotion.

KEYWORDS

Advertisement, image, poetic qualities, translation.

1. Introduction

Advertisements often apply poetic methods to attract readers' attention and involve their involuntary memorisation (Christidis 2002: 4). Particularly, the poetic device of image plays an outstanding role in Chinese. In this study, by image we do not mean visual materials but the verbal language which may arouse mental pictures in readers' mind. Chinese poetry and painting are regarded to be "interchangeable modes of expression", for there is painting in poetry just as there is poetry in painting (Murck and Fong 1991: xv). The comparison of poetry with painting is metaphorical. While painting evokes a visual image, poetry involves more than the visual. For instance, some poems involve sound which forms an auditory image. Therefore, in this study, we use image in a broader sense to cover what evokes a sensory experience in readers, and more discussion on image will be presented later. We have studied Apple's advertisements about electronic products instead of

advertisements for cosmetics or jewelry which are more closely related to beauty and thus more romantic or poetic. It is because we intend to investigate the extent to which poetic qualities are present even in advertisements for products not directly associated with beauty or romance and explore whether image is extensively used in those advertisements. This paper is composed of seven sections. Section 1 is introduction; section 2 outlines the research background, objectives, and methods; section 3 provides a theoretical account of images and outlines the linguistic means to create images, referring to research on translation, marketing, image, and poetics; section 4 describes the corpus; section 5 presents analyses of the corpus; section 6 discusses specific examples of translation to expound on the methods of creating poetic images; section 7 provides further reflections on the establishment of images in advertisement translation; and section 8 is conclusion.

2. Research background, objectives, and methodology

2.1 Research background

Advertisement translation has a specific goal of promotion. It is proposed that translations of advertisements should be assessed "for what they do rather than what they are" (Torresi 2010: 1). "What they do" refers to the functions of texts. Different text types are intended to perform different functions. For instance, informative texts provide information, expressive texts focus on stylistic beauty, and operative texts aim to achieve extra-linguistic effect (Reiss 2000: 24-43). While such classification of text types is "rigid and general" because texts are multifunctional (Biel 2018: 153), advertisements are largely operative in that they aim to persuade consumers to accept a product or service. Meanwhile, advertisements have other functions such as expressive and informative ones, which serve the ultimate goal of promotion. As the *Skopos* theory suggests, while a translation is supposed to be coherent with the source text (Munday 2001:78-79), it is the purpose of translation, not the source text, that determines the specific translation strategies and methods that translators use (Vermeer 2000: 198-202; Nord 2001:10-12). Although the *Skopos* theory has been criticised for its attitude toward the source text or going beyond the limits of translation proper (Nord 2012: 27), it offers "a new horizon on how a translator should handle a given task" (Trisnawati 2014: 248). The practice of advertisement translation, which is highly flexible and creative (Cui and Zhao 2014), is exactly in line with what the *Skopos* theory proposes. Given that the theory is a general framework for translation (Nord 2012: 27; Trisnawati 2014: 252), specific translation methods and strategies such as the use of images are worth investigating.

Images are of special significance to Chinese advertisements (see Li 2011; Lu 2008; Ma 2015; Wang 2012). It is attributable to both the logographic nature of the Chinese language (Shrum *et al*. 2012: 275), where Chinese characters often represent images, and the Chinese way of thinking which is often structured via a visual code (Chan 2007: 13). Research has found that using images in TV advertisements is effective in persuading consumers, such as the visual image of cartoon characters fighting flu virus in medicine advertisements and the auditory image of the sound of closing car doors in automobile advertisements (Wang 2012). In addition to enhancing the persuasiveness of advertisements, images are also proved by psychological studies to be useful in guiding readers to think and visualise a message, facilitating their understanding, deepening their memory, and causing their emotional response (Berkowitz 2000: 86; Mani and MacInnis 2003; Wyer 2007).

When it comes to the English-Chinese translation of images, most studies focus on the application of cultural images, such as dragons, petrels, and roosters, and emphasise the re-creation of proper images to ensure the acceptance of translations by the target consumers (Yang 2010; Zhuang 2007). The reconstruction of cultural images is mainly analysed with reference to advertisements' promotional function, and the translation methods to create images such as rewriting and beautification are discussed from the aesthetic perspective, which does not touch upon the linguistic or textual means of setting up images (see Cao 2016; Gao 2017; Wang 2011; Zhang 2010). Therefore, the role of verbal images in embodying poetic qualities and the specific linguistic methods of setting up images in English-Chinese advertisement translation remain yet to be explored.

2.2 Research objectives and methodology

In light of the above review, this study aims to achieve the following objectives. First, it aims to make an assessment regarding the use of poetic images in Chinese advertisement translations and verify the view that image is a prominent poetic method in Chinese. Second, it aims to provide a theoretical exploration into the functions and characteristics of poetic images to account for their popularity in advertising. Third, it aims to outline the specific linguistic methods of setting up images based on real-life advertisements and translations in order to provide practical reference for translators and international businesses. The translation methods cover more than reconstruction or beautification as have been discussed in the existing studies on cultural images (Cao 2016; Gao 2017; Wang 2011; Zhang 2010), and various other methods are to be discussed.

To achieve those objectives, first, we have built a corpus of English-Chinese advertisements. Advertisement refers to the form of communication to promote the sale of a product/service, to influence public opinion, or to advance a particular cause (Kaptan 2002: 8). In this study, we focus on Apple's advertisements selling electronic products. Second, as advertisement translation poses various challenges to researchers and entails drawing on other disciplines (Adab and Valdés 2004: 164), this study addresses image theoretically with reference to the AIDMA (standing for Attention, Interest, Desire, Memory, and Action) model of advertising, and poetics of advertising, and imagery. Third, it analyses the corpus with reference to the framework to examine the application of images in English-Chinese advertisement translation. Fourth, it discusses specific examples of setting up verbal images via linguistic methods.

3. Theoretical framework

This study considers the goal of advertising, the cognitive effects that advertisements are supposed to produce, and the verbal methods of setting up images which have poetic quality (see Figure 1).

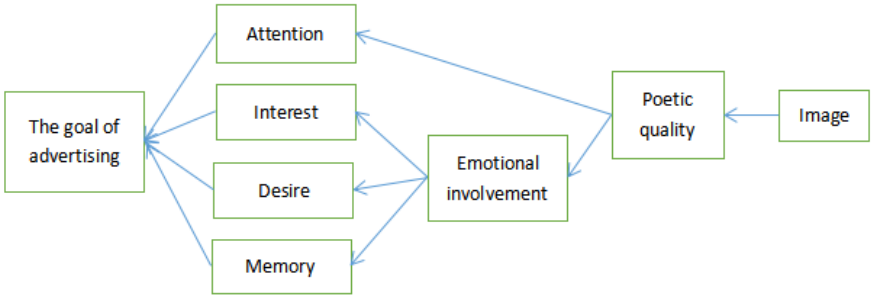

Figure 1. Theoretical framework of this study

3.1 Expected effects of advertisement translations

As demonstrated in Figure 1, in order to achieve the goal of promotion, there are other sub-goals or effects that advertisement translations should realise. Various models have been put forward to summarise the expected effects of advertising. For example, the AIDA model, standing for attention, interest, desire, and action, is regarded as "the most common and long-standing explanation of advertising effects" (Wells *et al*. 2006: 102). AIDA and a number of its successors like the AIDMA model, with M standing for memory, are now called "a museum piece" (White 2000: 45). It is considered that such models do not fit what actually happens in the marketplace or what happens in consumers' minds, which certainly does not follow an orderly sequence (White 2000: 45). Still, we are discussing the expected effects of advertising with reference to the AIDMA model in this study because it

specifies the key cognitive factors involved in consumers' purchase behaviour, and we do not consider the sequential order as suggested in the model. Advertisement translations need to attract the target readers' attention, arouse their interest and desire, and deepen their memory in order to realise the purpose of promoting a product or service. Interest, desire, and memory are closely related to one's emotional state. The poetic language can engage readers' emotion and impact their attention, desire, and memory. In this sense, it serves the goal of advertising.

3.2 Poetic devices and qualities of the advertising discourse

The advertising discourse embodies poetic quality, which can be seen in the rhetorical devices outlined by McQuarrie (2008: 260). It is a tricky issue to define poetic quality (see Man 2014), and the poetic and non-poetic distinction has long been a point at issue (Pratt 1977), partly because poetic quality is a matter of degree (Rosa Caldas 1983: 74), and it depends on how a reader receives the text (Rosa Caldas 1983: 76). In this study, poetic quality is defined to cover the rhetorical devices used in advertisements (McQuarrie 2008: 260) and images presented therein, which can evoke aesthetic pleasure and emotional response in readers.

The rhetorical figures in advertising as outlined by McQuarrie (2008: 260) fall under the two categories, namely, scheme and trope, which roughly correspond to the two basic principles of poetry, namely, repetition and metaphor (Christidis 2002: 75). The figures of the scheme category are mainly realised via repetition including the repetition of sound such as rhyme and alliteration, the repetition of words such as anaphora, and the repetition of syntactical structure such as parallelism. The figures of the trope category are associated with the metaphor principle, as they are mainly realised via the mediation of semantic meaning such as paradox and pun, which help to present a unique image.

As indicated in Figure 1, poetic language has the following qualities. First, it can attract readers' attention due to its rhythmical and often concise nature. Second, it differs from everyday language and hence is distinct and memorable. According to the psychological principle of relative distinctiveness, items that are outstanding will be better remembered (Surprenant and Neath 2009: 8). Third, poetic qualities provide readers with aesthetic pleasure and thus involve their emotion, and such emotional response helps to arouse readers' interest and desire. Research shows that emotion affects one's cognition and judgments (Berkowitz 2000: 1; Bless 2001: 9). Advertising that "resonates emotionally" with consumers induces a more effective change in their beliefs, values, motives, and desires (O'Shaughnessy and O'Shaughnessy 2004: 27).

To summarise, we mainly analyse advertisements according to the basic poetic methods of repetition (of sound, structure, and words) and image. Meanwhile, advertisements without such poetic devices or the above qualities are classified as non-poetic. For example, the following iPad advertisement, which is a plain description of the product, is regarded as non-poetic.

> Apple's custom-designed antireflective coating makes the display clearer and more readable wherever you take your iPad.
> *Apple 定制设计的抗反射涂层，使屏幕内容在哪里都更清晰易读。*
> [Apple's custom-designed antireflective coating makes the display clearer and more readable everywhere.]

Speaking of poetic qualities, image is a key concept.

3.3 Image

3.3.1 Defining images

In this study, we define image in relation to senses. It is hard to provide a clear categorisation and definition of images (Elkins and Naef 2011: 1). In the verbal as well as the visual mode of expression, the concept of image "runs across all fields of knowledge" (Barry 1997: 11). There is a "wide variety of things that go by this name" (Mitchell 1986: 9). However, there is one thing in common, that is, images involve senses. While current studies have primarily focused on visual images, mental imagery is multisensory (Mani and MacInnis 2003: 176). It can relate to different bodily sensations such as sights, sounds, smells, tastes, and touch (Robertson 2003: 3). Accordingly, there are visual images, auditory images, tactile images, gustatory images, olfactory images, and kinaesthetic images (Jin 2004: 104-124). Poetic images as explored in this study are supposed to have poetic qualities discussed in section 3.2.

3.3.2 Functions of poetic images

Presenting poetic images increases the aesthetic value of advertisements and provides pleasure to readers, which in turn contributes to the promotion of products or services. Poetic images have the following functions as shown in Figure 2.

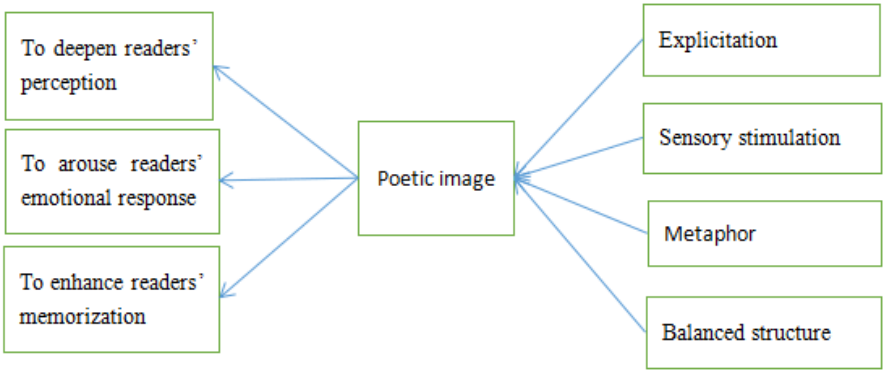

Figure 2. Characteristics of and verbal methods to set up poetic images

First, vivid images facilitate readers' comprehension and perception. Images are tied to "the full range of human experience and expression" (Barry 1997: 69). In the process of reading verbal descriptions, readers often form mental images spontaneously (Wyer 2007: 249). In this way, poetic images in advertisements can strengthen readers' perception and comprehension. Second, poetic images can arouse readers' emotional response. Emotions lie at the heart of people's capacity to experience meaning (Johnson 2007: 53). Readers' perception of poetic images also entails their emotional involvement. Images are regarded as "evokers of emotion" (Scheub 2002: 25), and emotional arousal, as "an integral part of a person's internal state", impacts the choices one makes (Paulus and Yu 2012: 476). Research has shown convincingly that emotion has an effect on one's cognitive processing (Ashby and Isen 1999: 529), and emotional experiences impact readers' thoughts, judgments, and memories (Berkowitz 2000: 1). In one word, whether readers are aware of it or not, emotional response influences their attitudes and behaviour (Shields and Heinecken 2001: 19). In this sense, poetic images in advertisements have the potential to affect readers' decision-making. Third, poetic images can enhance readers' memorisation. As just analysed, images evoke readers' emotion, and studies on memory have demonstrated that emotional stimulation facilitates memory (Berkowitz 2000: 86, 93; Mani and MacInnis 2003: 175).

3.3.3 Linguistic means of creating images

Images can be set up via various verbal and non-verbal methods, and this study focuses on the former. As indicated in Figure 2, first, the method of explicitation can guide readers to form vivid images by providing specific descriptions of products or services, as people form mental images spontaneously when reading verbal descriptions (Wyer 2007: 249). Second, apart from the literal meaning of words, the metaphorical use of language introduces images as well. In this research, metaphor refers to "the transfer of a quality from a primary subject to a secondary subject" (Torresi 2010:

121). For example, it may include the rhetorical device of personification where something is compared to a human being. Third, the literal or metaphorical meaning is often presented via balanced or rhymed poetic forms which also create images. By way of illustration, a number of Chinese advertisements are presented as poetic lines which have the same number of Chinese characters and are often rhymed, so the overall layout is neat, which forms a visual or auditory image. Fourth, since images concern various sensations such as sights, sounds, smells, tastes, and touch (Robertson 2003: 3), words or expressions that evoke sensory stimulations also help readers form vivid poetic images.

4. Materials: Description of the corpus

In this study, we have chosen to study Apple's website promotional texts because of Apple's successful marketing in China (Nasr 2015; Singleton 2015). As a respected international brand among Chinese consumers, Apple has become a status symbol. We collected the English advertisements of Apple products and their Chinese translations from Apple's official websites (https://www.apple.com/; https://www.apple.com/cn/) on July 3rd 2018 and finished categorisation and compilation of the advertisements by 15th July 2018. There were six product categories on the English website, including Mac, iPad, iPhone, Watch, TV, and Music. The majority of those advertisements had Chinese translations except for the TV advertisements, as the Chinese website did not list that column. In addition, we came across several advertisements that appeared in Chinese only, which concerned localised service, such as Apple Pay in cooperation with a Chinese bank and Apple Watch program in cooperation with a Chinese insurance company, or in English only, such as an advertisement for Apple gift cards. Since this research explores advertisement translation, we have excluded such monolingual advertisements.

We categorised the advertisements according to their subheadings. Longer advertisements are often divided into smaller sections, each with a particular theme and a subheading. For example, the advertisement for iPad, at the time when we collected the data, was composed of several sections including "Design", "Wireless", "Camera", "Touch ID" and "Smart Keyboard". We treated those sections as different advertisements because they were internally coherent and often showed different stylistic features. Treating them as separate advertisements is helpful for our data analysis regarding the linguistic means to set up verbal images. Some subheadings overlap, such as "Design" and "Performance", but we listed them under different product categories, so it did not cause any problem for analysis. Altogether, we have compiled a corpus composed of 357 English-Chinese bilingual

advertising passages, including 14,907 English words and 25,558 Chinese characters.

5. Analysis of the corpus

First, we tried to estimate the percentage of advertisements that have poetic qualities. As there was no software available to identify or mark the poetic methods used in a text, we studied each advertisement and analysed the poetic devices. We annotated the advertisements manually using such markers as "repetition of sound", "repetition of structure", "repetition of word", and "image" as summarised in section 3.2.

	English poetic ads	**Chinese poetic ads**	**Overlap between two versions**	**De-poetized English ads**
Number	141	174	123	18
Percentage	39%	49%	87%	13%

Table 1. Advertisements with poetic qualities

As summarized in Table 1, we have identified poetic devices in 141 English advertisements, accounting for 39% of the total, and 174 Chinese advertisements, making up 49% of the total. Among the 141 English poetic advertisements, 123 of them, or 87% of the total, are translated as poetic ones in Chinese, while 18 of them, or 13% of the total, are de-poetized in translation. It can be seen that poetic devices are popular in both English and Chinese advertisements and there is a high percentage of overlap between the two versions.

Then, we counted the number of different poetic devices.

	Image	**Repetition of structure**	**Repetition of sound**	**Repetition of word**
English version	62	46	30	29
	44%	33%	21%	21%
Chinese version	106	67	6	6
	61%	39%	3%	3%

Table 2. Application of poetic devices

As shown in Table 2, the poetic device of image has the largest number. Among the 141 English poetic advertisements, 62 have used images, accounting for 44% of the total. The percentage is even higher for Chinese advertisements, and 106 out of 174 have used images, making up 61% of the total. Such prominence of using images in Chinese translations is in line

with the characteristics of the Chinese language and poetics which lay emphasis on the visual (Murck and Fong 1991: xv).

Finally, we studied the Chinese translations with images and explored the methods of setting up images in translation as explained in section 3.3.3 (see Table 3).

Explicitation	Metaphor	Balanced structure	Sensory stimulation
57	39	34	13
54%	37%	32%	12%

Table 3. Methods of establishing images in translation

It can be seen that explicitation is the method used most widely among the four, accounting for 54% of the total. The extensive use of explicitation in our corpus is in keeping with other studies which find the prominent trend of explicitation in advertisement translation (Alós *et al*. 2017; Jiménez-Crespo 2011). Next comes the use of metaphor, making up 37% of the total. Metaphor is a key poetic method (Christidis 2002: 75). It is also a key method to set up images. Balanced structure is widely used in Chinese translations too, making up 32% of the total. It is in a way related to the features of the Chinese language, as it is easy to compose poetic lines which are rhythmical and have the same number of Chinese characters. Last, sensory stimulation, although constituting a smaller percentage of 12%, can also set up vivid images. Specific examples of these methods will be discussed in section 6.

6. Methods of setting up images in translation

6.1 Explicitation

When explicitation is used in translation, the Chinese version is more specific in terms of the information provided than the English version, and the concrete information can guide readers to form clearer images.

Example 1
Like a computer. Unlike any computer.
这个电脑，拿掉了电脑的条条框框。
[This computer, takes off all the lines and frames (restrictions and fetters) of computers.]

Example 2
Leave your mark on email, documents, and more.
在邮件、文件等内容上，直接圈圈点点。
[Circle and dot your emails, documents and elsewhere.]

In Example 1, the English version says iPad is like a computer yet different from any computer. The two sentences are elliptical with subjects and verbs omitted, which gives prominence to the rhythmical effect. In addition, the words "computer" and "like" are repeated, which further enhances its rhythm. The meaning of the two sentences is seemingly contradictory but actually makes sense. The first one claims that iPad is like a computer, and the second holds that iPad has its own characteristics. The two poetic lines both present the image of computer. In contrast, the Chinese translation is more specific about how iPad is different by explicating that iPad takes off all the *条条框框* 'lines and frames' of computers. The images of lines and frames in Chinese represent restrictions or fetters, and a computer without such constraints means a computer that is free and more powerful. The English expression "unlike any computer", which is abstract to a degree because there is no information about how the product is different from a computer, is concretised in the Chinese translation, and there are images of lines, frames, and free computers. Similarly, in Example 2, the English version says "leave your mark", but it does not specify what kind of mark, while the Chinese version is more specific and mentions *圈圈点点* 'circle and dot'. It can be seen from the two examples that Chinese translations present more detailed information such as lines and frames or circles and dots. As discussed in section 3.3.3, such detailed elaboration helps the Chinese readers set up vivid images.

6.2 Metaphor

Apart from the literal semantic meaning, images can also be created via metaphorical meaning. A metaphor, as a major figurative mode to conceptualise one's experience (Gibbs 1994: 13, 5), is an effective method to set up images.

Example 3
Doing more than ever is easier than ever.
你可以更游刃有余地处理更多事务。
[You can do more just like handling a cleaver skillfully.]

Example 4
More memory for massive projects.
海量内存，从容应对艰巨任务。
[Ocean amount of memory, handles difficult missions with ease.]

In Example 3, the English version embodies auditory pleasure via the repetition of "than ever", while the Chinese translation presents a visual metaphorical image with reference to a Chinese idiom, *游 刃 有 余*

'handling a cleaver skilfully'. The Chinese idiom tells a story about a butcher who is exceptionally skilled in dissecting an ox. Dissecting an ox entails hard work, yet that butcher is so dexterous that there seems to be a lot of space between the ox's bones for the cleaver to move around. The visual and kinaesthetic image of a cleaver moving with ease between bones is vivid to Chinese readers, which enhances their understanding of the capabilities of the product. In Example 4, the English version mentions "massive memory", and the Chinese translation presents a metaphor, *海量内存* 'ocean amount of memory'. It compares the capacity of iMac Pro's memory to that of the ocean which is vast and boundless, thus providing Chinese readers with a concrete image. To summarise, such metaphorical images guide the target readers to think of the products' functions in terms of more concrete objects such as a moving cleaver or the ocean, which can enhance their comprehension and memorisation.

6.3 Balanced structure

Balanced structures enhance the regularity of advertisements and form visual or auditory images, as mentioned in section 3.3.3.

Example 5
Redesigned from the swipe up.
自下而上，一扫即来。
[From bottom to top, with just one swipe.]

Example 6
Dream it up. Jot it down.
随心想起，随笔记下。
[Think it up casually, write it down easily.]

In Example 5, the English version has a visual image of "swipe", while balanced structure is used in the Chinese translation. The two four-character phrases *自下而上* 'from bottom to top' and *一扫即来* 'with just one swipe' also set up visual images. In addition, they are rhythmical, as both have the same number of Chinese characters. In Example 6, the English version provides two visual images which are in sharp contrast, one being "up" and the other being "down". The two phrases have the same structure, and the word "it" is repeated, thus setting up a rhythmical auditory image. The Chinese translation reproduces such visual images and regular structure. The phrase *随心想起* 'think it up casually' is concerned with the visual image of "up", while *随笔记下* 'write it down easily' sets up the visual image of "down". Besides, the balanced four-character structure and the repetition of the word *随* 'at will' also help to set up an auditory image. Such auditory or visual images set up via linguistic forms can increase the poetic quality and

aesthetic value of advertisements. In this sense, such poetic images can engage readers' emotional response, which in turn facilitates their memory (Berkowitz 2000: 86, 93), and contributes to promotion.

6.4 Sensory stimulation

As noted in section 3.3.3, stimulation of various senses such as visual, tactile, and kinesthetic ones helps to create images.

Example 7
A touch of genius.
一身才华，一触，即发。
[Talent all over the body, with a touch, will be triggered.]

Example 8
The vision is brighter than ever.
目光所及，更显锋芒。
[Wherever your eyesight reaches, it shows the cutting edge.]

In Example 7, the English version of the iMac advertisement mentions genius which is abstract but modified by "a touch of". The word "touch" can be interpreted in different ways such as a small amount of, a detail that completes the product, or something we feel when putting our hands on the product. The first interpretation is not appropriate in this context, as the advertisement emphasises the genius of the product instead of "a small amount", but the second and third interpretations both make sense. "A touch of genius" can mean that the product is designed to have genius as its final touch, or consumers will feel the genius when touching or using the product. In the latter interpretation, "a touch of genius" sets up a tactile image and transfers the abstract concept of genius into something concrete that can be touched. The Chinese translation also involves the tactile sense by mentioning *触* 'touch', but it provides more acute stimulation, as the expressions *一触* 'a touch' and *即发* 'triggered' imply more dynamic action. To be more specific, the Chinese character *发* 'flourish or explode' implies that the genius of iMac will burst out with just one simple touch, which forms a kinaesthetic image. Similarly, in Example 8 about MacBook Pro, the English version mentions brightness which is visual, while the Chinese version uses the expression *锋芒* 'cutting edge' which is not only visual but also tactile, as the Chinese character *锋* means sharp and *芒* refers to something as sharp as a needle. In addition to such combined sensory stimulation, the expression *目光所及* 'wherever your eyesight reaches' conveys dynamic motion via the Chinese character *及* 'reach' which means one's vision is moving around, and in this way it sets up a kinaesthetic image. In both examples, the Chinese translations evoke more sensory stimulation

and set up more types of images than the English originals. Such images have more perceptible effect, as they bring about concrete sensations. Imagery is "a potent tool" to increase memory (Mani and MacInnis 2003: 175), and such concrete images set up via sensory stimulation plays an important role in attracting readers' attention and deepening their impression.

7. Implications

The features of Apple advertisements, whose products are well received and whose marketing has been successful in China, can serve as reference for translators and international businesses in the following aspects.

First, poetic devices are essential for the advertising discourse, and translators often design translations which embody a poetic or aesthetic value. As analysed in this paper, about 49% of the Chinese advertisements and 39% of the English ones in our corpus have used poetic devices. Poetic quality concerns readers' fundamental aesthetic needs and may influence their perception and reception of advertisements. For this reason, poetic quality is relevant to various products including those performing more practical functions such as electronic products. The use of poetic devices provides readers with aesthetic pleasure, which contributes to the purpose of winning recipients' favour and promoting products or services. A key poetic method is to create images, accounting for 61% of the Chinese poetic advertisements and 44% of the English ones. Particularly, imagery is of significance to the Chinese language and culture as well as Chinese people's cognition (Chan 2007: 13), and it can be a useful method in English-Chinese advertisement translation.

Second, translators resort to various linguistic methods to set up images in English-Chinese translation. The method that is most widely used in our corpus is explicitation, accounting for 54% of the total. Explicitation is preferred in localised or translated texts (Jiménez-Crespo 2011: 3). On the one hand, it makes implicit information in the original explicit in the translation, which is helpful for target readers to understand. On the other hand, it guides target readers to set up vivid images, which is beneficial for reinforcing their impression. Aside from explicitation, metaphors and balanced structures are also frequently applied, both accounting for more than 30% of the total. Metaphors are the primary trope of the poetic language (Gibbs 1994: 208). Metaphorical images provide readers with pleasure, as people can experience aesthetic delight when they discover the hidden meanings of metaphors (Gibbs 1994: 212). As to the balanced structure, it involves repetition of structure, and repetition reinforces the message (Cook 1994: 108), and achieves cohesion and enhances readers'

memorisation (Torresi 2010: 123). The use of sensory stimulation to set up images, although accounting for relatively small proportion in our corpus, is effective in engaging readers as well. As this study analyses Apple's advertisements only, further studies involving a larger corpus may be more revealing regarding the use of sensory stimulation.

8. Conclusion

To conclude, this study explores the use of poetic images in English-Chinese advertisement translation, discusses the functions of poetic images, and analyses the verbal methods of setting up images. This research contributes to the field of Translation Studies and the practice of international business in the following aspects. First, it investigates an understudied dimension of advertisement translation, namely, poetic qualities, which are often neglected or undervalued because of the utilitarian nature of advertising. Second, it reveals the significance of poetic qualities and images in English-Chinese advertisement translation by studying the advertisements for electronic products, which are mostly purchased for their practical functions other than aesthetic beauty. Analyses of the corpus have shown that poetic qualities and images are popular even among advertisements of electronic products. This is attributable to readers' inherent aesthetic needs, and poetic qualities are essential for their aesthetic experience and perception of texts including advertisements. Third, it discusses the possible effects of images on target readers' cognition and summarises the major methods of setting up images in English-Chinese advertisement translation. Meanwhile, as this study focuses on Apple's advertisements, a major limitation lies in the variety of advertisements involved. Besides, it mainly explores verbal methods of setting up images, so the texts are analysed without consideration of such extra-linguistic elements as sound and visuals. Finally, the effectiveness of images has not yet been explored empirically. In the future research, we plan to study a larger corpus with more variety of multimodal advertisements and investigate the role of images in English-Chinese advertisement translation and their impact on Chinese readers' memory and emotion by carrying out surveys and cognitive experiments using the eye-tracking technique.

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