

Research on Strategies to Enhance the International Communication of Chinese Culture —— Taking Advertisement Translation as an Example

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Abstract

Driven by global development strategies, both domestic and foreign enterprises tend to utilize international brand advertisements to enhance their visibility and expand their global businesses. Since its accession to the WTO, China has experienced rapid development. Therefore, for Chinese enterprises, the appropriate translation of their product advertisements directly impacts commodity sales and consumer's brand awareness. Building upon intercultural communication theory, this thesis will further analyze the challenges in intercultural communication as perceived by professional translators and explore their specific solutions through a case study. Subsequently, this essay will provide comprehensive insights into strategies and techniques for translating contemporary Chinese local brand advertisements in the context of intercultural communication.

Keywords: International Communication; Advertisement Translation; Translation Strategies and Techniques.

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1. INTRODUCTION

In the contemporary world, globalization remains the central theme of international development. With China's global influence continuing to expand, particularly through the "Belt and Road Initiative," China's strategic development shapes the trend of intercultural awareness and intercultural advertising penetration. By examining outstanding cases of intercultural advertising communication and analyzing the impact of intercultural differences on advertisement translation, this not only holds reference value for intercultural advertising communication but also serves as an inspiration for advertisement translators regarding translation strategies and techniques. It further enhances the international dissemination of Chinese culture and contributes to the global presence of Chinese culture.

2. Literature on Specific Cases in Intercultural Advertising Communication

2.1 Research Overview of English Advertisement Translation

The word "advertising" originates from the Latin word "*adventus*," which means "to induce" and "propagandize," and it essentially serves as a conveyer of information.

In general, the primary function of advertisement is its economic role, as it helps consumers

recognize and understand the information about the product, thus stimulating consumption. American advertising scientist E.S. Lewis once proposed the AIDMA rule. He believed that a successful advertisement needs to capture the reader's attention, pique their interest, generate a desire to purchase, leave a lasting impression on them, and ultimately lead to purchasing action. With the internationalization of China's economic activities, advertisement translations play an essential role in facilitating cross-border trade and promoting products more effectively. The study of advertisement translation in China began in the 1990s. In its early stages, the primary focus of the research was on the translation of specific advertising terms and the problems that arose when translating Chinese advertisements into English. Over periods, researchers have increasingly emphasized the challenges in advertising translation and have further leveraged the theoretical insights of pragmatics and other related disciplines to analyze various issues. Consequently, they have given out some corresponding principles and strategies for translation.

In his 2012 work, Song Houpeng approached the subject from the perspective of cultural differences between China and the West. He discussed how to design English advertisements by taking syntactic, semantic, aesthetic, and psychological cognitive

differences into account. Houpeng pointed out that a concise and declarative syntactic structure is a fundamental requirement for English advertising language expression. The design of English advertisements should align with Western cultural connotations rather than rigidly adhering to the literal meaning of Chinese phrases. Stressing the importance of understanding the aesthetic distinctions of English advertising, from a cognitive psychology standpoint, his goal is to facilitate the effective dissemination of advertising messages in the international market. This is achieved by resonating with Western cultural psychology and appealing to Western audiences through the creation of persuasive and relatable advertising messages.

In discussing translation strategies for advertising texts, Li HeQing (2012) emphasized that the key to advertising translation lies in fully conveying the advertising texts' persuasive function, which involves using language techniques to promote products and boost its sales. To ensure the faithful reproduction of the artistic language and discourse style of advertisements, translators must thoroughly understand and comprehend the content and artistic form of advertising products and texts. They should adhere to the characteristics and expression patterns of both Chinese and English by faithfully and accurately translating, in order to reproduce the phonetic beauty, imagery, and simplicity of the original text's artistic language.

The above mentioned theories and viewpoints provide the theoretical foundation and reference for this practical research.

2.2 Research Overview of Excellent Advertisement Translation Cases

In the context of economic globalization, trade between countries has become increasingly frequent. Cross-cultural advertising, as a special form of advertising communication and cross-cultural exchange, has experienced continuous growth in both quantity and scope. Given the complex international market environment, the cultural customs and the ways of thinking which differ from those of the advertising initiators, cross-cultural advertising must comprehensively take multiple factors into consideration during the communication process. Additionally, specific techniques should be followed during the translation process.

2.2.1 An Analysis of Bilingual Advertisement of Toyota motor

Previously, Toyota faced unsatisfactory sales volume in China, and one of the reasons was the inaccurate translation in their original advertisements. For instance, the slogan "Poetry in motion, dancing close to me" failed to capture the essence and ended up being translated as "灵动的诗歌, 向我舞近," which can not convey the car's performance, features, or brand image.

Consequently, consumers were not impressed, and it became evident that the advertisement was a simple translation, lacking creativity and making others feel stiff. However, through intelligent modifications, the advertisement has been modified as "车到山前必有路, 有路必有丰田车" in the Chinese market.

The original phrase "Poetry in motion, dancing close to me" serves as a common example of a poetic line often employed in advertising. When viewed through a cross-cultural lens, this phrase can be analyzed in terms of its cultural connotations and its effectiveness in diverse markets. The phrase conveys a sense of grace, elegance, and beauty, implying that the subject, whether a person, product, or experience, embodies these qualities. The inclusion of "dancing close to me" adds an element of intimacy, suggesting a highly engaging and enjoyable experience. Different cultures may perceive and interpret these connotations differently, influenced by their cultural backgrounds and values.

When using this phrase in an advertisement, it is paramount to take into account the cultural preferences, expectations, and sensitivities of the target audience. In some cultures, poetry and dancing are highly esteemed art forms, and the phrase may resonate well with the audience, effectively conveying the desired image or message. Nevertheless, in cultures where poetry and dancing hold various meanings, the impact of the phrase may vary. Adapting the message to correspond with the cultural context is essential for effective cross-cultural communication.

Regarding the provided Chinese statement, which translates to "车到山前必有路, 有路必有丰田车," we can analyze the translation while considering both the intended meaning and cultural nuances. In terms of the intended meaning, the translation conveys the idea that wherever there is a road, one will find Toyota cars, suggesting that Toyota vehicles are accessible, reliable, and prevalent. This implies a desire to highlight the distinctive features or outstanding advantages of Toyota cars.

From the perspective of cultural nuances, when conveying this message in various cultural contexts, it is essential to consider the perception and reputation of Toyota cars within each market. For instance, the effectiveness of the phrase may differ in different countries where Toyota has established a strong presence and been perceived as a reliable brand. However, in other cultures, the effectiveness of the advertisement may depend on certain factors such as local car preferences, competition, and cultural associations with roads and other automobiles.

2.2.2 An Analysis of HuaXizi's Translation

Given the cross-cultural advertising communication, the name "花西子" originates from the

Eastern beauty concept of using flowers to enhance one's makeup and the ancient poetry “欲把西湖比西子” (comparing the beauty of West Lake to Xizi, an ancient beauty). Instead of directly translating it as a combination of “flower” and “Xizi,” the translator chose to render it as “Florasis,” conveying the meaning of a flower goddess. This choice of translation is advantageous due to its easier pronunciation and comprehension. The name “Florasis” is more accessible for a global audience, including non-Chinese speakers, making it easier to pronounce and remember. It circumvents potential mispronunciations or confusion that might arise with the Chinese name “花西子.”

Furthermore, “Florasis” can evoke cultural references and reflect the concept of beauty. By incorporating the term “Flora” in the translation, which represents the Roman goddess of flowers, the brand establishes a connection with Western culture. This association enhances its appeal to international consumers who may not be familiar with Chinese ancient poetry. It still maintains the essence of the original concept by emphasizing the importance of using natural elements like flowers in beauty routines. The term “Flora” conveys both a sense of natural beauty and an aspect of ancient heritage.

Regarding the market, the use of a translated name enables the brand to expand beyond its Chinese origins. With a name that resonates internationally, it becomes more appealing to potential customers around the world, fostering cross-cultural acceptance and expanding their market.

Overall, the translation choice of “Florasis” for 花西子 effectively captures the brand's core values and historical references while presenting a more accessible and attractive name to a global audience.

3. Analysis of the Factors of Translation Strategies in Intercultural Advertising

The focus of cross-cultural communication is on a two-way exchange, but with its continuous development, frequent incidents of culture clashes arise. On one hand, some multinational advertisements distort historical facts, smear China's traditional culture, and maliciously recreate Chinese elements. This not only hurts the feelings of Chinese consumers but also tarnishes China's image. On the other hand, some domestic translators possess an outstanding ability to express the target language's culture in English but have a poor command of their own language. Consequently, when translating international advertisements, they struggle to combine the meaning of English slogans with Chinese expression habits and the fundamental realities of China. They often overlook the cultural differences between China and foreign countries and underestimate the importance of preserving the characteristics of traditional Chinese culture.

3.1 Different Values of Advertising Audience Groups

Values represent people's cognition, understanding, judgment, and choices based on their thoughts and senses, which guide individuals in identifying things. The values shared by a group of people and a nation lead to a consensus that values influence every aspect of people's life. The execution of cross-cultural advertising is influenced by different values. For instance, when the classic slogan “Just do it” from the sports brand “Nike” was translated into Chinese and promoted in the local market, it faced resistance. This was because “Just do it” aligned with the Western culture's individualism, emphasizing freedom and lack of restraint. Conversely, Chinese society, deeply influenced by Confucianism, places importance on knowledge expansion and adhering to traditional ceremonies. Chinese culture leans towards collectivism and nationalism, with a focus on an individual's contribution to the nation and societal development. This differs from the concept presented in NIKE's advertisement slogan, making it challenging for Chinese audiences to fully embrace its cultural message.

Similarly, Dove, a well-known feminine care brand, released an advertisement in 2017 for its body wash that featured a black actor transforming into a white person to emphasize the product's whitening and cleansing benefits. The principle that “all men are created equal,” regardless of race or skin color, was overlooked by Dove's action, rendering it racially insensitive. This exacerbated the clash of cultures. It is evident that if advertisers aim to maximize the effectiveness of their advertisements, they should respect the unique values of other countries, characterized by their distinct historical origins and cultural traits. In conclusion, advertising design should not contradict mainstream beliefs but should be customized to fully consider the psychology and acceptance of local consumers.

3.2 Different Customs

Every country has its own unique history and local cultural customs, and advertisements that do not respect consumers' cultural customs will often provoke public discontent and may even lead to boycotts. For instance, the toothpaste brand Colgate is renowned for its cleansing and whitening properties, which have been emphasized in its advertising campaigns multiple times. However, consumers in Malaysia asserted they were offended because black and yellow teeth are considered a symbol of nobility. Local people even chew betel nuts constantly to darken their teeth, which contradicts Colgate's advertising philosophy.

Such inaccuracies are quite common. For example, the Chinese battery brand “白象,” which offers affordability and good quality, failed miserably in the US market. This is because “white elephant” is American slang for a “big, useless, flashy, and annoying thing,” which did not appeal to local consumers. In cases

involving different cultural backgrounds and intricate and ever-changing local customs, cross-cultural advertising designers should incorporate appropriate elements and concepts. This should be done after thoroughly researching and understanding the cultural customs of their target audience groups, in order to address the immediate concerns of foreign consumers.

3.3 Diversities in Thinking Patterns between East and West

Different ways of thinking not only determine people's perspectives and methods of viewing things but also directly influence subjective choices. The thinking patterns of consumers from various nationalities have been deeply shaped by the cultural education of the East and the West for a long time. Westerners prioritize logical thinking and the practicality of objects, whereas Easterners, such as Chinese, are influenced by the dialectical thinking of Taoist culture, emphasizing compromise between elements and harmony with nature. These differences in thinking also lead to variations in aesthetic preferences, which manifest in advertising design. Oriental audiences tend to appreciate introverted and implicit beauty, favoring abstract and meaningful advertising language that leaves a lasting impression and resonates deeply with them. In contrast, Westerners place a stronger emphasis on data realism. In other words, intuitive and specific advertising designs tend to attract Western consumers more effectively.

For instance, Rolls-Royce adopts distinct approaches in its advertising campaigns for Eastern and Western markets. Its Chinese version, “因为信赖，所以卓越，” highlights the brand's connection with consumers, while the English version, “At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock,” uses detailed data to showcase superior performance. Likewise, the disparity in thinking patterns is reflected in the translation of English slogans. The translation of Maxwell House's iconic slogan, “Good to the last drop,” into the Chinese version, “滴滴香浓，意犹未尽，” quickly gained popularity in domestic pubs and raised awareness of cultural hegemony in cross-cultural communication.

3.4 The Consciousness of Culture Hegemony

Advertising culture communication is a unique form of culture export of products. Faced with diverse consumer markets and cultural contexts, brand designers should pay attention on understanding and respecting other cultures to achieve equitable cross-cultural communication. However, some capitalist giants, especially those represented by luxury brands, misappropriate local unique cultural symbols in advertisement design, reflecting their cultural imperialist mentality and violating the principle of equal communication. Ultimately, it is a manifestation of cultural hegemony consciousness.

For example, in an attempt to enter the Chinese market, the British luxury brand Burberry released a set of promotional photos titled “Modern New Jubilee” on January 3, 2019, explaining that the theme aimed to interpret the traditional Chinese custom of family reunion and intimacy to welcome the New Year. However, the models' subdued makeup, peculiar poses, mismatched backgrounds, and somber tones in the photos were entirely disconnected from the joyful atmosphere typically associated with Chinese New Year celebrations.

According to Saussure, any linguistic sign consists of the signifier (the sound image of language) and the signified (the concept of things reflected by language). Burberry, adopting a cultural imperialist stance, not only failed to properly incorporate cultural symbols with traditional Chinese cultural elements into their Chinese brand promotions but also distorted the vibrant meanings symbolized by the culture. Such behavior contradicted the brand's sophisticated design concept and was detrimental to expanding in the Chinese market and gaining consumer trust.

3.5 The Neglect of Translation Skills in Cross-Cultural Advertisement

The overall trend of globalization has not undergone fundamental reversal, and globalization will remain the predominant theme in the international community post-pandemic. Consequently, cross-cultural communication, fostered by globalization, will not experience continued decline; instead, it will gradually rebound and strengthen. In such circumstances, individuals from diverse cultural backgrounds may associate different meanings with the same concept. Hence, it becomes imperative to consider these symbolical variations in cross-cultural advertising translation, particularly the disparities among different languages. For instance, “The Great Wall,” once a source of pride for the Chinese people as an electronic product, conveys notions of closure, isolation, and obstruction in Western culture. A simplistic translation would clearly clash with the open, efficient, and interconnected characteristics of electronic products.

Additionally, various cultural regions have distinct aesthetic preferences. What is considered beautiful and inspiring in one language may appear unattractive and derogatory in another. If cross-cultural advertising translations lack clarity, they are likely to encounter challenges stemming from these different aesthetic orientations.

In general, a word-for-word literal translation represents the strategy with the least controversy. However, given the regulations and complexities surrounding advertisement translation in a cross-cultural context, literal translation is more prone to quality issues. For example, when the original information is overly lengthy or intricate, it should be appropriately

streamlined during the translation process, retaining only the most crucial and valuable information to align with the concise nature of advertisements.

Furthermore, whether in the incorporation of foreign advertisements within domestic content or the promotion of local brands in the international arena, advertising translators sometimes overlook the need to harmonize English slogans with Chinese linguistic norms and the fundamental realities of China. This oversight neglects the cultural distinctions between Chinese and foreign expressions, as well as the importance of preserving traditional Chinese cultural attributes.

Therefore, when confronted with challenges in cross-cultural advertisement translation, it is essential to employ practical translation techniques to mitigate cultural conflicts and enhance harmonious cross-cultural advertising communication.

4. Translation Strategies and Techniques for Advertising Language

In the face of diverse cultural backgrounds, the appropriate translation of advertisements has become a significant prerequisite for Chinese national enterprises to expand internationally and establish a presence in overseas markets. Nuanced translation not only assists local brands in building their brand image in the international market but also provides a vital means for enterprises to promote their national culture. Therefore, considering these merits, the quality of advertising language translation in a cross-cultural context is of paramount importance, necessitating specific strategies and skills.

4.1 Translation Strategies for Cross-Cultural Advertising Language Use

4.1.1 Free Translation

First and foremost, free translation is essential. While literal translation adheres to the original text, Wu (2021) argues that adopting free translation as a strategy is more effective due to the cultural nuances in cross-cultural communication. Free translation involves altering the form of the original text to capture its deeper connotations. The form of the original text encompasses language surface elements like parts of speech, word order, and sequence. The connotations refer mainly to the core ideas and themes of the original text.

Free translation offers greater flexibility and considers variations in reading and comprehension among target audiences from different cultures. Consequently, it results in translations that are more authentic and reader-friendly. For example, if a leading Chinese pesticide company like RAID were to employ a literal translation strategy, international consumers might not intuitively grasp the product's properties. Even if they do so later, establishing a sense of product identity would prove challenging. Hence, the enterprise chose

free translation, naming their product "Mosquito Bye" in English. Similarly, Tsingtao Beer faced difficulties when marketing its product abroad using the place name. This approach was time-consuming and required substantial effort, and its success depended on Qingdao being an internationally recognized city. This is why Tsingtao Beer promotes itself overseas with the slogan "Live Your Dream," instantly creating a mythic and dreamlike impression. Another example is Pepsi, with slogans like "Ask for more!" (渴望无限) and "For the next generation" (新一代的选择).

4.1.2 Amplification

Secondly, there is amplification. This type of translation actually includes two kinds of cases. The first one involves digging into, extending, or expanding the meaning of certain key words in the original text to bring out the deeper or hidden meaning. Therefore, in most cases, the translation's meaning surpasses that of the original, which is a typical example of over-translation. For instance, in a Rolex advertisement, "Your heart is in Paris" is translated as "巴黎的浪漫仍系心中." It would have been more faithful and concise if translated as "心系巴黎." However, such a literal translation would have required significant manipulation for an Oriental audience to appreciate the advertiser's "good intentions." Due to the modern world's information overload, the average audience may not contemplate an advertisement's deeper meaning or the meaning beyond the words. However, when it comes to Paris, it naturally evokes images of the city's artistic culture, world-leading fashion and perfumes, as well as its amorous Frenchwomen. The addition of 'romance' to the translation is undoubtedly more profound, relevant, and advertising-intensive.

Additionally, Ford Motor produced a car called "Focus." The advertisement for it, "Live with focus," is translated as "生活有'焦点', 才是真享受." Both ads are concise and catchy, reflecting the characteristics of the advertisers: the corporate culture of "service at any time" and the fact that Focus cars accompany consumers day and night. If the translator adopts a direct translation method, the advertisement would be rendered as a more mundane "at home, at any time service," which wouldn't capture the catchy phonological beauty of the advertisement and wouldn't make a deep impression on consumers. However, by adding words and adjusting the sentence structure, the translated advertisement gains rhythmic and straightforward beauty. The words "anytime, anywhere, accurate" are simple and memorable. The ad highlights the company's two main features of readiness and punctuality, making it easier to earn consumers' trust and favor. The advertisement slogan for the Ford Focus car exemplifies the creative beauty of English advertisement translation. The complete sentence "live with focus" has been cleverly split by the translator into two sentences: "生活有..., 才是...", which is acceptable and highly readable. The

creative translator has conveyed the source language's hidden meaning of "enjoyment" effectively. In today's highly developed social civilization, people are often immersed in a fast-paced life, neglecting the taste and enjoyment of life's details. The translator's connection between the "Focus" car and the "enjoyment of life" is more capable of touching consumers' heartstrings, stimulating their desire to enjoy life, and thus influencing their purchasing behavior.

The second case is mainly due to habitual expressions in Chinese. Chinese four-character idioms are concise and meaningful; usually, four short words can convey a rich meaning. Chinese writers often have a fondness for such inexhaustible four-character idioms in advertising writing or translation and tend to use rhetorical techniques like couplets or rhymes from time to time. Thus, it is often the case that the translation is already semantically perfect, and then a four-character idiom is added to create an antithetical or rhyming sentence. Here are some examples for evidence:

1. 汇丰银行 (HSBC): Your Future is Our Future.
--- 与您并肩, 迈向明天.
2. 东亚兴业有限公司: Straight talk, smart deals.
--- 直言实干, 称心方案.

4.1.3 Lessened Translation

Thirdly, it involves minimizing translation. When the information in the original text is excessively detailed or cumbersome, it should be appropriately condensed during the translation process, retaining only the most crucial and valuable information. This approach aligns with the simplicity and clarity required in commercial advertising language. For instance, in the advertisement for a flower fair in Shenzhen, the English names of various flowers were omitted, and the word "Fragrance" was employed to create an atmosphere imbued with fragrance and scent. Another example is the advertising slogan for Boffte fitness equipment products. Instead of individually translating the complicated names of various fitness equipment, the slogan "Nobody is perfect" was used. This choice possesses a philosophical quality and is easily relatable to fitness equipment products, effectively gaining traction in the Western market.

4.1.4 Creative Translation

Last but not least, there is creative translation, which involves innovation and re-creation. Li Kexing (2004) argues that the need for creative translation arises from the fact that this type of advertisement includes both Chinese and English texts. The Chinese version, although rarely resembling the original English text in terms of surface meaning, is traditionally considered a rendition of the English text. Therefore, we still categorize this type of Chinese text as a translation—a translation imbued with a certain degree of creativity rather than being purely original. For instance, Nokia's famous Chinese advertising slogan, "科技以人为本,"

would not have been translated into English as "Connecting People," even if it had been retranslated by 100 professional translators. Similarly, "The Way Ahead" would never have been rendered as KCR's (Kowloon-Canton Railway) "九铁动力, 拓新领域" without proper context. It is reasonable to conclude that the aforementioned Chinese-English advertisements have essentially transcended the confines of mere translation and belong to a realm of re-creation where the Chinese texts have achieved a very high standard of rhetoric, featuring more incisive and readable sentences than the originals. The meaning of the translated texts is even more profound than that of the originals.

Additionally, consider the advertisement "Easier dusting by stre-e-etch," translated into Chinese as "拉拉拉长, 除尘力强." "Stretch" is one of America's renowned kitchen and bathroom brands. To emphasize the product's unique "stretched" feature, the advertiser intentionally split the word "stretch" and added a separator to enhance the sense of extension. This poses a challenge for translation because we need to highlight not only the "Stretch" brand but also the "stretch" feature. Furthermore, "stre-e-etch" is a creation by the advertiser, lacking an equivalent translation. If translated as "Clean more easily with Stretch brand dusting cloths, which continuously stretch," although it mentions the "Stretch" brand and conveys the "sense of extension," it fails to capture the essence of an advertisement. This is because it doesn't emphasize the simplicity and creativity expected in advertising; it appears neither original nor attention-grabbing, and the traces of translation are too conspicuous. Astute translators know how to fade into the background at such times, leveraging the concise and refined characteristics of the target language to invent new terminology that aligns with "stre-e-etch." This achieves the aesthetic of simplicity and creativity expected in advertising.

4.2 Translation Techniques of Cross-Cultural Advertising Language Use

For one thing, compensatory techniques. Considering the cross-cultural context, the translation of advertisements often encounters situations where the target language or context does not match the original language or context. This is mainly due to the inevitable gap and deficiency between the two languages and their meanings. According to Wu (2021), social culture is of utmost importance in advertising translation, and the influence of social culture itself is even greater than that embedded in the advertising text. Thus, advertising translation often needs to attempt to bridge the gap between language culture, social culture, different languages, and cultures through compensatory techniques. This enables a broader audience to understand and accept the message conveyed by the advertising words.

For example, the original English advertising slogan of the famous watch brand Swatch is "Time is

what you make of it," which is translated into Chinese as "时间就是你如何利用它。" Although this translation seems faithful to the original text, it is evidently too direct and lacks the novelty of the advertising phrase. While it aligns with some aspects of Chinese culture's basic values, it falls short of the current consumption values of Chinese consumers and fails to resonate with them. Therefore, the advertisement translator employed a compensatory technique to bridge the gap between English culture and Chinese consumption culture, translating it as "斯沃琪, 天长地久。" Although the term "forever" has a different meaning from the original English, it fits perfectly in context. For one thing, it highlights the durability of Swatch products, and for another, it evokes the psychological expectations of Chinese consumers for a watch that symbolizes "eternal companionship."

For another, there is the alternative technique. This technique is used to replace parts of the original text that do not align with the form and content of the target language, especially those forms and content that the target language speakers do not understand, agree with, or like. This approach achieves cultural adaptation in the translation process. For example, some traditional Chinese families argue that Nike's "Just do it" has a misleading influence on young people, encouraging them to "想做什么就去做什么。" Consequently, the phrases "坚持不懈" and "敢做敢为" have been created as substitutes for the controversial slogan. Although this is not identical to the original, it does reflect Nike's brand values and can appeal to a broader age group.

5. CONCLUSION

As an increasing number of international brands enter the Chinese market, international exchange activities are becoming more frequent. Nowadays, more Chinese companies are aligning with the global economic integration process and conforming to international trends. Due to differences in economic development levels and cultural backgrounds among various countries and regions, advertising communication can lead to various effects. This article, through insightful analysis of exemplary translation cases and recommendations for translation strategies, encourages advertising translation practitioners to recognize the inherent disparities between Chinese and foreign cultures. In their translation endeavors, they should carefully select, understand, and apply

expressions that align with national conditions and traditional customs, taking on the roles of language translators and communicators. Simultaneously, they should collaborate to facilitate foreign brands' entry into the Chinese market and assist Chinese brands in promoting Chinese culture, even enabling Chinese culture to shine on the global stage.

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