Translation of Rhetorical Figures in the Advertising Discourse:
A Case Study

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Abstract

Rhetorical figures, which are frequently applied in advertisements, can add literary flavor to the texts, gratify audiences' aesthetic needs, and deepen their impression. In advertisement translation, it is very common that the rhetorical figures applied in the original text are replaced with new ones in the translation. This research focuses on rhetorical figures' function of enhancing audiences' memory and discusses the realization of this function in translation. The psychological studies on human needs are referred to in the analyses, especially aesthetic needs, for the use of rhetorical figures provides audiences with aesthetic pleasure and gratifying their aesthetic needs involves their emotion and enhances their memorization. To have aesthetic needs is universal across cultures; however, the ways to satisfy such needs may vary due to linguistic and cultural differences. The flexible treatment of rhetorical figures in advertisement translation mirrors such differences in terms of needs gratification, and investigation in this regard can reveal the linguistic and cultural nuances and provide translators with practical guidance.

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1. Introduction

Advertising is viewed as a "persuasive communication, of which rhetoric is an integral part" (Mooij, 2004, p. 181), and "individual advertisements may make use of poetic devices", which are "means to an end" (McQuarrie & Phillips, 2008, p. 8). The "end" here refers to the final goal of promotion. Using rhetorical figures has the following effect among others: figures increase attention to the message as a whole; figures require inferences to comprehend; figures cause pleasure (DeRosia, 2008, pp. 26-31). In other words, rhetorical devices applied in the advertising discourse can increase audiences' involvement and deepen their impression, and in this way they help advertisements to achieve the goal of promoting a product or service. This study focuses on rhetorical figures' function of enhancing audiences' memory and investigates how they are handled in advertisement translation. Within the corpus, many rhetorical devices in the original text are replaced with others in the translation according to the linguistic features and cultural references of the target language, and this research explores such adjustment with reference to aesthetic needs shared by all human beings.

As this study investigates advertisement translation between Chinese and English, the following sources have been reviewed: China Academic Journals Full-text Database (Beijing Site, 1979-2013), China Doctoral Dissertations Full-text Database (1999-2013), and China Proceedings of Conference Full-text Database (2000-2013). Research on rhetoric in advertisement translation mainly covers the following aspects: translation strategies for specific rhetorical devices such as puns and metaphors, the beauty of rhetoric in advertisements and the proper reproduction in translation, untranslatability of rhetoric, consideration of cultural implications in translating rhetoric, and aesthetic analysis of the use of rhetoric in advertisement translation. Theories that have been applied include *Skopos* theory (e.g., Nord, 2001), equivalence theory (e.g., Nida & Taber, 2004), fuzzy language theory (e.g., Channell, 2000), theory of context

(e.g., Givón, 1989), pragmatics (e.g., Levinson, 1983), functional linguistics (e.g., Halliday & Hasan, 1985), and stylistics (e.g., Leech & Short, 1981). It can be seen that the difficulty of translating rhetoric in advertisements is recognized in the studies on rhetoric in advertisement translation between Chinese and English such as the research on untranslatability of rhetoric (e.g., Chen, 2009; Wang, 2006). Accordingly, the flexible strategies or principles of translating rhetoric in advertisements such as the use of adding, deleting, rewriting, and reorganization are discussed (e.g., Li, 2004; Tao, 2010; Zhang, 2007). However, the special function of rhetoric to enhance audiences' memorization and psychological explorations of human needs are seldom investigated in relation to the flexibility of translating rhetoric, as far as advertisement translation between Chinese and English is concerned.

Considering such a research gap, this investigation aims to achieve the following two objectives. Firstly, this study is intended to explore the flexible translation of rhetorical devices in advertisements and their special function to deepen audiences' impression from the psychological perspective of human needs. The use of rhetoric is supposed to fulfill audiences' aesthetic needs, provide them with aesthetic pleasure, increase their emotional involvement, and enhance their memory. The flexible treatment of rhetorical devices in the translation of Chinese and English advertisements shows the different ways of gratifying audiences' needs who have different cultural backgrounds. Secondly, this study also aims to deepen translators' awareness of the importance of appealing to audiences' needs in proper ways and provide translators with reference as to how to address different audiences' needs in line with their linguistic and cultural differences and preferences. Rhetorical devices in advertisements are translatable in this sense, which requires flexibility and creativity on translators' part in order to make use of the target linguistic and cultural characteristics in reproducing similar effects of original advertisements.

2. Theoretical Framework

Wells, Moriarty, and Burnett (2006) summarizes effective copywriting skills, among which the following are relevant to this study on rhetoric in advertisement translation: be original, use variety, and use imaginative description and evocative or figurative language to build a picture in the consumer's mind (p. 359). The principles of being original, using variety, and using imaginative description are concerned with the application of rhetoric. Advertising texts' originality and variety can be enhanced by applying rhetorical devices which are different from the common use of language in that they are of aesthetic value and can provide audiences with aesthetic pleasure.

2.1. Rhetorical Figures in Advertising

Rhetorical figures are "intended deviation from ordinary usage" (Quinn, 1993, p. 6). Using rhetorical figures is one way to "strike that happy balance between 'the obvious and the obscure'", so that audiences can grasp the ideas and be disposed to accept the arguments (Corbett, 1999, p. 377). The rhetorical figures which often appear in advertising texts include the following:

- Alliteration/chime: repetition of the same consonant sounds in the initial position of a series of words or phrases (Corbett, 1999, p. 388; Huhmann, 2008, p. 87);
- Anadiplosis: repetition of the last word of one clause at the beginning of the following clause (Corbett, 1999, p. 388; Huhmann, 2008, p. 87);
- Anaphora: repetition of a word or group of words at the beginning of successive clauses (Corbett, 1999, p. 390);
- Antimetabole: repetition of words in successive clauses, in reverse grammatical order (Corbett, 1999, p. 394);
- Antithesis: juxtaposition of contrasting ideas, often in parallel structures (Corbett, 1999, p. 382);
- Ellipsis: deliberate omission of a word or of words readily implied by the context (Corbett, 1999, p. 386);

- Epanalepsis: repetition at the end of a clause of the word or phrase that has occurred at the beginning of the clause (Corbett, 1999, p. 392);
- Epanorthosis: making a claim to call that claim into doubt (Huhmann, 2008, p. 88);
- Epistrophe: repetition of the same word or group of words at the ends of successive clauses (Corbett, 1999, p. 391);
- Hyperbole: use of exaggerated terms for emphasis or heightened effect (Corbett, 1999, p. 403);
- Irony: use of a word in such a way as to convey a meaning opposite to the literal meaning of the word (Corbett, 1999, p. 405);
- Metaphor: implied comparison between two things of unlike nature (Corbett, 1999, p. 396);
- Metonymy: substitution of some attributive or suggestive word for what is actually meant (Corbett, 1999, p. 398);
- Paradox: an apparently contradictory statement that nevertheless contains a measure of truth (Corbett, 1999, p. 408);
- Parallelism: also referred to as "Parison" (Huhmann, 2008, p. 87), similarity of structure in a series of two or more related words, phrases, or clauses (Corbett, 1999, p. 381);
- Pun: using a word that has different meanings, repeating a word but each time with different meanings, changing a word's meaning, or using words that sound alike but differ in meaning (Huhmann, 2008, p. 88);
- Rhetorical question: asking a question for a special purpose other than to obtain information (Huhmann, 2008, p. 88);
- Rhyme: repeating sounds at the end of words/phrases (Huhmann, 2008, p. 87);
- Simile: explicit comparison using "like" or "as" to attribute connotations and meanings of one object to another (Huhmann, 2008, p. 89).

These rhetorical devices vary in terms of the deviation degree and can be divided into two categories (McQuarrie, 2008, p. 260), which can be put into the following table.

Table 1

Rhetorical Figures in Advertising

I. Figuration	All rhetorical figures (artful deviations)						
II. Figurative mode	Scheme (excess regularity)				Trope (irregularity)		
	Less COMPLEX more				Less COMPLEX more		
III. Rhetorical operation	Repetition		Reversal		Substitution		Destabilization
	1	Rhyme, chime, alliteration	1	Antimetabole	1	Hyperbole	1	Metaphor
	2	Anaphora, epistrophe, epanalepsis, anadiplosis	2	Antithesis	2	Ellipsis	2	Pun
	3	parison			3	Epanorthosis, rhetorical question	3	Irony
					4	Metonym	4	Paradox
Lower GRADIAENT OF DEVIATION Higher							

Rhetorical figures of the scheme category are realized via the repetition of sounds such as rhyme and alliteration, or repetition of words such as anaphora, or repetition of structure such as parison. Those of the trope category are mainly realized via the mediation of semantic meaning such as metaphor, paradox, or linguistic forms such as rhetorical question, or meaning and form such as pun. It can be seen that similes are not included in this framework; however, they are present in the corpus and of the same nature with metaphors, because similes and metaphors both make comparisons between unlike things. The difference between the two lies in that similes make comparisons in an obvious way using explicit markers such as "like", while metaphors are designed in an implicit way without using any linguistic markers. Applying rhetorical figures in advertising helps to gratify consumers' needs and the next section will discuss the functions of rhetorical figures with reference to needs gratification.

2.2. Functions of Rhetorical Figures

What motivates people to behave as they do is the process of satisfying various needs.

Maslow's hierarchy of needs is "frequently cited by all types of professionals in any number of industries" (Stephens, 2000, p. 1). Three categories of needs are identified, namely conative, cognitive, and aesthetic needs. The application of rhetorical figures in advertising texts mainly appeals to audiences' aesthetic needs. It is summarized that people all have aesthetic needs for order, symmetry, closure, completion of acts, system, and structure (Maslow, 1987, pp. 25-26). Such needs are of a universal nature (Maslow, 1987, p. 28). People of different cultural backgrounds all share aesthetic needs; however, the ways to address aesthetic needs are culturally and linguistically variant.

The use of rhetorical figures under the category of scheme can gratify audiences' aesthetic needs, for regularity in terms of pronunciation or structure can be detected in these devices. There are eight patterns under the umbrella of repetition. All of them are strictly regular either in terms of syntactical structures such as parison, or in terms of rhymes such as alliteration, or in terms of word forms such as anaphora or epistrophe. Such regularity in linguistic designs is in line with audiences' aesthetic needs for

order and symmetry. Needs gratification in turn involves audiences' emotion. Being emotional is an important feature of the advertising discourse (Torresi, 2010, p. 128). Psychological research has revealed "a wide array of variables that influences memory" (Alexander & O'Hara, 2009, p. 223), and "few researchers would refute the notion that memory is linked with emotion" (ibid). Therefore, engaging audiences' emotional response enhances their memory (Bristow, 1999, p. 6). In other words, using the rhetorical figures of the scheme category appeals to audiences' aesthetic needs, involves their emotional response, and enhances their memory, which is contributive to realizing the purpose of advertising.

The rhetorical figures of the trope category, as demonstrated in section 2.1, involve irregular application of language, and so are different from those of the scheme category. While regularity is not present in the devices under the trope category, they are specially designed and tend to provide something unusual or different from the common language use, which also gratifies audiences' aesthetic needs in this sense. Studies on advertising rhetoric has found that deviant designs in advertising help attract audiences' attention (Callister & Stern, 2008, p. 138). Accordingly, in the advertising discourse, words "deviating from the normal way of presentation" (Peer, 1986, p. 28), or the "conspicuous elements" (Verdonk, 2002, p. 6), are easier for audiences to remember. Besides, the creative use of language actively involves addressees "in the (re)construction of meaning" (Torresi, 2010, p. 121), and studies on the processing effect of rhetoric in the advertising discourse finds that rhetorical devices help enhance people's memory (Huhmann, 2008, p. 92). Therefore, the rhetorical figures of the trope category perform the same function as those in the scheme category in strengthening audiences' memorization.

3. The Corpus

This study mainly analyzes advertising materials about cultural products. The bilingual advertisements in the corpus were used in two arts festivals, namely the 36th Hong Kong Arts Festival and the French May Arts Festival 2008. 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). 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. It is said that 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, Nantel, Bilodeau, & Rich, 2001, p. 4). In this sense, analyzing such advertisements can reveal the cultural nuances between Chinese and English. In the next section, the application of rhetorical figures in advertisement translation will be elaborated via a case study.

4. A Case Study

The observation of the corpus has shown a prominent phenomenon regarding the application of rhetoric in advertisement translation. The rhetorical figures that appear in the original text are often replaced with others when translated into the other language. There are examples where the rhetorical figures of the original text, like metaphors, get directly translated into the second language. This happens when there is something in common between the original and target contexts and the original audience and the target audience can both understand or appreciate the rhetorical figures. This current investigation is more concerned with the cases where adjustment has been made in translation. In the following excerpt of an advertisement for the dance "Full Moon", parallelisms and similes in the Chinese version are replaced with alliteration, rhymes, and ellipses in the English text.

《月满》镇在台上的大石、随风飘落的雨丝、泻满一台的银光，身穿华丽晚装的女士，水中忘形的男士，一场场欢愉畅舞，一段段黯然的关系，翩娜．包殊继续以恢宏的舞台布景，绝妙的音乐氛围，展演一个个人世间的故事；两性间的情爱欲，在翩娜手上，仿佛一杯苦酒，也仿佛一幕费里尼的《La dolce vita》。

作品对男女关系的精切剖析，一如当头棒喝，叫观众深思。

(**Back translation**: The big rock set on the stage by Full Moon, the rain threads falling with the wind, the silvery light rushing down all over the stage, the women in luxuriant evening dresses, the men who have forgotten themselves in the water, happy and free dancing scenes, dejected relationships, Bausch continues to demonstrate stories in life via magnificent stage setting and splendid music atmosphere; the affection, love and lust between the two sexes is like a glass of bitter wine as well as a scene from Fellini's La dolce vita. The acute analysis of the relationships between men and women is like scolding with a big stick and makes the audience think deeply.)

Vintage Bausch – bold and breathtaking
Wet and wild
Water, water everywhere… In *Vollmond*, an almost constant diluvian rain falls; a brook runs across the stage, out from mountainous rock. Dancers splash and swirl through torrents of water, in a visually and dramatically dazzling full moon landscape.

In *Vollmond* her dancers play with water, chucking bucketfuls into the air, sloshing, sliding and swimming their way through the downpour in a sequence of short scenes. In one, a man balances on upturned drinking glasses; in another, a man twists and turns to avoid being rained upon by an arsenal of stones; in a third a girl flirtatiously encourages several men to unfasten her underwear.

Vollmond is more than a reinvention and re-inspiration of her earlier works.

4.1. Rhetorical Figures of Scheme

With reference to the framework presented in section 2.1, the following rhetorical figures under the category of scheme are applied in the above example.

Table 2
Rhetorical Figures of Scheme

Scheme	Chinese version	English version
1	《月满》镇在台上的大石、随风飘落的雨丝、泻满一台的银光，身穿华丽晚装的女士，水中忘形的男士	bold and breathtaking
2	一场场欢愉畅舞，一段段黯然的关系，一个个人世间的故事	wet and wild
3	恢宏的舞台布景，绝妙的音乐氛围	splash and swirl
4		sloshing, sliding and swimming
5		a sequence of short scenes
6		reinvention and re-inspiration
7		twists and turns

There are three sets of parallelisms in the Chinese version. Within "《月满》镇在台上的大石、随风飘落的雨丝、泻满一台的银光，身穿华丽晚装的女士，水中忘形的男士(*yue man zhen zai tai shang de da shi, sui feng piao luo de yu si, xie man yi tai de yin guang, shen chuan*

hua li wan zhuang de nv shi, shui zhong wang xing de nan shi; the big rock that is set on the stage, the drizzle that is falling in the wind, the silver light that is rushing down on the stage, women in their flowery dresses, men who are forgetting themselves in the water)", the five

Chinese expressions are all based on the structure of "adjective phrase + a noun". They have summarized the major scenes on the stage, including the background scenery, the objects arranged on the stage, the light, and the appearance and movements of the dancers in the performance. Besides, within "一场场欢愉畅舞，一段段黯然的关系，一个个人世间的故事 (*yi chang chang huan yu chang wu, yi duan duan an ran de guan xi, yi ge ge ren shi jian de gu shi*; scenes of happy dances, segments of dejected relationships, stories of the earthly world)", the three expressions also form a case of parallelism, with the same structure of "a number + repetition of a measure word + an adjective + a noun". The first expression describes the dancing performance particularly the aspect of its joy and merriness, while the second and the third ones explain the implications related to the performance including dejected relationships and other worldly stories. Similarly, within "恢宏的舞台布景，绝妙的音乐氛围(*hui hong de wu tai bu jing, jue miao de yin yue fen wei;* magnificent scenes, scrumptious music)", the two phrases have the same structure, "an adjective + a noun + a noun", and they are both composed of seven Chinese characters. They have illustrated the magnificent stage design and the fine music to be used. Parallelisms create a kind of rhythm and produce "a powerful emotive effect" (Cook, 1994, p. 29). The rhythmic reading of parallelism satisfies the audience's aesthetic needs for structure, symmetry or completion. Aside from this rhythmic effect, the parallelisms in the example have revealed the beauty, happiness, and frustration in the performance as well as in real relationships, which cause the audience's emotional involvement. Accordingly, such emotional involvement helps strengthen audiences' memorization, as emotion is "a big factor" for supporting memory (Bristow, 1999, p. 92).

In the English version, these parallelisms are not kept; instead, alliterations and rhymes are added, which are similar to parallelism in the sense that there is repetition of sound in alliteration while it is structural repetition in parallelism. Actually, parallelisms can be reinforced by the repetition of sounds like alliteration (Leech & Short, 1981, p. 17). In this example, when describing the dancing scenes, seven sets of alliterations are applied, "bold and breathtaking", "wet and wild", "splash and swirl", "sloshing, sliding and swimming", "sequence of short scenes", "reinvention and re-inspiration", and "twists and turns". Among these alliterations, "sloshing, sliding and swimming" and "reinvention and re-inspiration" are also rhymes. The alliterated expressions of "splash and swirl", "sloshing, sliding and swimming", and "sequence of short scenes" have described the performance where water is everywhere by imitating the sounds of the flowing water via the voiceless consonants [s] or [ʃ]. The alliterated expressions of "bold and breathtaking" and "wet and wild" have described the strength of the performance and the dancers' movements via the plosive sound [b] and the deep sound [w]. The rhymes and alliterations "sloshing, sliding and swimming" and "reinvention and re-inspiration" as well as the alliterated "twists and turns" have described two aspects of the scenes on the stage. The expressions "reinvention and re-inspiration" and "sloshing, sliding and swimming" can reveal the gentle side of the dances by repeating the soft sounds [ri], [ʃiŋ]and [ʃin], while the alliteration "twists and turns" mirrors the quick side by repeating the plosive [t] sound which is neat and abrupt. Similar to the functions of parallelism, alliteration and rhyme can also increase the audience's pleasure in reading the advertising lines via the rhythmic effects which are in line with the audience's aesthetic needs for structure and symmetry.

4.2. Rhetorical Figures of Trope

In this section, the rhetorical devices of trope as covered in the framework presented in section 2.1 will be analyzed.

Table 3

Rhetorical Figures of Trope

Trope	Chinese version	English version
1	一如当头棒喝	Vintage Bausch – bold and breathtaking
2	仿佛一杯苦酒	Wet and wild
3	也仿佛一幕费里尼的《La dolce vita》	Water, water everywhere

Within the English version, there are three ellipses which give prominence to the core ideas by deleting some elements in a sentence; in the Chinese text, there are three similes which have expressed something abstract via providing concrete comparisons or images. An image refers to the "imaginative recreation of a sensation through words" and it is "not necessarily the visual" (Mayes, 2001, p. 64). The effect created by parallelisms in the Chinese version and alliterations and rhymes in the English one analyzed in section 4.1 is also a type of image. Actually, imagery "is at the root of how we perceive and remember" (Mayes, 2001, p. 71), and "a large proportion of what we know, think, and remember is held in mind by images" (Mayes, 2001, p. 70). Psychological research on the organization of prose and its memorability finds that the imagery set up in a text helps increase its memorability, because "vivid, concrete language facilitates learning from connected discourse" (Meyer, 1975, p. 4).

The three similes in the Chinese version have all touched upon the audience's emotions and set up imageries. Making associations between the subject matter and the images provides the audience with pleasure in reading and comprehending the texts, and in this sense establishing imageries via similes facilitates the gratification of their aesthetic needs. In addition, the images may involve the audience's mood and in this way play the role of deepening their impression. In the Chinese advertisement, one simile says that "两性间的情爱欲，在翩娜手上，仿佛一杯苦酒(*liang xing jian de qing ai yu, zai pian na shou shang, fang fu yi bei ku jiu*; love and lust between the two sexes, is like a glass of bitter wine in Bausch's hands)". This comparison of love to the bitter wine establishes an image of a glass of wine. Besides, referring to wine guides the audience to consider love in association with wine and understand the implications regarding the features of love. Another simile says that the love and lust is like a scene in "La dole vita", "仿佛一幕费里尼的《La dolce vita》(*fang fu yi mu fei li ni de La dolce vita*; it is like a scene in Fellini's La dolce vita)". "La dolce vita" is an Italian film, and the title means "the sweet life" or "the good life". In the story, a journalist tries to find happiness and love, but his dreams never come true. Therefore, the intertextual allusion implies the sad aspect of love. The third simile is about the relationship between man and woman illustrated in the dance, "作品对男女关系的精切剖析，一如当头棒喝 (*zuo pin dui nan nv guanxi de qing qie pou xi, yi ru dang tou bang he*; profound analysis of the relations between men and women is like scolding us with a big stick)". This comparison shows feelings of being shocked and surprised or sudden understanding. Similarly, using the intertextual allusion will guide the audience to consider the chiding with a big stick which is originally used in the Buddhist cultivation and understand the significance of the performance.

In the English version, there are cases of ellipsis. "Vintage Bausch -- bold and breathtaking" is an example of nominal and verbal ellipsis. The complete form would be "Vintage Bausch's works are bold and breathtaking". Still, merely presenting the words "Vintage", "Bausch", "bold", and "breathtaking" is able to convey the central meaning. The phrase "wet and wild" is an example of clausal ellipsis. The complete form could be "the dancers are wet and wild" or "the dancing is wet and wild". Similar to the line "Vintage Bausch -- bold and breathtaking", here the major implications of the performance have been conveyed. "Water, water everywhere" is also a case of clausal ellipsis, and its complete

form could be "there is water, water is everywhere" or "Water is everywhere, water is everywhere". The central idea is transferred via listing the three words, "water", "water", and "everywhere". Ellipsis helps to achieve two effects: "to save space where words cost money, and to avoid drawing attention to features of the message which do not serve the advertiser's interest" (Cook, 2001, p. 171). Ellipses also help to present images by giving prominence to the core elements in a text. Besides, ellipsis in advertisements can create "an atmosphere of intimacy and informality" (Cook, 2001, p. 180). The effect of intimacy involves the audience's emotional response and can enhance their memorization. In addition, the application of ellipsis produces or gives prominence to some poetic effects. For illustration, the ellipses listed here are alliterations presented in a concise way. In this sense, using ellipsis helps to gratify the audience's aesthetic needs.

5. Discussion

As analyzed in section 2.2 and demonstrated via the case study in section 4, the application of rhetorical figures in the advertising discourse appeals to audiences' aesthetic needs, involves their emotion and attention, and enhances their memorization. The use of rhetorical figures should be proper and cater to the audience's needs, likes, or interests in order to realize the functions. Accordingly, in advertisement translation, adjustment often needs to be done with reference to the target audience's specific conditions as well as the target linguistic and cultural characteristics. Since there are so many factors to be considered, the translation of rhetorical figures in advertisements is difficult, as has been pointed out in Chen (2009) and Wang (2006). However, rhetorical figures in advertisements are not untranslatable, as noted in section 1, and flexibility and creativity is essential for translating rhetorical figures. Various strategies such as rewriting and reorganization can be applied as suggested in Li (2004), Tao (2010), and Zhang (2007). The example analyzed in sections 4.1 and 4.2 has demonstrated that, in some cases, the rhetorical figures used in the original text need to be

replaced by others in the target language in order to perform the same function of deepening audiences' impression and strengthening their memory. In the example, more parallelisms, metaphors or similes that give prominence to emotional implications beyond the dancing performance are applied for the Chinese audience, while more alliterations or rhymes which can be realized via the workings of the surface language and focus on the dancing performance per se are used for the English audience.

To be more specific, the analysis of the application of rhetorical figures in this study is relevant to translation practice in that when appealing to different audiences' aesthetic needs, translators or copywriters may use different rhetorical figures, which include two major categories of scheme and trope, with the former more concerned with linguistic structures and the latter more related to semantic meanings. When translating the rhetorical figures in advertising texts, translators need to consider the target audience's needs and interests as well as the target linguistic and cultural characteristics. The flexible treatment of rhetorical figures in advertisement translation can be attributed to the fact that, while needs are universal for all human beings regardless of their cultural backgrounds, the emphasis on and the ways of satisfying different audiences' needs vary, and it will be beneficial for translators to do research in this regard in order to figure out the proper ways to appeal to different audiences' needs. For illustration, a study, Cui (2014), exploring the use of second-person reference in advertisement translation has found that more emphasis is laid on social/love needs and esteem needs in the Chinese context than in the English context. Such investigations are helpful for deepening translators' awareness of the nuanced cultural differences and providing them reference as to how to appeal to the target audience's needs in appropriate ways.

To conclude, this study has investigated the use of rhetorical figures in the advertising discourse and their treatment in translation. It has discussed how rhetorical figures are handled in

translation and explored the adjustment in translation referring to the functions of rhetoric in advertising and the satisfaction of audiences' aesthetic needs. People of different cultures all have aesthetic needs which can be gratified by the use of rhetorical figures. However, the ways of appealing to aesthetic needs differ across cultures, as demonstrated in the analysis of the example in section 4. Therefore, translators need to be flexible regarding the translation of rhetorical figures in advertising. Only by applying the proper rhetorical figures that are catering to the target audience's needs and interests, can it function in winning their favor, deepening their impression, and being contributive to the promotion of a product or service. In future studies, the principles and strategies of translating rhetorical figures in the advertising discourse can be further specified, and more varieties of advertisements can be analyzed to enrich and test the current research findings.

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