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**MEMORABILITY IN THE  
TRANSLATION OF ADVERTISING  
TEXTS**

**----Analysis from the perspective of presupposition**

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OF ADVERTISING TEXTS**

----Analysis from the perspective of presupposition

從預設角度探析廣告文本翻譯中

增強讀者記憶的策略

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## **Abstract**

This dissertation aims to investigate the strategies of increasing texts' memorability in advertisement translation and provide explanations with reference to presupposition, which is a concept normally theorized in philosophy, logic and linguistics. In this study, we will briefly review three lines of research on presupposition within linguistics, namely semantic, pragmatic and experiential approaches, and arrive at a contextual notion of presupposition (or the first-level presupposition as defined in this research) in the light of consumer needs, Co-operative Principle (CP), Politeness Principle (PP) and textual organization principles. Two levels of presuppositions are distinguished covering the ordinary notion of the term and the technical usage in linguistics. In our analysis we mostly refer to first-level presuppositions, but we will also explain second-level ones, because they are essential for clarifying first-level presuppositions and play a special role in the advertising discourse for packaging information. Second-level presuppositions, usually regarded as "conventional presuppositions" (Grundy 1995: 85), refer to what has been studied in semantics, which can be recognized via some linguistic expressions called presupposition triggers. As to first-level presuppositions, three contextual sources for them are identified including the generic, situational and discourse ones. Generic first-level presuppositions are of a universal nature, and we will confine them to consumer needs in our data analysis. In contrast, situational first-level presuppositions are closely related to specific cultural or communicative situations, which will be restricted to the discussion of CP and PP. First-level presuppositions connected with the discourse context mainly refer to intertext and co-text. These three categories of first-level

presuppositions have covered what consumer needs to appeal to, principles for, communication and rules of textualization, which will be applied in our research concerning the strategies of enhancing audiences' memorization in advertisement translation. After elaborating the definition and composition of presupposition, we will analyze how and why the different strategies of increasing texts' memorability are applied in advertisement translation from this presuppositional perspective. There are mainly two categories of strategies to enhance audiences' memorization of what is advertised. Firstly, appealing to audiences' needs can engage their emotional involvement, which in turn deepens their impression and enhances their memorization. We will introduce the psychological theory of human needs and investigate how Chinese and English texts may lay different emphasis on the needs with reference to the situational first-level presuppositions or CP and PP. For this stream of analysis, we expect that our research findings from the perspective can shed some light on cultural variations in terms of the universal human needs. Secondly, as to the surface of the advertising discourse, there are many textual devices to help strengthen audiences' memory, and we will choose four of them for analysis, which play relatively more prominent roles in strengthening audiences' memory, namely focus, specificity, intimacy and originality of a text which are means to realize the textualization and communicative principles and gratify audiences' various needs. We will analyze the use of repetition as an example to study the focus of a text, analyze the provision of details for studying the specificity of a text, explore the use of second-person reference for studying the intimacy of a text, and treat of the use of rhetorical figures to study the originality and creativity of a text. Similar to the discussion on consumer needs, in this

stream of analysis concerning surface textual devices, different ways of handling these devices will be explained from the perspective of first-level presuppositions, and we also expect that our conclusions can reveal nuances between Chinese and English languages as well as cultural implications inherent in such linguistic differences.

**Key words:** advertisement, translation, presupposition, memorability, need, textualization

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## Chapter One Introduction

This research on advertisement translation is inspired by a phenomenon that is very common in this field. Translations of advertising texts are flexible and creative and in some cases they are completely different from original texts. Actually, in the area of global marketing and advertising, many experts are against employing translators to translate advertisements, saying that “using translators is one of the pitfalls in preparing advertising campaigns” (Ho 2004: 238) and professional translators are seldom assigned to translate advertising texts (Torresi 2010: 8). Instead, it is suggested that local copywriters be employed to carry out the project, who are supposed to know more about the target culture<sup>1</sup> and the target audience. In this way, most companies follow the recommendation that “advertising texts must be produced by native speaker copywriters or copywriter/translators whose

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<sup>1</sup> There are two basic views concerning culture, namely the humanistic one and the anthropological one. The former focuses on a collection of “a community’s masterpieces in literature, fine arts, music etc.”(House 2009: 8); the latter refers to “the overall way of life of a community, i.e., all those, explicit and implicit designs for living which act as potential guides for the behavior of its members” (ibid). This research is more concerned with the anthropological concept of culture. There are four analytical levels of characterizing culture. The first level is the general human level, along which human beings differ from animals; the second is the societal level, and culture is viewed as “the unifying, binding force which enables human beings to position themselves” (House 2009: 9); the third level captures societal subgroups according to such factors as region and social class; the fourth level is personal which related to individuals’ thinking and acting. Here in this research, we mainly refer to the societal level, particularly the universal values and needs across different cultures as well their differences. As we will show in the following chapters, region is not applied as a defining factor in this investigation, and we just use Chinese and English in their general senses. Social classes will be only touched upon when talking about the division of consumers, but that merely serves as a gateway to further define consumer needs as involved in cultural products, and no further discussion will be done on social classes.

expertise goes beyond straight translation” (Smith & Klein-Braley 1997: 175). Such flexible practice mirrors the saying that the translations of promotional texts should be assessed “for what they do rather than what they are, or for how well they affect the reader rather than how close they are to the original” (Torresi 2010: 1).

In terms of what advertising texts and their translations do or their functions, the most frequently noticed and emphasized one is promotion; however, there is an underlying factor that is indispensable for achieving the purpose of promotion, namely audiences’ memory, which has not been widely studied in translation research. Aside from promotion, advertising texts also perform the function of making audiences remember what is advertised, because most advertising occurs in a non-purchase context and the effect on consumers’ purchase behavior is realized through their memory of the messages (Tellis 2007: 105). Therefore, one of the purposes for the flexible treatment of advertisement translation is to enhance audiences’ memorization. In this study, we will explain with reference to presupposition<sup>2</sup> how the strategies of increasing texts’ memorability are handled in advertisement translation or how original texts and translations achieve the same purpose of enhancing audiences’ memorization via different means. In this chapter, we will provide a brief overview of our research, covering the research background, our corpus, key theoretical notions as well as the methodology to be applied in data analysis.

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<sup>2</sup> In this research, we will use the singular form of presupposition mostly to refer to the general concept or notion, and use the plural form to refer to specific cases of presupposition.

## **1.1 Research background**

We have not been able to find any literature on memory in translation or advertisement translation, although there are some studies on memory itself, which we will mention later in this dissertation. The current research on advertisement translation, presupposition and translation, and presupposition and the advertising discourse will be reviewed as follows. As the present investigation concentrates on the translation between Chinese and English, mainly five sources have been covered, Translation Studies Abstract (1998-2007), a special issue of *The Translator: Key debates in the translation of advertising material* (Adab & Valdés, 2004, in English), China Academic Journals Full-text Database (Beijing Site, 1915-2008.9, mainly in Chinese, rarely in English), Wanfang Database (1998-2008) which collects MA theses and PhD dissertations (in English), and BITRA (*Bibliography of Interpreting and Translation*, 1952-2008, in English).

### **1.1.1 Advertisement translation**

Advertising has been viewed mainly from such perspectives as marketing and reception theories. Within translation studies on the advertising discourse, “research has focused more on comparative analysis of language pairs for intersystemic differences, more recently on intercultural differences in product appeal and cultural values”, and “contribution from other disciplines such as semiotics, pragmatics, discourse analysis and cross-cultural communication studies is a recurring theme” (Adab & Valdés 2004: 162).

An overview of Translation Studies Abstract (1998-2007) and *The Translator: Key debates in the translation of advertising material* (Adab & Valdés 2004) shows that advertisement translation has been investigated

from the following angles, involving such languages as German, Italian, French, Czech, Welsh, Russian, Mexican, Arabic, Greek, and Portuguese: foreign words in advertisement translations, norms and strategies of translation, cultural exploration, word play and reception factors. However, we have not been able to find any study that takes the perspective of presupposition in researching advertisement translation. Within BITRA (1952-2008), we have found 176 relevant entries including papers and book chapters, covering the following aspects: audiovisual, cultural problems, quality of translations, translatability, teaching advertising as a genre, relevance theory and poly-system theory. In reviewing China Academic Journals Full-text Database (Beijing Site, 1915-2008.9), we found 596 papers studying the translation of advertisements, the earliest dating back to the year 1984. Mainly the following categories are included: translation strategies and techniques, translation of rhetoric, influence of cultural differences, relevance theory, *skopos* theory, semiotics theory, functional theory, cogitative schema, intertextuality, feminism, dynamic equivalence, aesthetic features and emotional transfer. Aside from these data bases, there is a collection of papers in Snell-Hornby (1997), some of which have summarized strategies for advertisement translation. We will introduce these strategies in Chapter Two.

From the review it can be seen that advertisement translation is rarely viewed from the presuppositional perspective. In our investigation, we will also touch upon intertext, product appeal and cultural implications as some studies have done, but we are trying to do it from the presuppositional angle combining theories from linguistics, psychology, and marketing fields in

order to see how the ways of enhancing an advertisement's memorability are dealt with in translation.

### **1.1.2 Presupposition and translation**

Within Translation Studies Abstract (1998-2007), there are only two papers, by Fawcett (1998) and Ge (2002), investigating presupposition and translation. Fawcett's research applies the ordinary sense of presupposition instead of the technical concept of the term, for he holds that it is what has been "put beyond the pale" by linguists that is truly relevant to translation (Fawcett 1998: 123). In other words, translation involves more than what linguists study in terms of presupposition. However, the definition of presupposition in its ordinary notion has not been clarified and almost everything has been included. Ge (2002), on the other hand, applies the technical sense of presuppositions, namely those triggered by linguistic expressions or structures, and explores the strategies that can be used in translating presupposed information. In the present research, we agree with Fawcett (1998) in that the ordinary notion of presupposition is more relevant to translation studies; however we will further clarify the definition of presupposition and differentiate between the ordinary and technical senses of the term in Chapter Four.

In BITRA we have found 50 entries studying presupposition, 14 of them concerning translation, among which only one paper explores advertisement translation, focusing on cultural implications in advertisement translation. Searching on the China Academic Journals Full-text Database (Beijing Site, 1915-2008.9), we have found 31 papers studying presupposition and translation. Most of them discuss translation techniques and cultural presuppositions which can be classified as a sub-category of pragmatic



presuppositions (See He Hongli 2006; Li 2002; Wei 2007). Such cultural aspect of presupposition will be included in our research as well, but our focus is not only on the skills of translating but also on revealing the implications or presuppositions of flexibility and creativity in advertisement translation, which partly aim to achieve the same effect of enhancing audiences' memorization. Besides, Munday (2004: 205) stresses the important influence of translators' presuppositions about receivers, which helps justify the approach we will take in this investigation.

### **1.1.3 Advertising language and presupposition**

Within Translation Studies Abstract (1998-2007) and *The Translator: Key debates in the translation of advertising material* (Adab & Valdés 2004), no paper studies the advertising discourse from the presuppositional perspective. There are some MA theses from Wanfang Database studying presupposition and the advertising discourse. For illustration, two of them focus on the persuasion function in advertisement translation (See Cairns 1998; Jurisic 1998). However, they have not touched upon the memorability function. Some of the studies cover the relations between presupposition and translation in more specific fields like the translation of drama or poems (See Sheng 2006; Zhou 2007). Others have treated of how the advertising language makes skillful usage of presuppositions (See Cai 2003; Duan 2006; Gan 2005; Liang 2005; Wu 2007). However, all these studies focus on Chinese advertisements or English ones alone, and advertisement translation especially the flexibility and creativity in translation has been rarely investigated. There is much less research on presupposition with reference to Chinese-English (C-E) or English-Chinese (E-C) advertisement translation. Besides, presuppositions as involved in these MA studies are

restricted to the semantic notion or to the pragmatic one whose definition is vague and general.

Likewise, Delin (2000) illustrates the presuppositional characteristic of the advertising language, but it does not touch upon advertisement translation. Aside from that, a limited number of papers exploring this topic have also been found in China Academic Journals Full-text Database (See Feng 2006; Li 2006; Yuan 2007). Feng (2006) takes the angle of pragmatic presuppositions and illustrates the strategies to translate presupposed information in advertisements. Li (2006) takes the same perspective, illustrates the functions of pragmatic presuppositions in the advertising discourse and lists the techniques usually employed in translating advertisements. Yuan (2007) generalizes about the various ways as to how pragmatic presuppositions are handled in translating advertising texts. Therefore, most of these studies focus on pragmatic presuppositions which can be categorized as part of first-level presuppositions according to our definition to be clarified later, while what is explored in Delin (2000) refers to second-level presuppositions. All of these studies have treated of translation strategies, and none has revealed any sociocultural information behind those translation strategies. They are relevant to our research in that they have applied semantic presuppositions or the pragmatic ones, although in some cases the two are not distinguished. In this study, as stated in the above section, the ordinary and technical senses of presupposition will be differentiated, in the hope that the type of presuppositions more relevant to advertisement translation can be revealed.

## **1.2 Research topic**

Based on the above survey, it can be concluded that how the flexible and

creative treatment of advertisement translation involves audiences' attention and enhances their memorization has not been studied in depth. The flexibility and creativity to be considered in this study mainly refers to flexible needs appealing and creative textual devices, which we will explain with more details later in this chapter. Advertisement translation is said to have provided researchers with "a microcosm of almost all the prosodic, pragmatic, syntactic, textual, semiotic and even ludic difficulties to be encountered in translation" (Smith & Klein-Braley 1997: 173). Accordingly, when studying "such a complex, omnipresent discourse type, translation theory has until recently been relatively quiet" (Munday 2004: 190), as "traditional translation theories have failed or proved inadequate to interpret, describe, explain and predict translation problems encountered in commercial translations, including advertising" (Ho 2004: 240). Therefore, studying advertisement translation requires drawing on other disciplines in order to deal with the challenges posed by this form of translation and interdisciplinarity "lies at the heart of research in this field" (Adab & Valdés 2004: 164). Considering the flexibility in advertisement translation, we will take presupposition as the main standpoint and resort to theories of linguistics, psychology and marketing in order to explore the strategies to increase a text's memorability.

As we have mentioned at the beginning of this chapter, it is advisable to have advertisements translated or even rewritten by local translators or copywriters who are more familiar with the target audience and culture. It is the same case in Hong Kong where the data for this research were collected. A research carried out by Wong (2006), finds that, similar to other advertising markets, most of the advertising texts in Hong Kong are

produced by local copywriters of advertising agencies. In this sense, advertising practitioners would prefer to call their work “creative interpretation” of an advertising message rather than “translation” (Wong 2006: 23).

This phenomenon is in line with the view that in advertisement translation “cultural adaptation of the copy is always necessary, to varying extent, on more or less obvious points, in more or less subtle ways” (Coclet 1985: 40). Such cultural adaptations depend on translators to a great degree, who hold their own first-level presuppositions about the target audience and the target culture. Actually, an important feature of the advertising language is that it is highly presuppositional (Delin 2000: 127), and “advertising relies on the reader to complete the meaning transfer as active participant” (McCracken, cited in Adab & Valdés 2004: 163). By being highly presuppositional here, it refers to second-level presuppositions according to our definition to be presented later. Since advertising requires audiences’ involvement to construct the textual meaning, naturally translators need to consider audiences’ conditions. In other words, translators work in accordance with their first-level presuppositions about the target audience’s needs and interests. Therefore, “the main factor influencing the production and the translation of an advertisement is the receiver”, because translation decisions are made according to “the presupposition the translator has about the target consumer’s interpretation of the message” (Munday 2004: 205). The presupposition cited here refers to first-level presuppositions.

### **1.3 Corpus**

There is huge difference between varieties of advertisements, which will be further illustrated in Chapter Two, and this study focuses on advertising

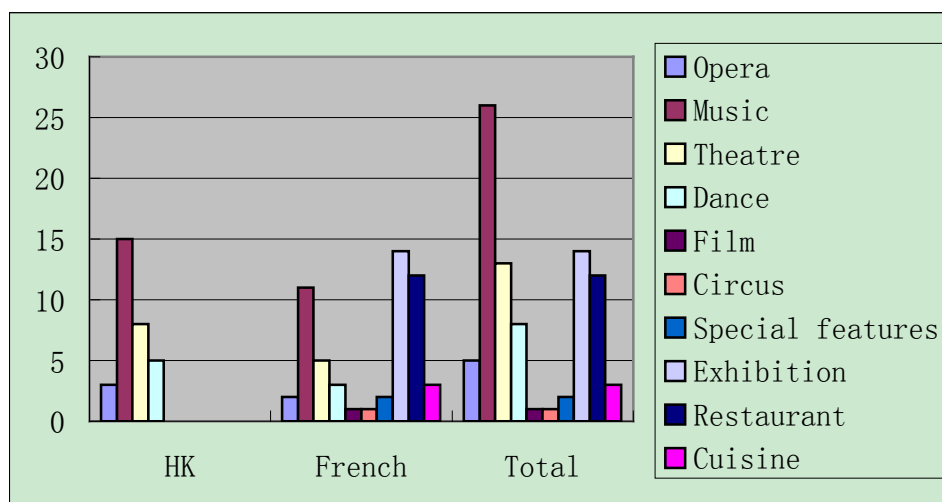
materials issued by Consulate General of France in Hong Kong and Macau and Hong Kong Arts Festival Society Ltd for two reasons. Firstly, it is easy to find this category of advertising texts issued by official departments in bilingual versions in Hong Kong. Secondly, while many creative examples of advertising translation, in particular translation of slogans, can be found in academic monographs or journal papers like those retrieved in Wanfang Database and China Academic Journals Full-text Database (Beijing Site), they are not used in actual marketing. Most of them have been translated for the purpose of academic research, for which their marketing nature may be doubted. The bilingual materials to be used in this research are more practical in the sense that they are used in reality. Our corpus is used in two arts festivals, namely the 36<sup>th</sup> Hong Kong Arts Festival (February 14 - March 16, 2008) and the French May Arts Festival 2008 (April 10 - June 15, 2008). Most of the texts are promoting cultural products, which 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 2001: 4), except for 12 advertisements on restaurants and 3 for cuisine sessions as part of French Arts Festival. Our analysis in Chapter Five will show that those restaurant or cuisine advertisements not only appeal to people's physiological needs but also address their aesthetic and social/love needs. Therefore, we will also include them in our discussion on cultural products.

Cultural products can be divided into three categories: those for the general public, those for the elite, and those in between (He Qun 2006: 23-25). The examples in our corpus are of the third category. As to the cultural industry, UNESCO suggests that it generally includes "printing, publishing

and multimedia, audio-visual, phonographic and cinematographic productions, as well as crafts and design”, and that a broader definition may also encompass “architecture, visual and performing arts, sports, manufacturing of musical instruments, advertising and cultural tourism” (Voon 2007: 19). Our data cover many of these types. The advertising materials for the 36<sup>th</sup> Hong Kong Arts Festival were available at the following website: <http://www.hk.artsfestival.org/en/>. (Retrieved June 21<sup>st</sup>, 2008, Tel: 28243555) Those for the French May Arts Festival 2008 were found at: <http://www.frenchmay.com/en/index.php>. (Retrieved June 21<sup>st</sup>, Tel: 31966100)

	<b>HK</b>	<b>French</b>	<b>Total</b>
Opera	3	2	5
Music	15	11	26
Theatre	8	5	13
Dance	5	3	8
Film		1	1
Circus		1	1
Special features		2	2
Exhibition		14	14
Restaurant		12	12
Cuisine		3	3

As summarized in the above table, the programs of Hong Kong Arts Festival include 1 Italian opera, 2 Chinese operas, 15 music performances, 8 theatres, and 5 dances; the programs of French May Arts Festival cover 2 operas, 7 performances of classical music, 4 of contemporary music, 1 film, 3 dances, 1 new circus, 5 theatres, 2 special features of Gao Xingjian, 14 exhibitions, 3 cuisine sessions and 12 restaurant advertisements. The proportion among different categories of products is further illustrated in Figure 1 as follows.



**Figure 1: Corpus**

As to which is the original text and which is the translation, it is easy to tell for the French May, for the organizers claimed that the Chinese version was translated from the English one.<sup>3</sup> For the Hong Kong Arts Festival, it is hard to define, because the organizers said that the Chinese version and the English version were produced from different angles to introduce the same product for Chinese and English readers respectively.<sup>4</sup> This is exactly the feature of advertisement translation as we have mentioned earlier in this chapter that translations of advertisements in actual use are usually rewritten from original texts for the sake of the target audience. As most programs for the Hong Kong Arts Festival are about Chinese culture such as Peking opera, and the Chinese version is put before the English one, we will treat Chinese texts as the original in this study and it will not affect our research findings as to be shown in our analysis in Chapters Five and Six. We will explain how our data analysis is done in the section on methodology.

<sup>3</sup> I called French May Department, Consulate General of France in Hong Kong & Macau, on May 13<sup>th</sup>, 2008, around 2:00 p.m.

<sup>4</sup> I called Hong Kong Arts Festival Society Ltd on May 17<sup>th</sup>, 2008, around 3:00 p.m.

## **1.4 Key notions**

### **1.4.1 Advertisement**

#### **1.4.1.1 Definition**

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

As to the scope of advertising, it is used by the “length and breadth of society” (Farbey 2002: 3). Commercial business aims to sell goods and services; recruitment obtains staff; the central government informs the public; local authorities announce their services; companies announce their results or new ventures; advertising is also used for books, travel, education, financial services or entertainment and leisure activities (Farbey 2002: 4). In this study, advertising is considered in its broad sense as stated in the American Marketing Association definition, and our corpus is composed of advertisements for cultural products such as entertainment and leisure activities. We will provide detailed elaboration on the implications of advertising in Chapter Two.

#### **1.4.1.2 Components**

The verbal part of an advertisement is composed of the following parts: headline, overlines and underlines, body copy, subheads, call-outs, captions,



taglines, slogans, and call to action. No one advertisement uses all of these elements; however, they are all used in different advertisements for different purposes (Wells 2006: 363, 364). Detailed explanation will be provided in Chapter Two.

#### **1.4.1.3 AIDMA model**

There are different models illustrating how advertisements work. Most of them explain essentially the same thing, albeit they take different angles, which mainly fall into two categories, emotionally-appealing and rationally-appealing. The first category is represented by the AIDMA model which summarizes consumers' psychological processes and reactions when they read or hear an advertisement as: Attention, Interest, Desire, Memory, and Action (Ouyang 2000: 7-8; He 1998: 437). For the second category of rationally-appealing illustrations, the UACCA model names five stages of Unawareness, Awareness, Comprehension, Conviction and Action (See Wilmshurst 1999: 319; Vestergaard 1985: 49). The change from "unawareness" to "awareness" in UACCA is equal to "attention" in AIDMA, and that from "comprehension" to "conviction" in UACCA plays the same function of promoting sales as the process of "interest-desire" in AIDMA. Therefore, although the two models take different perspectives, they are describing the same psychological processes taking place in consumers' mind. The AIDMA model stresses such psychic, emotional and subconscious factors as interest, desire and memory, while the UACCA model stresses intellectual elements like comprehension and conviction.

It is said that being emotional is an important feature of the advertising discourse (Torresi 2010: 128), and as we will show later emotional involvement contributes to enhancing audiences' memorization. Therefore,

in this study, which focuses on the memorability of advertising texts, we will adopt the emotionally-appealing perspective, for advertisements aim at consumer's psyche, subconscious mind and emotions more than their intellect to sell a product (Kaptan 2002: 1-2). Besides, the ultimate goal of the intellectual appealing like "cognition" is also to arouse consumers' desire and make them remember the message, which is more emotional than intellectual. Of course there is an intellectual aspect in the emotional factor of desire, especially when consumers are making comparisons between different brands and trying to find the most suitable product, but desire is based on one's or needs, which are emotionally driven.

Within the AIDMA model, Attention, Interest, Desire, and Memory are all factors contributing to the purpose of Action, and they can be called sub-purposes of promotion. The language in advertisements is designed to realize these sub-purposes, especially to enhance the consumers' awareness of their needs and make them memorize the advertised product or service. The sub-purposes of attention, interest, and desire are contributive to enhancing audiences' memory, for naturally people tend to memorize something that they have paid attention to, been interested in and desired for. Some may argue that desire is the core because it plays a decisive role in influencing consumers' behavior. Our explanation is that within the sub-purposes, memorability is the tool to realize other sub-purposes, for only by remembering the advertisement can consumers' attention be concentrated, and their interest and desire be activated when faced with different options of products, as briefly mentioned at the beginning of this chapter. In other words, attention, interest, and desire all function via memorability.

## **1.4.2 Memorability**

### **1.4.2.1 Definition**

As the “most central aspect of human thought”, memory has three primary definitions, referring to “the location where information is kept”, “the thing that holds the contents of experience” or “the mental process used to acquire, store, or retrieve information” (Radvansky 2011: 1). It can be seen that the term memory covers both the content of memorization and the process of memorizing. In this research, we mostly mean the mental process to store and retrieve information. Accordingly, memorability of advertising texts can be defined as the state or degree of being easy to remember in this investigation.

As to the content of memory, it is hard to delimit. There are various types of empirical tests to assess “what information is in memory, what can be remembered later, and how easily it is remembered” (Radvansky 2011: 45). To name a few, firstly, in the free recall test, subjects are asked to report as much information as they can; secondly, in the forced recall test, subjects are asked to report a certain amount of information and in this way weaker knowledge in their memory can also be assessed; thirdly, in cued recall test, people’s memories are associated with a context or setting (Radvansky 2011: 45-46). These three types of tests are also referred to as free recall, cued recall and recognition tests (Henderson 1999: 10). Still, the results are variant relying on individual tests’ materials, and only some principles of memory can be generalized as the “qualitative statements of empirical regularities” (Surprenant 2009: 7), which are to be elaborated in the next section. However, as far as this study is concerned, what to be memorized is not the advertising text per se, but the information as perceived useful,

needed or interesting and generalized by the audience, and in some cases the feeling, emotion or atmosphere of remembering things. In one word, there are various types and degrees of memorability depending on how much information audiences can remember and how detailed the information is.

#### **1.4.2.2 Principles of memory**

Seven principles regarding memory have been summarized based on empirical research. Of course, there are areas of memory that “there is simply not enough data to assess” (Surprenant 2009: 7), still these principles can be taken as “strong predictions that when appropriate studies are done in those areas” (ibid).

Firstly, the cue-driven principle means that the act of remembering begins with a cue that initiates the retrieval process (Surprenant 2009: 7). Cues can be verbal, like a question, or nonverbal, like odors, emotions, sounds and images (Surprenant 2009: 27). In this study, we will consider the cues of emotions and images. Fulfilling audiences’ needs can make them feel comfortable, thus involving their emotions, and figurative linguistic designs can establish images. Analysis in these two aspects will be done in Chapters Five and Six.

Secondly, the encoding-retrieval principle means that memory depends on “the relation between the conditions at encoding and the conditions at retrieval” (Surprenant 2009: 7). Empirical studies examining the potency of various cues have shown that strong cues work better than weak cues (Surprenant 2009: 44). Emotional involvement, rational thinking and personal experiences all fall under the category of strong cues. As just mentioned, needs gratification and linguistic means both work as cues for enhancing audiences’ memorization.

Thirdly, the cue-overload principle means cues' effectiveness is reduced as they become associated with more items (Surprenant 2009: 8). In other words, the function of cue retrieval declines as the number of items increases (Surprenant 2009: 59). This point gives prominence to the role keeping a focus plays. In this dissertation, we are going to analyze the ways to keep a focus such as the use of repetitions in advertising texts and their translations. This is in line with another principle of overlearning, which means that people can remember something better when they receive it repeatedly (Radvansky 2011:47). In Chapter Six we are going to explore how repetition is applied via various means in advertisement translation.

Fourthly, the reconstruction principle says that memory is constructive and any possibly useful information may be exploited to construct a response to a cue (Parkin 1999: 21; Surprenant 2009: 8). This principle is related to the fifth principle of memory's impurity. One consequence of reconstruction is that people's memories are not pure, for they may use a wide variety of information and processes (Surprenant 2009: 8). A type of information that is often taken into the reconstruction process is realized via second-level presuppositions, the definition and functions of which will be mentioned later in this chapter and elaborated in Chapter Four.

Sixthly, the relative distinctiveness principle says that items more distinct than competing items will be better remembered (Surprenant 2009: 8). In other words, things that stand out will be better memorized. Such extraordinariness can be achieved via specially designed linguistic expressions. Rhetorical figures are usually deviant from daily language use, and in this sense they are outstanding. We will analyze the application of rhetorical figures in Chapter Six.

Seventhly, the specificity principle means that those tasks that require specific information are more vulnerable to forgetfulness (Surprenant 2009: 8). In other words, clarity or simpleness helps audiences to remember things. The provision of details, if kept to an appropriate extent, can make a text clear and easy for audiences to decode and understand. In this way, detailed elaborations can increase texts' memorability. Similarly, the use of ellipses can make a text simple and in this sense ellipses also perform the function of enhancing audiences' memory. Although these two strategies are opposite to each other, they can both increase advertising texts' memorability.

#### **1.4.2.2 Classification of memory**

Some major memory systems are identified via using "a variety of techniques, including neuropsychological and statistical methods" (Surprenant 2009: 10). Short-term memory "is part of memory responsible for processing and retaining information beyond the sensory registers" (Radvansky 2011: 66). It is said that without active attention "information in short-term memory is largely forgotten in 30 seconds" (Radvansky 2011: 68). Long-term memory refers to long-term knowledge and different ways of using that knowledge (Radvansky 2011: 13). Long-term memory has three components: procedural memory, semantic memory and episodic memory (Parkin 1999: 7). Firstly, procedural memory refers to the knowledge that is "not consciously known and cannot be transferred from one person to another" (Surprenant 2009: 11). It is concerned with knowing how rather than knowing what (ibid). Secondly, semantic memory refers to "memory for general knowledge and includes facts, concepts and vocabulary" (Surprenant 2009: 12). It can be seen that semantic memory is more specific than perceptual memory. Thirdly, episodic memory is the

system that “supports memories of personally experienced events or episodes” (Surprenant 2009: 13). In other words, it refers to memories for events that people experience or memories for “general world, encyclopedic knowledge” (Radvansky 2011: 358). Different from the procedural, semantic and episodic memory, working memory is “a system for temporary maintenance and storage of internal information” (Surprenant 2009: 12-13). Although working memory also accesses previously stored information, it only keeps the information active for a short time period (Surprenant 2009: 12-13).

We can see that in this current investigation on memorability, we mostly mean long-term memory, or the procedural, semantic and episodic memory systems, because in remembering advertising texts, audiences need to use their general knowledge to process the texts, retrieve their semantic information and go through this personal experience. Under these major systems, more specific categories of memory can be identified.

Firstly, implicit memory is also called indirect memory (Parkin 1999: 30). It refers to “memories and memory processes that are unconscious” (Radvansky 2011: 56). In contrast, explicit memory refers to when a person is actively and consciously remembering something (Radvansky 2011: 15) or the “conscious recall or recognition of information” (Parkin 1999: 30). Secondly, iconic memory refers to what is gained via visual means (Radvansky 2011: 60). Thirdly, echoic memory “serves audition like iconic memory serves vision” (Radvansky 2011: 64). Fourthly, things are better remembered when people are in a similar physiological state during recall as they were during learning, which is regarded as state dependent memory (Radvansky 2011: 126). Fifthly, things are better remembered when we are

in the same mood and this is regarded as mood-dependent memory (Radvansky 2011: 126). In other words, mood has a “selective effect on encoding” (Parkin 1999: 27). Sixthly, it is easier to think of things that are congruent with one’s current mood and this is mood-congruent memory (Radvansky 2011: 127). Seventhly, tunnel memories “focus on central details at the expense of peripheral information (Radvansky 2011: 358). Eighthly, declarative memory refers to memories easy for a person to articulate, while nondeclarative memory refers to information in long-term memory that is difficult to articulate (Radvansky 2011: 14). Ninthly, memory from our original perspective, with the same perceptual field of view is field memory, while viewing the event from outside ourselves is observer memory (Radvansky 2011: 226).

Generally speaking, in this study, by memory we mostly mean implicit memory, iconic memory and echoic memory. The categorization of state dependent memory, mood-dependent memory and mood-congruent memory gives prominence to the role emotional or mood factors play in enhancing audiences’ memorization. We will explore such emotional involvement from two perspectives in our analysis, which will be explained later in this chapter. The existence of tunnel memory and observer memory is evidence for the content of what is memorized as mentioned earlier. In other words, as mentioned earlier, what people remember is not the texts themselves; instead, audiences may process the information and reconstruct the central idea, eliminating details and applying their own perspectives. Therefore, what is memorized is not necessarily declarative. In some cases audiences cannot articulate what they have remembered, but when they see the product that has been advertised, such cues may help them retrieve the information



stored in their mind.

#### **1.4.2.3 Degrees of memorability**

We have not found any literature on the degrees of memorability; however, taking into account our research area, memory can be specified as of three degrees depending on audiences' needs and interests: a general idea; key properties; details. For illustration, after reading an advertisement about a restaurant, audiences may just have a general idea that there exists such a restaurant. This is the lowest degree of memory. For some audiences who are interested in finding a place to eat with friends or families, they may notice more key properties of the restaurant, such as the cuisine it offers, the menu and the atmosphere. There may also be audiences who are most interested in finding a place to eat, and they can take more details, such as the name, address and phone number of the restaurant, the chef's name and cooking philosophy, and the occasion.

#### **1.4.2.4 Strategies contributive to memorability**

Memory involves the integration of “biological, cognitive, and emotional systems for encoding, manipulating, maintaining, and retrieving details about experiences” (Alexander 2009: 223). Psychological research has revealed “a wide array of variables that influences memory, such as intelligence, attention, and distress” (ibid). It is said that “few researchers would refute the notion that memory is linked with emotion and that this connection has a strong basis in shared neural circuitry” (ibid). Research on the physiological and neurological mechanisms involved in memory also suggests that they are influenced by emotional arousal (Alexander 2009: 226).

There are mainly two categories of strategies that can help enhance

audiences' memorization, needs appealing and textual devices. Psychological studies have found that making people feel comfortable helps enhance their memorization (Bristow 1999: 1), and engaging audiences' emotional response also enhances their memory (Bristow 1999: 6). Therefore, both of the efforts of appealing to audiences' needs and designing pleasurable wording help enhance their memory. Of course it is also possible that not fulfilling audiences' needs also engages their emotions and can make them remember the message better as well. Within our corpus, such cases of making audiences feel bad are very rare, and we will mainly consider the positive aspect of needs appealing. Various textual devices, such as the provision of details, the use of repetitions and second-person reference, and rhetorical figures can be applied to appeal to audiences' needs, attract their attention, provide them with pleasure and enhance their memory.

### **1.4.3 Presupposition**

#### **1.4.3.1 Definition**

Before coming to detailed discussion on memorability, the concept of presupposition needs to be clarified first, which we will take as the main perspective to explore advertisement translation. Presupposition in our research can be defined as what is taken for granted about the target context and the information conveyed yet not asserted in an advertisement or its translation. It includes two levels<sup>5</sup>: first, assumption about how the target audience may expect or receive translations; second, implied claims in translations which are expected to guide consumers to make certain inferences. First-level presuppositions are closely related to context.

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<sup>5</sup> This definition is based on the study in Cui (2008: 22-23).

Second-level presuppositions, connected with some linguistic expressions or structures called presupposition triggers, refer to what is treated by audiences as natural and right without being explicitly claimed. Our data analysis will be done with reference to first-level presuppositions. However, in order to further clarify the contextual approach to presupposition, second-level presuppositions need to be reviewed as well. We will further elaborate the two levels of presuppositions in Chapter Four.

### **1.4.3.2 Linguistic approaches**

In the field of linguistics, there are three major approaches to studying the concept of presupposition, namely semantic, pragmatic and experiential approaches. Among these three approaches, the semantic and experiential ones discuss second-level presuppositions, while the pragmatic exploration focuses more on first-level presuppositions.

Semantic presuppositions are closely related to logic relations and truth value. Pragmatic presuppositions have got rid of truth conditions or values; instead, it takes into account various contextual factors. In this way, presupposition is regarded as something the speaker assumes to be the case prior to making an utterance. In other words, it is speakers, not sentences<sup>6</sup>,

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<sup>6</sup> To clarify a few technical terms, sentence is “a well-formed string of words put together according to the grammatical rules of a language”(Huang 2007: 10); utterance is “the use of a particular piece of language - be it a word, a phrase, a sentence, or a sequence of sentences - by a particular speaker on a particular occasion” (Huang 2007: 11); proposition is “what is expressed by a sentence when that sentence is used to make a statement, that is, to say something, true or false, about some state of affairs in the external world” (Huang 2007: 11). In this research, we do not distinguish absolutely between sentence, utterance, and proposition; however, generally, by sentence we mean the linguistic unit of what we read or hear, by utterance we lay emphasis on language in use which involves the relevant situational context, and by proposition we mainly refer to what is meant or implied by the sentence.

who have presuppositions (Yule, 1996: 25; Stalnaker 1998a: 61). Apart from the above two approaches, the experiential one provides explanations as to when and how presuppositions get transferred in complex sentences. Along this line, sentences are viewed as setting up different spaces. For illustration, the expression “I think” in a sentence will be regarded as a space builder which sets up a space concerning the speaker’s thought. The movements of presuppositions are analyzed with the factor of context, but components of context are not specified. We will give a more detailed illustration about these three perspectives in Chapter Three.

#### **1.4.3.3 Contextual perspective**

In this research, which generally takes the pragmatic/experiential direction, context is regarded as the source for first-level presuppositions, and the subdivisions or categories of context can serve as a general framework to identify presuppositions. There are other studies (See Givón 1989: 135-137) holding the same standpoint<sup>7</sup>. In translating advertisements, translators need to work between two different languages and contexts in order to communicate with the target audience successfully. It is natural that translators hold first-level presuppositions about how the translation can be more effective and more memorable, which are actually determined by the target context and may not be the same as first-level presuppositions held by original copywriters.

According to the elaboration in Givón (1989: 74-76,134-137), there are mainly three contextual foci. Firstly, the generic focus refers to something universal like shared world knowledge and culture. It comprises on the one

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<sup>7</sup> Same treatment of the relationship between context and presupposition can be found in Cui (2008: 24-25).

hand knowledge and beliefs concerning the real world and on the other hand people's ways and capacities to make sense of the world. Secondly, the deictic focus refers to the immediate communicative situation. It covers what is known about the speech situation, social-personal relations between participants, including their status, power, obligations, needs, expectations, and goals of communication. Thirdly, the discourse focus refers to the shared prior text. Generally speaking, the first and second contextual focuses cover non-linguistic aspects, and the third focus is related to linguistic aspects. In this study, our discussion on context follows the three foci in relation to consumer needs, Co-operative Principle (CP), Politeness Principle (PP), and textualization principles. More explanation will be provided in Chapter Four.

#### **1.4.3.4 Presupposition and memorability**

As noted in the above section, presupposition in this research is composed of two levels. Second-level presuppositions are one of the ways to organize texts in a concise and informative way, because much information can be packed as second-level presuppositions rather than explicitly expressed. Being concise is easier for audiences to remember and being informative requires audiences' involvement in figuring out the implications, which also helps to deepen their impression. In other words, second-level presuppositions are one of the tools to increase advertising texts' memorability.

When translating advertising texts, translators or copywriters have their own first-level presuppositions as to what linguistic designs can arouse the target audience's interest and desire and enhance their memorization. Such first-level presuppositions are determined by translators' or copywriters'

understanding of the target context and culture. In this way, identifying the possible first-level presuppositions that translators or copywriters have by referring to such factors as consumer needs, communicative rules and textualization principles can shed some light on why translators or copywriters organize the texts like that. To be more specific, working out translators or copywriters' first-level presuppositions helps to explain the flexible treatment of advertisement translation.

In one word, first-level presuppositions provide reference for explaining the strategies applied in advertising texts and their translations to enhance audiences' memorization, while second-level presuppositions are the tools to enhance audiences' memory. Having considered presupposition, the next step is to explore the strategies of increasing texts' memorability.

## **1.5 Overview of data analysis**

The analysis of the strategies contributive to enhancing audiences' memorization will be conducted on two levels as introduced earlier, namely, the extra-linguistic explorations into consumer needs appealing and the linguistic investigations on the surface textualization. Needs appealing is realized via textual means.

### **1.5.1 Consumer needs<sup>8</sup>**

What motivates people to behave as they do is the process of satisfying various needs, and such consumer needs form part of our first-level presuppositions. We are going to introduce Maslow's hierarchy of needs which is "frequently cited by all types of professionals in any number of

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<sup>8</sup> In the dissertation, when mentioning desire and needs, we do not make an absolute distinction between the two. They are closely related. Actually, once we have the needs we will have the desire to get them fulfilled.

industries” (Stephens 2000: 1). The theory holds that once a need is satisfied, it no longer dominates behavior, and another need rises to take its place; need fulfillment is never ending, and life is a quest to satisfy needs (Muchinsky 2003: 375). Three categories of needs are identified, namely conative, cognitive and aesthetic needs.

#### **1.5.1.1 Conative needs**

Physiological needs are most basic for people to survive, such as food, air and water; safety needs involve security, stability and protection, freedom from fear, anxiety, and chaos, as well as the need for structure, order, law and limits; social/love needs refer to giving and receiving affection, including the desire for association, belonging and companionship, and involving one’s ability to exist in harmony with others; esteem needs cover self-esteem and respect from others, including the desire for strength, achievement, mastery and competence, confidence, independence and freedom and the desire for reputation or prestige, status, fame and glory, dominance, recognition or attention; self-actualization refers to the realization of one’s full potentials (Maslow 1987: 15-22; Muchinsky 2003: 375). As we will demonstrate in Chapter Five, although people of different cultural backgrounds share these needs, they may lay various degrees of emphasis on different needs.

#### **1.5.1.2 Cognitive needs**

Besides the basic conative needs, Maslow also identifies the cognitive desires to know and to understand. Healthy people are attracted to the mysterious, unknown, chaotic, unorganized and unexplained (Maslow 1987: 23-25). Cognitive needs to learn more about the unknown are universal, but people across different cultures may be curious about different aspects of the

same issue. As we will show in Chapter Six, in particular discussion on details, Chinese and English texts provide their own targeted audiences with different details.

### **1.5.1.3 Aesthetic needs**

People also have aesthetic needs for order, symmetry, closure, completion of acts, system and structure (Maslow 1987: 25-26). The aesthetic appreciation of these manifestations is of a universal nature; however, in different cultural contexts, variant emphasis may be laid on different aspects. In other words, people from different cultural backgrounds share the same aesthetic needs, but such aesthetic needs can be gratified via different means. We will further investigate this point in Chapter Six.

## **1.5.2 Textualization**

In the above section on consumer needs, we have focused on the content of advertising texts. When analyzing memorability, textualization is another concern.

### **1.5.2.1 Copywriting principles**

Wells (2006: 359) generalizes effective copywriting skills as follows.

- Be succinct and use short words, sentences and paragraphs;
- Be single-minded and focus on one main point;
- Be specific and do not waste time on generalities, for more specific messages are more attention-getting and memorable;
- Get personal and directly address audiences whenever possible as “you” or “your” rather than “we” and “they”;
- Keep a single focus, deliver a simple message instead of one that makes too many points, and focus on one single idea and support it;
- Be conversational, use the language of everyday conversation, make the copy sound like two friends talking to one another, and do not shy away from incomplete sentences, thought fragments and contractions;
- Be original, keep the copy forceful and persuasive, and avoid stock advertising



phrases, strings of superlatives and clichés;

- Use variety, add visual appeal in both print and TV advertisements, avoid long blocks of copy in print advertisements, break the copy into short paragraphs with subheads;
- Use imaginative description and evocative or figurative language to build a picture in the consumer's mind.

Some of these principles overlap. For illustration, the 2<sup>nd</sup> of being single-minded and the 5<sup>th</sup> of keeping a focus talk about the same thing, the 4<sup>th</sup> of getting personal and the 6<sup>th</sup> of being conversational are closely related, and the 9<sup>th</sup> of imaginative description is part of and the way to realize the 8<sup>th</sup> of using variety and the 7<sup>th</sup> of being original. Besides, some of the principles seem to contradict with each other, such as the succinct requirement and specific one. These different rules may all apply, but to different texts. In other words, these principles do not apply to every part of an advertisement or every type of advertising. To illustrate, using short sentences mainly refers to headlines or slogans. For the cases which intend to be informative, relatively longer sentences have to be resorted to in order to explain something clearly. To give prominence to more essential points, the principles can be re-generalized as follows.

- Be specific and do not waste time on generalities, for more specific messages are more attention-getting and memorable;
- Get personal and conversational, directly address audiences whenever possible as “you” or “your” rather than “we” and “they”, use the language of everyday conversation, make the copy sound like two friends talking to one another, and do not shy away from incomplete sentences, thought fragments and contractions;
- Keep a single focus, deliver a simple message instead of one that makes too many points, and focus on one single idea and support it;
- Be original, keep the copy forceful and persuasive, avoid stock advertising phrases, strings of superlatives and clichés, use variety, add visual appeal in

both print and TV advertisements, break the copy into short paragraphs with subheads, use imaginative description and evocative or figurative language to build a picture in the consumer's mind.

We have listed these general principles here not to provide prescriptive rules for copy writing or translation, but to show some perspectives for our data analysis in Chapter Six. In analyzing the textual surface of advertising texts and its translation, we will introduce linguistic devices corresponding to these above four principles.

### **1.5.2.2 Textual devices**

Firstly, details often are provided in an advertising text to illustrate the central point. This strategy is in accordance with the first principle about specificity as generalized in the above section. The provision of details helps satisfy audiences' needs to know/understand, as can make them feel good. Such emotional feeling in turn helps enhance their memory of an advertising message. Another function of providing details is that when more and more information is provided, audiences' attention will be attracted to the centered point, which also helps them remember the message better. Besides, more details will guide audiences to think about the point, and the process of thinking also deepens their impression and enhances their memory. We will explore this clarity principle in Chapter Six.

Secondly, second-person reference is also frequently applied in advertising texts, which is in line with the second principle of being personal and conversational as illustrated above. It shortens the distance between advertiser and target consumers. Such intimacy helps fulfill consumers' social/love needs, and it also suggests that what is said in the advertisement is honest and trustworthy, which satisfies consumers' safety needs too.

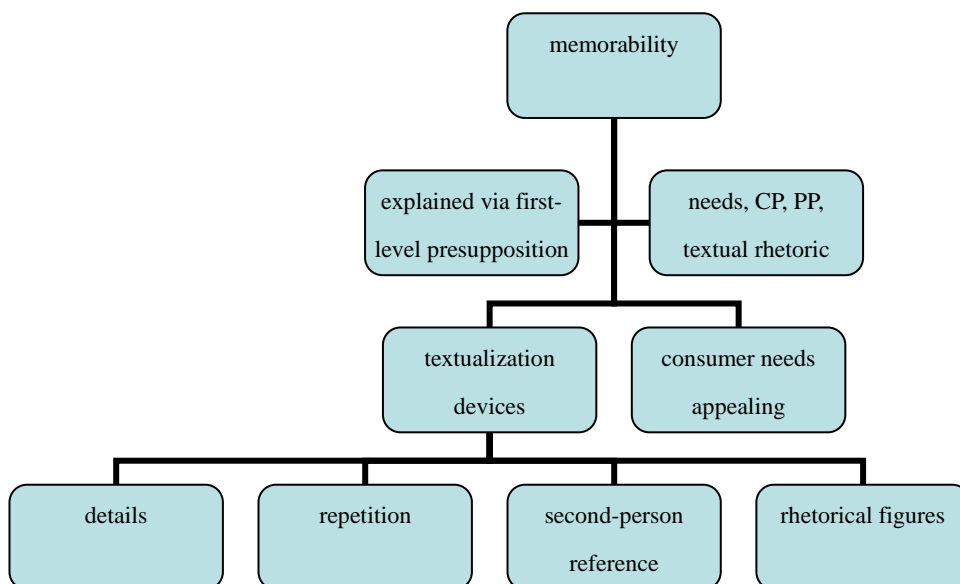
Gratifying such needs makes audiences feel comfortable and hence remember the advertising message better. Besides, second-person reference involves audiences in the same communication to construct the textual meaning, because second-person pronouns can make audiences realize that they are being directly addressed. This involvement also has the same function to impress audiences. More explanations in this regard will be presented in Chapter Six.

Thirdly, repetition of words or expressions in the same semantic field is often applied, which is one of the ways to realize the third point of keeping a single focus as stated above. As we will show in Chapter Six, psychological research finds that repetition can enhance audiences' memory. Words or expressions in the same semantic field perform similar functions as exact repetitions, because audiences can repeatedly receive information about the same topic. Such emphasis helps enhance audiences' impression and their memory as well.

Fourthly, rhetorical figures add to the variety and originality of a text as pointed out in the fourth principle of being original and creative. The use of rhetorical devices is deviant from ordinary speech and helps impress readers and enhance their memory of the advertisement, which will be further explained in Chapter Six. Besides, providing something unusual also helps fulfill readers' needs for aesthetic appreciation as we have mentioned above, and this need-fulfilling process helps audiences remember what is advertised. Another function literary designs play is that, since they are different from our everyday communication, audiences may need to figure out the implications. This process of audiences' thinking and involvement also helps deepen their memory.

### 1.5.3 Generalization

To generalize, our methods of doing data analysis can be shown via the following Figure 2, where two major branches of investigation are identified including needs appealing and textual devices. Both needs appealing and textualization are contributive to increasing a text's memorability, and they are to be accounted for with reference to first-level presuppositions, which are confined to the discussion of consumer needs, maxims in CP and PP, and textualization principles.



**Figure 2: Overview of data analysis**

The analysis of consumer needs appealing is more concerned with the content of advertising texts and their translations. Satisfying audiences' needs makes them feel comfortable and deepens their impression accordingly. In contrast to the exploration into needs appealing, analysis of textualization is more about the surface textual designs. Investigation concerning textual devices is further divided into four parts, namely analysis in terms of the provision of details and the use of repetitions, second-person

reference and rhetorical figures. These four sets of devices all play a role in involving audiences' participation in textual meaning construction and strengthening their memorization.

## **1.6 Structure of the dissertation**

Altogether, this dissertation is composed of seven chapters. In this first chapter, an overview of the study has been provided, covering a review of the research background, a brief introduction to the theoretical framework, the methodology to be applied and the corpus to be analyzed. Chapter Two will describe advertising from two perspectives, the industrial and linguistic ones. More attention will be paid to the AIDMA model, which summarizes principles for successful advertisements. Detailed analysis of the interrelations between the factors in this model will boil down to the focus of memorability, which we will take as theme of data analysis in Chapters Five and Six. Chapter Three will review the notion of presupposition. It introduces three approaches to presupposition in the field of linguistics. In Chapter Four, where the theoretical framework is to be presented, a contextual perspective is to be taken in viewing presupposition and two levels of presuppositions will be distinguished. The components and ways of identifying the two levels of presuppositions are elucidated, the level of presuppositions more relevant to translation studies will be clarified, and first-level presuppositions to be applied to data analysis will be specified. Chapter Five is composed of data analysis, with consumer needs appealing as the cut-in point. The psychological theory on human motivation and needs is introduced to serve as reference for the analysis. The adjustment made in translation in terms of needs appealing is accounted for from the perspective of first-level presuppositions. Chapter Six is made up of analysis

in terms of surface textual devices. Various cohesive and rhetorical techniques employed in writing and translating advertising copies to strengthen consumers' memory are to be explored, which will also be explained from the first-level presuppositional perspective. Chapter Seven is the conclusion on this research, which will generalize about the contributions we have made and the future issues to be addressed.

## **Chapter Two The Advertising Discourse**

An advertisement is “simply a public notice meant to convey information and invite patronage or some other response” (Kaptan 2002:1). The root of “advertisement” is “advertere”, a Latin verb meaning to turn the mind towards (Goddard 1998: 6; Kaptan 2002: 7). In this chapter, as mentioned in Chapter One, we will explain advertising both as a marketing practice and a discourse.

### **2.1 Defining advertising**

#### **2.1.1 Standard definition**

A standard definition of modern advertising covers the following five basic points.

- Advertising is a paid form of communication, although some forms of advertising like public service announcements use donated space and time;
- The sponsor is identified;
- Most advertising tries to persuade or influence consumers to do something, although in some cases it is simply to inform consumers and make them aware of the product or company;
- Advertising reaches a large audience of potential consumers;
- Messages are conveyed through non-personal mass media and advertising is not directed to a specific person, although this is changing with the

introduction of interactive media (For more details, see Wells 2006: 5).

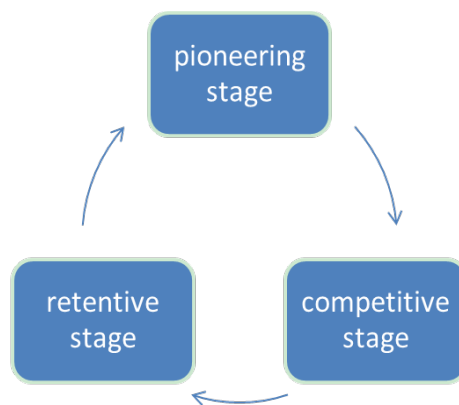
To summarize, advertising is a “paid persuasive communication that uses non-personal mass media -- as well as other forms of interactive communication -- to reach broad audiences to connect an identified sponsor with a target audience” (Wells 2006: 5). As to our corpus with reference to this definition, the Hong Kong Arts Festival is sponsored by Leisure and Cultural Services Department and Hong Kong Jockey Club Charities Trust, and the French May is sponsored by Consulate General of France and Alliance Francaise de Hong Kong. The bilingual advertising texts are presented in two forms of mass media, brochures and the internet, widely distributed at cultural centers and different hotels, intended for those who read Chinese or English living or traveling in Hong Kong.

### **2.1.2 History of advertising**

The practice of advertising has evolved through various phases. In Wells (2006: 21-24), we have found a detailed illustration about the history of advertising, covering the age of print (1440-1850), the age of industrial revolution and emergence of consumer society (1850-1890), the modern advertising era (1900-1914), the age of agencies (1917-1950), the creative era (1960s) and the accountability era (1980s-now). This dynamic process reflects the diversity of advertising in terms of ideology and text types. The beginning of the print age is completely different from accountability era in modern times, when various media are used and new advertising concepts have emerged. In this research, we have chosen to focus on the newest era, for which access to data is relatively easier and more convenient. The corpus to be analyzed in this investigation, produced in 2008, undoubtedly

fall under the accountability era and aim at an international audience. Besides, at this newest stage of advertising, international advertising has become more popular, and “campaigns with some international application are estimated to make up 50% of today’s advertising business” (Rita Clayton, as cited in Wilmshurst 1999: 362). Therefore, advertising at this era involves more translation or rewriting for different audiences. Having clarified the chronological development of advertising, next we will discuss different stages it goes through.

### 2.1.3 Advertising stages



**Figure 3: Advertising stages**

Lane (2001: 25-32) generalizes three major stages in advertising as illustrated in the above Figure 3: firstly, during the pioneering stage, advertising educates consumers to a new product or service, which “may take a long period of time -- a few months, a number of years, perhaps never” (Lane 2001: 26) and requires heavy advertising expenses; secondly, at the competitive stage, many competitors try to gain a substantial market position and will make up for the earlier expenses if they can maintain market share during this period; thirdly, at the retentive stage, the chief goal of advertising is to hold on to the present customers and maintain the market



share, for products reach wide-scale acceptance and are at their most profitable levels. At the end of the retentive stage, a newer pioneering stage may be introduced, starting another cycle of advertising stages.

The illustration of these developmental stages also applies to the advertising of cultural products (See Fang Mingguang 1998: 134-136). Within our corpus, however, the advertising materials for the two Arts Festivals both start and end at the first stage of introduction, for they are different from recyclable products. The arts festivals are usually held on an annual basis and the programs are rarely repeated. In other words, the artistic programs are presented for only once, maybe repeated some years later. Accordingly there is no fixed circular development in the advertising. Still, the artistic events have been here for years and probably remain so in the future. In this sense, the programs may serve as the background reference for new ones and the advertising also develops in the above circles in an implicit way. Having illustrated the stages the advertising for our study goes through, we will further examine its variety.

#### **2.1.4 Types of advertising**

There are many types of advertising and standards of classification. Firstly, advertisements can be classified according to the media carrying them, which is “an important parameter of difference”, such as printed books, newspapers, magazines, radio, television and the internet (Cook 2001: 14). Secondly, categorized by product or service, there are product advertisements and non-product advertisements (Cook 2001: 154). Thirdly, advertisements can be classified by the advertising techniques, hard-sell and soft-sell. Hard selling “makes a direct appeal”, while soft selling “relies more on mood than on exhortation, and on the implication that life will be

better with the product” (Cook 2001: 15). There are also reason and tickle advertisements. “Reason ads suggest motives for purchase”; tickle advertisements, on the other hand, appeal to audiences’ emotion, humour and mood (ibid). Fourthly, in terms of the length of advertising copies, there are short copies and long copies (Cook 2001: 16). Fifthly, advertisements can also be categorized according to different groups of consumers (Cook 2001: 16). “The factors of medium, product, technique and copy length all interact” (Cook 2001: 16). In other words, different ways of categorizing advertisements cannot be separated distinctively from each other, and it is hard to make a fixed and distinguished classification. Generally speaking, the bilingual texts within our corpus are reason or tickle advertisements mostly applying soft-selling techniques carried on such media as brochures and the internet, mainly composed of cultural products. As to the division of targeted customers, we will explain it in the next section.

### **2.1.5 Segments of market**

According to the “most well-known survey instrument for measuring values”, VALS (values and life styles), partially based on Maslow’ research on human needs, which we have presented in Chapter One, consumers can be divided into eight categories: actualizers, fulfilleds, believers, achievers, strivers, experiencers, makers and strugglers (Applegate 2005: 13-14; Mooij 1994: 163-165).

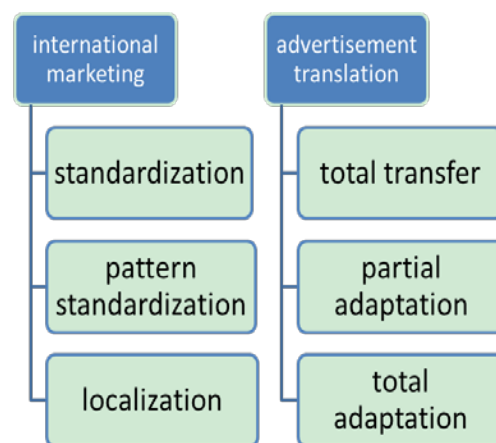
- Actualizers are successful, sophisticated and active, having high self-esteem and numerous resources and seeking to develop, explore, grow and appreciate finer things in life;
- Fulfilleds, most of whom are well educated and work in professional fields, are mature, comfortable, reflective and self-assured, valuing knowledge, order and responsibility;

- Believers, whom have a modest education and income and have regular routines, are conventional and conservative, believing in family, community, the nation and the church and favoring domestic products and well-known brands;
- Achievers, who respect the status quo and favor major brand products and services that will illustrate their success, are successful in their careers, in control of their lives and committed to families;
- Strivers desire approval from those around them, having fewer economic, social and psychological resources and trying to emulate those who have more.
- Experiencers, who are young, impulsive, enthusiastic and even rebellious are action-oriented, enjoy seeking for excitement and like shopping for clothing, music, movies, fast food, sports and social activities;
- Makers, who are practical, value self-sufficiency and enjoy working on houses, raising children or repairing cars, like to purchase products with a practical or functional purpose such as fishing equipment, trucks and tools;
- Strugglers, who have limited economic, social, emotional and psychological resources and believe the world is difficult, focus on meeting urgent or immediate needs and are pretty cautious when it comes to purchasing goods and services.

Such classification of consumers is parallel to the need hierarchy as briefly introduced in Chapter One. For illustration, strugglers are mainly trying to meet their physiological needs; makers have got their physiological needs satisfied, so they care more about safety and social/love needs; experiencers seek more to meet their curiosity or needs to know/understand; strivers value more social/love and esteem needs; achievers try to maintain their esteem needs; believers also value social/love and esteem needs; fulfilleds are more guided by their needs to know/understand and sometimes aesthetic needs; actualizers have got nearly all other needs adequately met and they are more influenced by aesthetic and actualization needs. As most of the advertising materials in this research are about cultural products, they are mainly intended to satisfy people's social/love, esteem, actualization,

cognitive and aesthetic needs, which will be shown by our data analysis in Chapter Five. Actually, when these needs are appealed to, other needs such as safety needs may be addressed at the same time. As we will show in Chapter Five, people normally prefer lower prices, however rich they are, unless the price itself is regarded as a factor relating to the esteem needs. Accordingly, there is a sense of protecting themselves in such attitudes. Therefore, the target consumers mainly include actualizers, fulfilleds, believers, achievers, strivers, makers and experiencers. Still this statement may be denied, for illustration, strugglers may want to show off and choose to attend the arts festivals. In other words, as will show later in this dissertation, the hierarchy of needs is not absolutely stable, and hence the division of consumers may be the same.

### 2.1.6 Localization



**Figure 4: Translation strategies**

Here in this section, we will explore the localization nature of advertising and advertisement translation. There are three models of international marketing summarized in Lane (2001: 312-313) as illustrated in the above Figure 4: firstly, standardization means that advertising “is handled globally

with copy translated but few changes in creative or other elements of a campaign” (Lane 2001: 312), and under this model one advertising agency is endowed with “centralized responsibility to interface with client counterparts at a central office” (ibid); secondly, pattern standardization means that a global advertising agency controls overall strategies or approaches, while execution is handled locally or regionally and each country handles its own media selection and tailors campaigns to meet local needs; thirdly, there is localization, under which management philosophy each country decides its own execution of advertising campaigns with a local focus.

In terms of advertisement translation, there are many constraints, “various aspects of advertisements are closely bound up with cultural phenomena”, and intercultural comparisons have to be “appropriately considered in translation” (Jettmarova, Piotrowska & Zauberga 1997: 187). Taking into account these constraints, as illustrated in the above Figure 4, the strategies for advertisement translation can be classified into three categories corresponding to the three marketing models: total transfer preserves image and semantic contents and highlights exotic features of the original; translation with minimum changes or partial adaptation does various degrees of departure from the original; adapted translation or total adaptation transforms images and text to appear more alluring to the target audience (ibid). Under the first marketing model of standardization, advertisement translation is pretty straightforward, which is total transfer. The second model is partially localized and translation is more flexible, but the central idea remains controlled, which is partial adaptation. The third one is the most flexible, both ideas and forms of expression can be adjusted

in translation for the same aim of promotion, which is localization or rewriting as we have mentioned before.

So far we have discussed different aspects of advertising as a commercial practice. In the next section we will investigate advertising texts with more emphasis on their linguistic or discourse aspects.

## **2.2 Defining discourse**

### **2.2.1 Prototypical features**

As advertising draws upon many other genres and shares a lot of textual features with them, it is difficult to be defined as a distinctive type of discourse. “Attempts to define ads as genre run into severe trouble when they look for textual or contextual features, or combinations of features, which all advertisements have in common, but are not present in other genres” (Cook 2001: 12). Features characteristic of the advertising discourse have been summarized in Cook (2001: 219-221). Considering “the indeterminacy of definitions and the impossibility of establishing clear boundaries between one genre and another”, these features are presented as “prototypical of ads rather than as definitive components” (Cook 2001: 219) and we have identified the following ones relevant to our research, with explanations provided in the brackets.

- Ads foreground connotational, indeterminate and metaphorical meaning; (This means there is much flexibility in advertisements’ utilization of language, which is intended to catch audiences’ attention and enhance their memory.)
- Ads make dense use of parallelisms; (Advertising texts are often designed to be neat and orderly also to help audiences memorize the advertising messages, and we will analyze the effects of parallelism in Chapter Six.)
- Ads involve many voices, though they tend to be dominated by one; (Using second-person pronouns is to shorten the distance between the advertiser and audiences, which involves audiences’ participation and enhances their memory.)

More discussion in this regard will be provided in Chapter Six.)

- Ads make extensive use of intertextual allusions; (Advertising texts often borrow songs, poems or sayings. Intertextual allusions are for catching audiences' attention and interest, which in turn contributes to enhancing their memory.)
- Ads answer a need for display and repetitive language; (Repetition is contributive to enhancing audiences' memory and we will investigate the use of repetition in Chapter Six.)
- Ads use their space and time in an attempt to give pleasure; (Gratifying their needs and packing advertising texts with aesthetic beauty can give them pleasure. Making audiences feel good is one of the ways to arousing their desire and memorize the message.)
- Ads merge the features of public and private discourse, and the voices of authority and intimacy; (Being authoritative helps make audiences trust the product or service being advertised; being intimate helps shorten the distance between the advertiser and audiences, as makes them feel comfortable.)
- Ads, as verbal art, are detrimentally constrained by the need to obey the orders of their clients. (This mirrors the point that advertisements and their translations copies need to realize the expected effects on the target audience, such as arousing their desire and strengthening their memory. To achieve this purpose, the target audience's needs as presupposed by copywriters/translators determine how the advertisement should be designed or translated.)

We will address these characteristics such as the application of parallelisms, second-person reference and repetitions in Chapter Six, and focus on consumer needs appealing in Chapter Five. Satisfying consumers' needs and using surface textual devices are both means to win audiences' favor and enhance their memory. Having listed these prototypical features of the advertising discourse, next we will explore the role of context through which advertising functions.

### **2.2.2 Context**

The advertising discourse is not concerned with language alone, and many other factors also play an important role. For illustration, music and pictures

combine with language may “alter or add to its meaning” (Cook 2001: 3). However, just because such elements need to be considered, analysis of the advertising discourse becomes complicated. “By refusing to ignore context, discourse analysis embarks upon a journey with no destination” (Cook 2001: 5). This is because advertising discourse “always holds out more to be analyzed, leaves more to be said” (ibid).

Specific advertising contextual elements are generalized in Cook (2001: 3-6): substance refers to the physical material which carries or relays an advertising text; music and pictures are very often the essence of advertising communication and sometimes prove more effective than language in creating mood, persuading and making claims; paralanguage is the meaningful behavior accompanying language, such as voice quality, gestures, facial expressions (in speech) and typeface and letter sizes (in writing); participants in and out of advertising texts play an important role with their intentions and interpretations, knowledge and beliefs, attitudes, affiliations and feelings; situation covers properties and relations of objects in the vicinity of an advertising text; co-text is the text which precedes or follows the one under analysis; intertext is what the participants perceive as belonging to other discourses but associate with the text under consideration.

In this investigation, we will consider context in our data analysis, and the “journey with no destination” as quoted above cannot cover everything in an exhaustive way. Since we focus on textual elements, such aspects as substance, music, picture and paralanguage are excluded from our analysis, and the content or what is appealed to and textualization devices are included. In considering participants and situation, as briefly mentioned in Chapter One, we will constrain our discussion on consumer needs, CP and



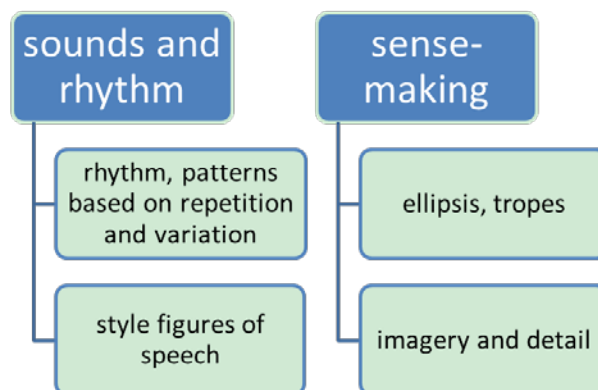
PP, which have covered the rules for communications and what needs of audiences should be satisfied. In exploring co-text, textualization principles will be introduced, and the features of focus, specificity, intimacy and creativity will be analyzed. As to intertext, audiences will associate intertextual allusions with the comprehension of the text. In one word, our major interest lies with the ways to enhance memorability of advertising texts and their translations, particularly needs appealing and textualization. Next we will investigate another feature of the advertising language which involves receivers' participation.

### **2.2.3 Receiver involvement**

Conversational involvement is the basis of all linguistic understanding, and understanding presupposes conversational involvement (Tannen 2007: 32). Involvement is “a state of motivation, arousal, or interest”, which results in “searching, information processing and decision making” (Colbert 2001: 83). Audiences are not passive agents in comprehending advertising texts. In many cases, they also need to make up for what is not openly said, process the information and actively participate in the communication. Accordingly, they are involved in establishing or making decisions concerning the meaning of advertising texts. The process of being involved helps audiences remember the message better, because they have put some efforts in working out the implications. Such involvement is so common that in many cases people just take it for granted. This is why the “role of the receiver in creating meaning has generally been neglected in the study of language, which usually focuses upon either the disembodied text or the sender” (Cook 2001: 201). One of the reasons for us to take the perspective of presupposition to explore advertisement translation is to explore the ways to

acquire audiences' involvement which are closely related to translators' presuppositions.

When composing or translating advertising texts, copywriters or translators have their own assumptions about the receivers, and the communication in advertising is achieved via such assumptions. It is not only true for the advertising discourse. In fact, "any text must make assumptions about the knowledge of its readers, and it is sometimes very informative to spell out exactly what this may be" (Cook 2001: 178). In most cases, "this shared information seems so obvious to participants that they are not even aware of the assumptions they are making" (ibid). Therefore, working out the various assumptions about shared knowledge about the target context helps understand the workings in advertisement translation. The "assumptions" cited here is actually what we define to be first-level presuppositions in this research.



**Figure 5: Receiver involvement strategies**

As shown in Figure 5 above, textualization strategies for receiver involvement mainly cover two categories, sounds/rhythm and mutual participation in sense-making (Tannen 2007: 30). Among these strategies, those working primarily on sound include rhythm, patterns based on

repetition and variation, style figures of speech, and so on; those that work on meaning include ellipsis, tropes, imagery and detail, and so on (Tannen 2007: 32). Here the style figures of speech cover a lot and some figures may involve sense-making as well such as metaphors and similes. As we will show in Chapter Six, style figures will be further divided into scheme and trope, with the former concerned with sound patterns and the latter mainly about the semantic meaning. As mentioned earlier, some of the cohesive and rhetorical figures are to be analyzed with reference to first-level presuppositions, especially repetition (for keeping a focus), imagery and detail (for being specific) and rhetorical figures (for being creative). Among these strategies, repetition is one of the cohesive devices or rhetorical figures to enhance the coherence of texts, which is regarded as a kind of “interpersonal involvement” (Tannen 2007: 61). Apart from the strategies involving audiences’ attention as listed here, other ways such as second-person reference may also play the same role. More discussion concerning such textualization devices will be presented in Chapter Six. Next we will explain the components of an advertising copy.

## **2.3 Advertising copy**

### **2.3.1 Components**

The verbal part of an advertisement is composed of the following parts (Wells 2006: 363-364). As briefly noted in Chapter One, no one advertisement uses all of these elements; however, they are all used in different advertisements for different purposes.

- Headline is a phrase or a sentence that serves to open to an advertisement and catch attention;
- Overlines and underlines are phrases or sentences that lead into or follow up

- on the headline;
- Body copy refers to the main text of an advertisement. Its purpose is to explain the selling point;
- Subheads are used in longer copy blocks to begin a new section, which help makes the logic clear to readers and are especially useful for those who scan a copy to get the general idea;
- Call-outs are sentences that float around the visual, usually with a line or arrow pointing to some specific elements in the visual they name or explain;
- Captions are sentences or short pieces of copy that explain an illustration;
- Taglines are short phrases usually appear at the end of a body copy, which wrap up a key idea or concept and often refer back to the headline;
- Slogans are distinctive catch phrases that serve as a motto;
- Call to action is a line at the end of an advertisement that encourages people to respond and gives information on how to respond;

We will not be specific about which component of an advertising copy to study in our data analysis. Instead of distinguishing between these parts, we will treat them as a whole, because they all have the nature of advertising. In the next section we will explore the features of the advertising language.

### **2.3.2 Linguistic features**

The features of the advertising language will be summarized from syntactical, lexical and rhetorical perspectives.

Firstly, the length of sentences in advertising is usually short compared with other text types. There are more simple sentences than complex ones, more active structures than passive ones, more positive sentences than negative ones, and imperatives, interrogative and elliptical sentences all frequently appear (Leech 1966: 110-119; Fang Weilin 1998: 194-195). This feature is in line with the principle of being conversational as noted in Chapter One. It is natural that short and simple sentences are easier to be remembered, and imperative or interrogative sentences are more likely to be noticed because readers are involved, which again helps people memorize

the advertised product or service.

These features are in general terms, and there may be exceptions when it comes to specific cases. For illustration, as noted in Chapter One, sentences are not always short. Maybe it is the case for headlines or slogans to be short and simple, but in the body copy we can also find very long and complex sentences, sometimes in the passive voice. There are other studies which have mentioned this point, and it is held that being simple is not always the best policy for copywriters (Lowrey 2008: 160). To take as an example, in a text introducing an artist there is the following sentence: “近年，各地劇院爭相邀請袁晨野擔演威爾第、羅西尼、比才等歌劇的主角，而從他演唱的康高特、葛路克和柴可夫斯基等歌劇，更顯見他喜於征服具難度的歌劇作品。” This sentence is by no means short or simple but it is informative and. We will address this feature of providing details in Chapter Six.

Secondly, words are carefully chosen. Emotive adjectives are frequently applied such as *new, good/better/best, fresh, free, delicious, sure, full, clean, wonderful, special, crisp, real, fine, great, safe, and rich*, which are called the “core vocabulary” in advertising (Delin 2000: 132). Emotional words actually help catch audiences’ attention and make them remember what is advertised, which we will explain later in this dissertation.

Thirdly, much use of rhetorical devices can be detected that suggest aesthetical beauty and creativity. It is very common that phonological devices of rhyme, rhythm and sheer repetition in formal patterns like parallelism are utilized to enhance memorability and amusement (Leech 1966: 186-193). Besides, “foreignization” and “colloquialization” are among the most applied strategies (Fang Weilin 1998: 194-195).

“Foreignization” is said to have peeled the traditional associations from words which are used “in a realm somewhere between truth and falsehood” (Cross 1996: 2). As to the “colloquialization”, the extensive use of simple words and sentence structures as just mentioned works for increasing the colloquial atmosphere. It is said that “the ad shapes a new language, a new set of meanings which everyone speaks or better, speaks everyone” (Poster, as cited in Cross 1996: 4). Both the creativity and colloquialization of the advertising discourse will be analyzed in Chapter Six.

Till now, as far as adverting texts are concerned, we have discussed their components and linguistic features. There is some rule or model behind all these features, which we have mentioned in section 2.2.1 or here, such as attention, memorability, desire and interest. Next we will elaborate on the AIDMA model which illustrates the characteristics of advertising copies.

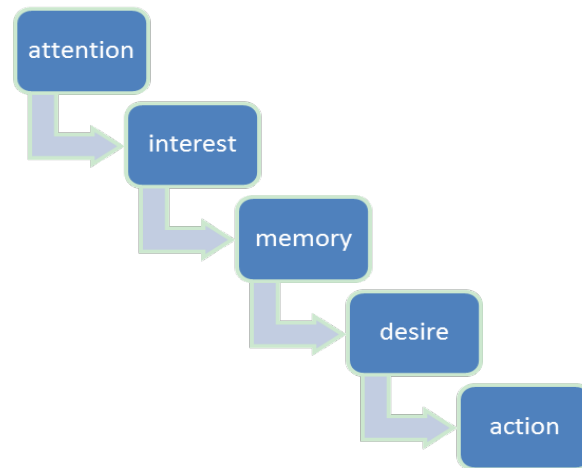
## **2.4 AIDMA model**

### **2.4.1 Criticism**

For many years, most people in the advertising field thought that an advertisement worked in a tidy, structured and linear way: it attracted consumers’ attention, then aroused their interest in the brand, which in turn led to their desire to buy it and hence to a purchase. The first model of this kind was formulated as the “AIDA” model, standing for attention, interest, desire and action, which is regarded as “the most common and long-standing explanation of advertising effects” (Wells 2006: 102). As “AIDA” model assumes that consumers start with attention and wind up with a decision, it is usually referred to as a “hierarchy-of-effects model” (White 2000: 44). “AIDA” and a number of its successors are now called “a museum piece” (White 2000: 45). It is considered that such models do not

fit the fact of what actually happens in the marketplace; they do not fit what is known from psychology as to whatever happens in consumers' minds, which certainly does not follow the orderly sequence; they make the fundamental assumption that advertisements do things to people (White 2000: 45).

We can see that a major problem with such models is that people do not always proceed through the psychological steps in that predictable fashion. Sometimes, consumers may just buy something without going through these steps at all, such as when they are hungry or some product catches their attention. However, in many cases, before buying something, they may do research, consider and compare different alternatives before making the final decision. Such considered consumption mainly works for some major purchases. In other words, they are inadequate as models for all types of advertising (Wells 2006: 102). Actually, the serious and information-driven process is what AIDA model and its successors describe. To generalize, the above criticism can be reduced to mainly three points: first, the hierarchical or orderly fashion of the model's working is not always the case; second, in many situations, consumers do not go through all those stages in making a buying decision; third, the model is not of a universal nature for all types of advertising.



**Figure 6: AIDMA model**

Despite the above mentioned criticism towards the AIDA model and its successive ones, we will explore the AIDMA model in this study, as shown in Figure 6 above. To justify such application, first of all, although the model is originally designed to be a hierarchical one, we will not apply it in the same way. What is of concern to this research is not the sequential order as proposed. After all, it is hard to tell what actually takes place in consumers' mind or in what order those emotions come in when consumers make a decision to buy something. Second, it takes various factors to get an advertisement functioning and it is hard to be exhaustive. Some cases may focus on one or two factors, while others may work on many more. The value of the AIDMA model lies in that it has identified some factors which may help to analyze the working of advertising. Third, cultural products are usually categorized as “thought-out purchase” (Colbert 2001: 28), which falls under the category of considered, serious purchase instead of purchase on impulse, so the model fits.

#### **2.4.2 Factors in AIDMA model**

In order to persuade consumers to purchase a product or service, advertisers first of all need to gain their attention. Attention can be obtained by the



following words which often appear in headlines: *amazing, how to, revolutionary, at last, latest, suddenly, finally, new, and free* (Applegate 2005: 39-40). Such words arouse consumers' curiosity or appeal to their cognitive needs to know/understand. The emotive words listed in section 2.3.2 also have the same function. Research on the factors that attract attention has shown that they cover novelty, surprise, uncertainty, unusualness and complexity (White 2000: 92). Such unexpectedness appeals to audiences' cognitive and aesthetic needs. To summarize, there are two major ways to attract audiences' attention, appealing to their needs and using creative textual devices, as shown in Figure 7 as follows.



**Figure 7: Ways to attract attention**

Advertising also has to arouse audiences' interest. Research shows that feelings and emotions are capable of driving decision-making (Tellis 2007: 96). First, advertisements often touch upon potential consumers' personal interests such as their hobbies, trends and fashion; second, eliciting audiences' curiosity via questions or dubious statements like "can you believe it?" is another way of arousing their interest; third, the sequencing of an advertising message is carefully designed as well, for the copy needs to pull the reader through to the end (Wells 2006: 336-337). There are other ways to arouse consumers' interest, such as resorting to the influence of

celebrities, which actually satisfies their needs for actualization. We can see that ways to get people interested are very similar to those of attracting attention, both of which are realized by appealing to audiences' needs and using specially designed textual devices. (See the following Figure 8)



**Figure 8: Ways to arouse interest**

Generally speaking, before consumers actually buy something, they need to have a reason. Even when people buy products that seem pointless, they may feel they have a need to indulge in them for fun or other purposes. Research shows that, contrary to what many advertising critics maintain, advertising cannot persuade people to buy something they do not want (Katz 1995: 36-37). In other words, needs are the basic driving forces that arouse audiences' desire and motivate them to buy something. (See the following Figure 9) Actually both audiences' interest and desire are based on their needs and needs appealing is achieved via textual means.



**Figure 9: Ways to cause desire**

As to memory, it is important in the sense that advertisements can only

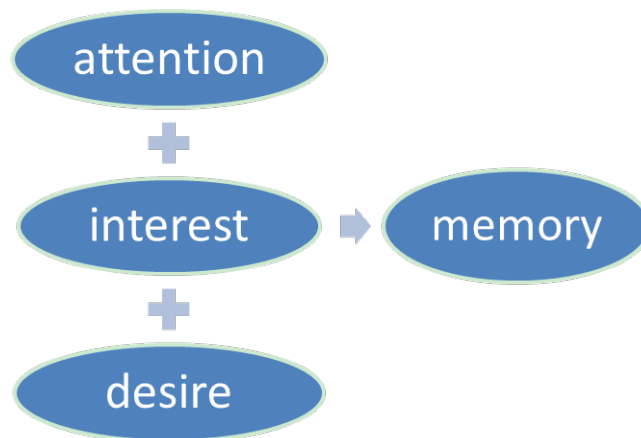
function when potential consumers remember them. Modern analysis of the processes of memory shows that it works subconsciously by stimulating neural networks in the brain and the memory trace is strengthened each time when a stimulus activates the relevant set of neurons (White 2000: 52-53). In terms of language usage, stimulus happens when people encounter something unusual, unexpected or deviant from normal expressions, which are the same with ways of attracting audiences' attention. In our data analysis, we will refer to what is studied as deviation in stylistics or rhetorical devices to explore linguistic creativity in Chapter Six. Apart from deviation, the strategies of involving audiences such as imagery and detail, as noted earlier in this chapter, can also produce the effect of attracting their attention and enhancing their memory.

In terms of action, print advertisements or broadcast commercials should move readers to this stage, persuading readers to purchase the advertised product or service now or at least change their perception of the product or service to be favorable. If the advertisement does not do either of the above, it has failed. Having briefly introduced five factors in the AIDMA model, we will discuss the interrelations between them in the following section.

### **2.4.3 Interrelations**

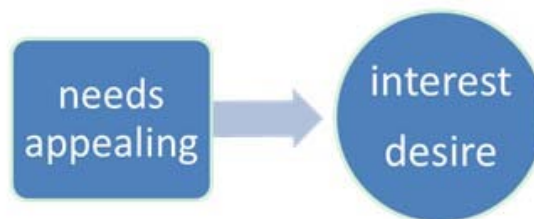
The five factors in the AIDMA model are closely interrelated. Action is the ultimate goal for any advertising and promotion. Attention, interest, desire, and memory are factors contributing to this final purpose, so they can be regarded as sub-purposes of promotion, as explained in Chapter One. Among these four sub-purposes, desire and memory are closer to the ultimate purpose, for before or upon buying something, consumers have got the desire and have remembered the advertised product or service. Here, we

focus on the relationship between memory and other factors.



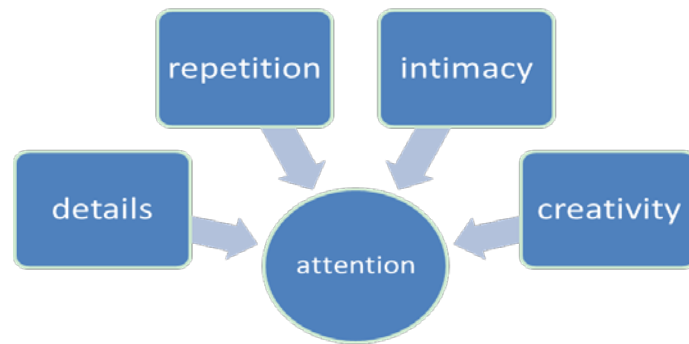
**Figure 3: Factors contributive to memory**

Attention, interest and desire are all contributive to enhancing audiences' memorization, as shown in Figure 10 above. In our analysis in Chapter Five, we will explore further the influence of desire and interest on memory via needs appealing, as shown in Figure 11 as follows, because both of them are based on consumer needs as mentioned earlier in the above section.



**Figure 4: Exploring interest and desire**

In studying the influence of attention on memory, we focus more on surface textual devices like repetition, details, intimacy and creativity as we have outlined in Chapter One. (See the following Figure 12) These textual devices are helpful in engaging audiences' attention, and such involvement can deepen their impression and enhance their memory.



**Figure 5: Exploring attention**

To summarize, in this chapter we have introduced advertising both as a marketing practice and as a discourse. Clarifying different aspects about advertising helps define the boundaries of our corpus, including its type, the stages it goes through, its localization nature and categories of target consumers. Elaboration of the advertising discourse, in particular, reader involvement, context and the AIDMA model, provides reference for our data analysis in the coming chapters. According to the AIDMA model, we have identified the two lines of analysis of texts' memorability, namely consumer needs appealing and textual devices. Before starting to explore various methods in advertisement translation which are contributive to enhancing audiences' memory, the notion of presupposition needs to be clarified. We will review characterizations of presupposition with reference to some major arguments in linguistics in Chapter Three, and based on the review present its definition in this research in Chapter Four.

### **Chapter Three Presupposition Revisited**

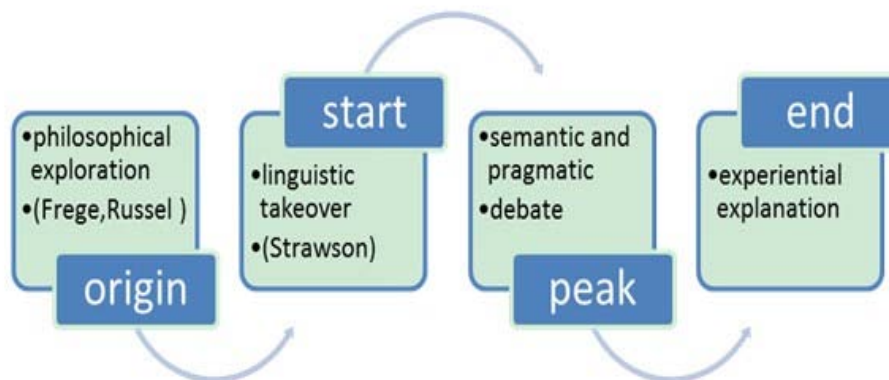
Presupposition is a rather complicated, sometimes confusing and even

controversial concept in whatever field where it has been studied, be it logic, philosophy or linguistics. While presupposition plays an important though implicit role in language understanding, there has been little consensus concerning its nature or operations in textualization. Different viewpoints have been proposed concerning presupposition. It is claimed that there is “more literature on presupposition than on almost any other topic in pragmatics (excepting perhaps speech acts)” (Levinson 1983: 167). While much of the discussion is “of a technical and complex kind, a great deal is also obsolete and sterile” (ibid). Therefore, the concept of presupposition remains open-ended, because “virtually everything written about presupposition is challenged or contradicted by some authority on the subject” (Hickey, as cited in Fawcett 1998: 114). There is enough reason to speak of presupposition as “the least established and least uniform notion of pragmatics” (Segerdahl 1996: 185).

### **3.1 Historical curve**

The research on presupposition originated in philosophical explorations. Frege, the German philosopher and “architect of modern logic”, was the first one in recent times to study presupposition (Levinson 1983: 169). Later, the concept of presupposition attracted linguists’ interest, giving rise to a debate on semantic and pragmatic presuppositions, which was resolved in favor of pragmatic presuppositions (Marmaridou 2000: 123; Levinson 1983: 169, 173). With time passing by, discussions of pragmatic presuppositions were more or less abandoned, only to be resumed in the framework of cognitive semantics later (Marmaridou 2000: 123). In one word, research on presupposition has passed through the following stages in terms of language studies: philosophical exploration (origin) -- linguistic takeover (start) --

semantic and pragmatic debate (peak) -- experiential explanation (end), as shown in the following Figure 13.



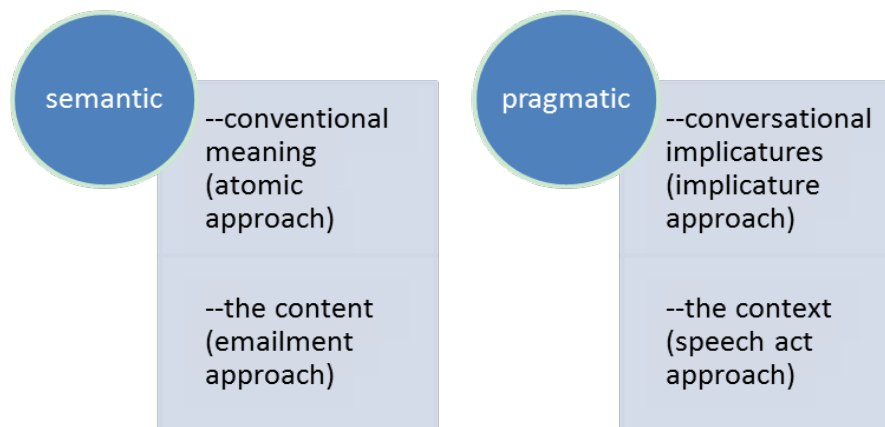
**Figure 6: Development of presupposition research**

### 3.1.2 Inspiration to linguistics

In the field of linguistics, three types of attitudes towards presupposition are identified in Sandt (1988: 10). First, the semantic view takes presupposition as a purely logical phenomenon characterized in terms of truth and entailment. Second, the pragmatic conception sees presupposition as deriving from speakers' and hearers' background knowledge and beliefs, which should be explained in terms of conversational maxims under the Gricean principle or CP and notions from speech act theory especially conversational implicature. Third, there is also a view saying that presupposition is nothing but an empty and misleading label covering a variety of fundamentally different phenomena. The first and second notions will be elaborated in semantic and pragmatic approaches. The third view, mainly directed towards the problems that remain unsolved in the semantic and pragmatic approaches, is addressed by the experiential approach.

Presuppositions realized through linguistic expressions are usually regarded as semantic ones. However, some presuppositions can be triggered

by contextual conditions. See the following sentence: “If Mary gets this job, her salary will be very high” (Marmaridou 2000: 123). The presupposition that normally when people get a job they can earn salaries is not triggered by linguistic expressions but by common sense. Such presuppositions are of a pragmatic nature. On and off, there have been a lot of explorations and arguments concerning these two concepts of presupposition.



**Figure 7: Division of semantics and pragmatics**

The difference between semantic and pragmatic approaches to presupposition is attributable to the fundamental division between semantics and pragmatics, as shown in Figure 14 above. Stalnaker (1998b: 28) generalizes about two lines of contrasts between the two fields. First, semantics is more concerned with the conventional meaning of language, while pragmatics pays more attention to language use or conversational implicatures. Second, semantics focuses on the content of text, particularly truth conditions, while pragmatics considers the context, such as attitudes or interests of participants. These differences have led to different ways of studying presupposition.

Although there are arguments between the two approaches, presupposition



is of both semantic and pragmatic nature. Language use implies true belief on the speaker's part concerning the existence of referents, as is more of a semantic one; meanwhile, sentences are instruments used intentionally by participants who have beliefs and attitudes, hence the pragmatic aspect to presupposition (Green 1989: 112-113). It is said that "a semantic presupposition of a sentence is a pragmatic presupposition of the users of the sentence" (Sandt 1998: 26). In other words, "semantic presupposition of a proposition expressed in a given context will be a pragmatic presupposition of the people in that context" (Stalnaker, as cited in Sergerdahl 1996: 189). In our research, debate between the two approaches is not the focus, for we are more interested in the common ground or the role that context plays. In the next section, we will take a look at the semantic notion of presupposition first.

## **3.2 Semantic presupposition**

### **3.2.1 Basic concept**

The semantic approach is centered on the concept of truth, which is conceived as a relation between sentences and the world in standard mathematical logic (Keenan 1998: 8). The fundamental commitment is that presupposition is inherent in linguistic objects like words and sentences, and in this way contextual elements are left out of discussion. Therefore, semantic presupposition refers to a semantic relation between sentences or propositions, independent of contextual factors such as beliefs or background knowledge of speakers and hearers (Sandt 1988: 13). It implies that proposition P presupposes proposition Q if and only if Q is necessitated both by P and by -P (Van Fraassen, as noted in Stalnaker 1998a: 61). We can see that semantic presuppositions are defined by a binary relation between

sentences in terms of truth value: “A presupposes B if the truth of B is a condition for the semantic value of A to be true or false” (Beaver 2001: 8-9). Altogether, two sets of semantic theories are involved in explaining presupposition. The first covers truth-conditional theories, while the second holds that all semantic relations can be described by translating sentences into semantic features. These two lines, however, both prove to be inadequate, mainly due to their failure to explain defeasibility and projection problems (Levinson 1983: 199). We will introduce these two directions in sections 3.2.2 and 3.2.3.

### **3.2.2 Entailment perspective**

Semantic entailment can be defined as “A semantically entails *B* iff every situation that makes *A* true, makes *B* true” (Levinson 1983: 174). In order to incorporate presupposition into truth-conditional theories, presupposition is characterized as a species of semantic entailment. Presupposition along this line implies a kind of entailment unaffected by negation. However, this definition requires a drastic adjustment of the logical structure of the semantic theory, for only two values of truth and falsity are not enough to account for the phenomena and three values, true, false and neither-true-nor-false, should be adopted, or a two-value system is retained with truth-value gaps (Levinson 1983: 176).

Another problem that always accompanies the entailment perspective is that presuppositions do not always survive and sometimes they evaporate without causing any anomaly. This defeasibility nature is not considered in the entailment account of presupposition. Besides, there is also the projection problem concerning presuppositions in a complex sentence, for presuppositions of simple sentences may fail when these sentences are

embedded into complex ones (Marmaridou 2000: 128). We will further illustrate such problems in detail in section 3.4.

### 3.2.3 Atomic features perspective

Compared with the entailment approach, to accommodate presuppositions within a semantic theory based on atomic concepts, analyzing words or expressions in terms of their semantic features, seems to be easier. Properties of such theories are less defined than logic models, as makes them more adaptable. Presuppositions in many cases are regarded as instances of conventional implicatures<sup>9</sup> associated with certain words or structures (See Oh 1979: 3, 11-15). In this sense, semantic presuppositions are more concerned with presupposition triggers which have their own connotations. For illustration, the word “manage” implies “trying (seriously)”, which is one of its conventional implicatures (Mey 1993: 28). Therefore, the word “manage” is a presupposition trigger, giving rise to a presupposition that one has tried. Other examples include particles, e.g. *too*, *either*, *also*, *even*, and *only*. In addition, factive verbs also fall under this category, e.g. *forget*, *realize*, and *take into account*. Although presupposition triggers are discussed together with semantic presuppositions, they may also be investigated in terms of pragmatic presuppositions, for the triggers are used in communicative situations. Presupposition triggers for semantic presuppositions are actually linguistic means whereby pragmatic

<sup>9</sup> The word “implicature”, cognate of “implication” which indicates a “narrowly defined logical relationship between two propositions”, is derived from the verb “imply” and refers to what is implicit in actual language use (Mey 1993: 99-100). Implicature was originated by H. P. Grice (Huang 2007: 23), who distinguished two sorts of implicatures: conventional and conversational implicatures (Thomas 1995: 57). Conversational implicature is implied in conversations; conventional implicatures “are non-truth-conditional inferences” that are “attached by convention to particular lexical items” (Levinson, as cited in Mey 1993 104).

presuppositions are induced.

Considering the pragmatic aspect of semantic presuppositions, some facts are at issue regarding presupposition survival or failure is concerned.

- i. Presuppositions may be overtly denied without contradiction or anomaly; and they may also be suspended by the use of *if*-clauses;
- ii. Presuppositions may be filtered in specifiable contexts when they arise from sentences that are part of compounds formed by the use of the connectives *or, if, then* and others;
- iii. Presuppositions survive in contexts where entailments cannot: in modal contexts, conditionals and disjunctions in particular (Levinson 1983: 198).

It is summarized that some sentential operators called holes allow presuppositions of dependent clauses to ascend to the main clause. This category includes factive verbs, e.g. *regret*, aspectual verbs, e.g. *begin*, implicatives, e.g. *manage*, and negation, e.g. *not* (Beaver 2001: 54; Levinson 1983: 193). Holes can address the third issue as listed above. A problem is that holes do not always let presuppositions go from subordinate clauses to the main clause. For instance, if the factive verb “know” is used with the first-person pronoun in negation, presuppositions cannot survive. To cite an example from Levinson (1983: 186), in “John doesn’t know that Bill came”, the presupposition is that Bill came, which is also presupposition of the whole sentence; however “I don’t know that Bill came” does not presuppose that Bill came.

In contrast to holes, plugs, mainly covering verbs of saying and verbs of propositional attitude such as *tell, say, dream, imagine* and *believe*, block presupposition of lower clauses from ascending to the main clause (Beaver 2001: 54; Levinson 1983: 195). This category has addressed the first issue listed above. Still the problem remains that plugs also let presuppositions

through in certain contexts, like in “The mechanic did not tell me that my car would never run properly again” (Levinson 1983: 195). The dependent clause presupposes that my car used to run properly. Despite the plug “tell”, the presupposition of “my car used to run properly” is still applicable to the whole sentence.

Different from holes or plugs, filters let some presuppositions ascend to the main clause but not others (Beaver 2001: 54; Levinson 1983: 196-197). This category mainly addresses the second issue listed above. Filters cover such connectives as *if-then*, *and*, *or*, *but*, *either-or*, *alternatively*, and *suppose that*. However, there are always examples to show that the filtration theory does not provide satisfactory solution to the projection problem (Oh 1979: 58). Actually the whole set of “plugs, holes and filters” is inadequate, and “it started off as a sophisticated, but essentially ad hoc, attempt to patch up the even more inadequate semantic system” (ibid).

To summarize, the projection problem is hard to be properly handled within a semantic framework, which attempts to take apart the knowledge of language and the world and “isolate the relatively small set of atomic concepts required for the description of the semantics alone” (Levinson 1983: 204). Therefore, as summarized in Mey (2001: 184) the limitations of semantic presupposition cover the following: first, sentences are more than truth value; second, sentences cannot be isolated from contextual situations; third, truth value is only one of the concerns in language use. In other words, attempts concerned with context-independent, stable meanings of words or clauses in semantic explanations of presupposition are not viable, because semantics “is concerned with the specification of invariant stable meanings”, while presuppositions are not invariant and “belong in any orderly

semantics” (Levinson 1983: 204).

In order to offset such obvious disadvantages of relying on truth-conditions and logical relations in the research on presupposition, as mentioned earlier, it is suggested that three values can be adopted, i.e. true, false and neither-true-nor-false to replace the classical logical value system, or truth-value gaps be allowed. Still, semantic theories of presupposition will ultimately turn to intuition, which is very often misleading (Marmaridou 2000: 136). Generally speaking, discussion on semantic presuppositions has been abandoned, for it has encountered too many problems (Levinson 1983: 177). Despite such problems, the semantic approach to presupposition is quite valuable to our research in that it has worked out the phenomenon of presupposition, which is implied and taken for granted by readers, and the various triggers (to be explained in Chapter Four) which may help us identify presuppositions. Since presupposition has been proved to be far from a stable or context-independent meaning, it seems to be fitting much better with pragmatics.

### **3.3 Pragmatic presupposition**

Although the semantic approach is very often considered to be “relevant to giving a rigorous theoretical explanation” regarding presupposition, pragmatic accounts are actually closer to the ordinary sense of presupposition (Keenan 1998: 17). Stalnaker (1998b: 21-23) summarizes its advantages over the semantic approach, among which are the following: first, free from truth-conditions, presupposition can be understood in different ways depending on contexts; second, presupposition can be treated of without entailment relations; third, pragmatic analysis can explain some facts in terms of general assumptions in communications.

Generally speaking, the pragmatic conception of presupposition is more about a propositional attitude than a semantic relation. It is said that “pragmatic presuppositions not only concern knowledge, whether true or false: they concern expectations, desires, interests, claims, attitudes towards the world, fears etc.” (Caffi, as cited in Mey 2001: 186). The majority of pragmatic theories concern presuppositions of utterances or language in use. In extreme cases, it is held that people, rather than sentences or propositions, make presuppositions, hence the exclusion of linguistic analysis (Stalnaker 1998a: 61). Therefore, pragmatic presuppositions are located in a wider communicative setting covering such factors as speaker, hearer, context, belief, appropriateness and mutual knowledge (Sergerdahl 1996: 190). Accordingly, a ternary relation between two sentences and one context is established (Beaver 2001: 8-9). Pragmatic approach towards presupposition mainly draws upon the theory of speech acts and that of conversational implicatures (Marmaridou 2000: 136). We will elaborate on these explorations in the coming sections.

### **3.3.1 Speech act approach**

One view within the pragmatic approach focuses on interlocutors, including assumptions they make about each other’s utterances, trying to reduce presuppositional phenomena to aspects of speech act structure, in particular felicity conditions. This is the speech act perspective, which lays emphasis on the “relation between a speaker and the appropriateness of a sentence in a context” (Levinson 1983: 177). Speakers, not sentences, presuppose propositions when performing speech acts in specific linguistic or non-linguistic contexts. When the speaker does not believe that a presupposition related to the sentence to be uttered is true, or the presupposition is in

conflict with true contextual information, or the speaker does not think that the hearer will believe the presupposition to be true, the speech act thus performed is “infelicitous”, “inappropriate” or “void” (Sandt 1988: 24).

In other words, the speech act approach emphasizes “the speaker’s role and his/her intentions when making a statement, as well as the status of presupposed material in interlocutors’ beliefs and context” (Marmaridou 2000: 138). There are two basic defining properties along this line, mutual knowledge (or common ground and joint assumptions) and appropriateness (or felicity). Pragmatic presuppositions can be summarized as: “An utterance A pragmatically presupposes a proposition B iff A is appropriate only if B is mutually known by participants” (Gazdar, as cited in Levinson 1983: 204-205). Alternatively, pragmatic presuppositions can also be defined as: “S presupposes p iff S can be used felicitously just in case p is old or given information” (Kuroda, as in Marmaridou 2000: 136). These two definitions have touched upon both properties of appropriateness, which reflects the relationship between an utterance and the relevant context, and mutual knowledge, which is shared by interlocutors about the world and the immediate situation.

As the appropriate conditions must be satisfied in order for an utterance to be properly understood, such felicity conditions of speech acts can be regarded as presuppositions speakers have (Green 1989: 82; Green 1996: 83; Marmaridou 2000: 137). These conditions may cover: (a) status and relations among participants; (b) age, sex, and generation relations among participants; (c) status, kin, age, sex, and generation relations between participants and individuals involved in the sentence; (d) presence or absence of certain objects in the physical setting of an utterance; (e) relative



location of participants and items mentioned in the sentence (Keenan 1998: 12-13). Elucidation of these conditions can help define appropriateness of an utterance. Therefore, this approach takes presuppositions as held by speakers which determine the appropriate context where a sentence can be felicitously uttered. One defect is that all the listed conditions are to be judged without any fixed framework or standards and it relies very much on intuition.

### **3.3.2 Implicature approach**

Similar to the speech act approach, the implicature perspective on presupposition focuses on interlocutors and their assumptions about each other's utterances, particularly in relation to conversational implicatures<sup>10</sup> (Green 1996: 116-119; Marmaridou 2000: 138; Oh 1979: 2-11). Implicatures are a kind of non-truth-conditional implication, which can be defined as what is conveyed minus what is said (Sandt 1988: 51). There are mainly three views concerning understanding presupposition in terms of utterance implications: the first regards the majority of presuppositions as conventional implicatures; the second views presuppositions as a special kind of conversational implicature associated with both the positive sentence and its negation; the third sees presuppositions as a subset of simple sentences' entailments (Sandt 1988: 69-70). The first and third views have been illustrated in the semantic approach. The second view is of a

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<sup>10</sup> Also see the note 9 in section 3.2.3. It is not the focus of this study to introduce in detail the conversational implicature as explored with CP, which we will mention in Chapter Four. Although people are supposed to be cooperative, they may violate the principle. In our research, however, we just take the maxims as applicable to communication including translation. Whether people flout them or not, these are the expectations of those participating in a conversation under general circumstances.

pragmatic nature, and presupposition related to conversational implicatures can be analyzed according to maxims of CP. We will also resort to CP in our research later, but our emphasis is not laid on implicatures. Instead, we take a new perspective on the maxims in CP and more explanations will be provided in Chapter Four.

Similar to the semantic research, pragmatic explorations also met criticisms, which regard it as a “hybrid covering phenomena which were often both unrelated and expressed by too wide a variety of linguistic categories and structures” (Marmaridou 2000: 123). However, the pragmatic approach is inspiring to our research in that it provides two ways of working out presuppositions in a communicative context, felicity conditions and conversational implicature. Still, due to various problems which cannot be explained, the two approaches were both abandoned and presupposition was taken up in the cognitive field, which we will elaborate in section 3.5.

To summarize the semantic and pragmatic approaches, presupposition can be regarded as a kind of inference closely related to linguistic expressions but also sensitive to situational contexts. While the ordinary notion of presupposition refers to just any kind of background assumption against which an utterance makes sense, the presupposition in its technical sense is related with certain inferences/assumptions built into linguistic expressions which can be isolated via linguistic tests such as constancy under negation. When it comes to advertisement translation, the ordinary sense of presupposition is more relevant, for translators make various assumptions about the target audience and how the translated texts can be effective for promotion. Such assumptions are definitely not restricted to presuppositions in the technical sense. This does not mean that we completely exclude

semantic presuppositions. As emphasized in Chapter Two, advertising language has a presuppositional feature, which refers to the property of semantic presupposition. Therefore, we are going to draw upon different approaches to presupposition within linguistics and take a perspective which can explain issues in advertisement translation. Next we will elaborate the problems semantic and pragmatic approaches have encountered and the experiential approach that has solved the problems.

### **3.4 Problems**

As explained earlier in section 3.2.3, presupposition has the property of remaining constant under negation test; however, sometimes it fails. Failure in negation test reflects defeasibility of presuppositions. Actually, presuppositions are liable to evaporate in certain contexts. They are defeasible whenever they are not compatible with background assumptions about the world or specific communicative situations. In other words, presuppositions can be triggered by linguistic expressions, but they survive only when our knowledge about the world and the immediate context allows it. Such sensitivity to background assumptions can be detected in many linguistic structures or contextual situations (For details, see Levinson 1983: 186-191; Marmaridou 2000: 125-127). Since presuppositions are cancelable or defeasible whenever they are not in line with people's background assumptions or common sense, it again gives prominence to the role context plays, which is inspiring to our research.

The projection problem concerns whether a presupposition of an embedded sentence can pass through and become presupposition of the complex sentence. This problem is attributable to the viewpoint that the truth of a complex sentence relies on the truth of its parts. It was originally

suggested that presuppositions of a complex whole is the simple sum of the presuppositions of the parts. In other words, if  $S_0$  is a complex sentence containing sentences  $S_1, S_2, S_3 \dots S_n$ , then the presuppositions of  $S_0 =$  the presupposition of  $S_1 +$  the presupposition of  $S_2 \dots +$  the presupposition of  $S_n$  (Levinson 1983: 191; Soames 1998: 75). However, it is rather difficult for this rule to hold true.

In summary, the negation problem actually says that presupposition fails to be projected in the negative form of a sentence and the defeasibility problem just illustrates a case where presupposition fails to be projected in some situations. Therefore, the negation and defeasibility problems can boil down to the projection problem. The experiential approach to be introduced in the following sections will provide explanation to the projection problem from a different perspective.

### **3.5 Experiential approach**

The experiential approach abandons the algorithmic means and truth-conditional view (Fauconnier 1994: xxxi). Instead, it seeks to construct a framework where “our experience of and through language” may explain issues like presupposition (Marmaridou 2000: 149). There are various attempts along this experiential line (See Marmaridou 2000: 50-51; 141-149). In this research we will introduce the mental space approach to semantic presupposition, where the factor of context is taken into account when viewing the presuppositions’ movement and explanations are provided concerning the projection problem.

#### **3.5.1 Mental spaces perspective**

##### **3.5.1.1 Mental space**

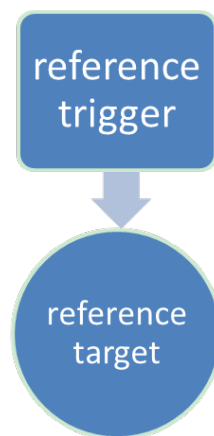
Mental spaces are “constructs distinct from linguistic structures but built up

in any discourse according to guidelines provided by the linguistic expressions” (Fauconnier, as cited in Marmaridou 2000: 51). The basic idea is that mental spaces are set up via space-builders and get linked under grammatical, contextual or cultural conditions as we talk and think, thus creating a network of spaces through which discourse unfolds (Fauconnier 1996: 11). The term space-builder refers to such grammatical expressions as may establish a new space or refer back to an old space. For example, in “I believe it will be ok”, the word “believe” has set up a mental space of “my belief” world, which may or may not be the same with the real world. During the unfolding of a discourse, mental spaces’ elements and relations holding between them can have new elements and relations established (Fauconnier 1994: 16). In this way, different worlds or contexts are created via linguistic expressions. Presuppositions in these worlds may or may not be satisfied or inherited from one world to another. Some rules for the inheritance of presuppositions in complex sentences can be identified, which will be elaborated in the following sections. We expect that clarification of such rules may shed some light on the relationship between context and presupposition.

### **3.5.1.2 Identification principle**

Identification principle specifies that if two elements of two different spaces are linked via a “pragmatic function”, then “the description of one of the elements in one of the spaces may be used to identify its counterpart in the other space” (Marmaridou 2000: 156). (See the following Figure 15) The “pragmatic function” refers to the fact that we establish links between objects of different nature for psychological, cultural or pragmatic reasons (Fauconnier 1994: 3). This principle “allows elements in mental spaces to be

accessed in terms of elements connected to them” (Fauconnier 1994: xxi).



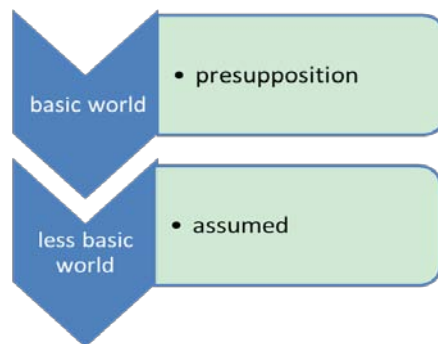
**Figure 8: Identification principle**

See the following example, “In this painting, the girl with the brown eyes has green eyes” (Fauconnier 1994: 12). The space-builder “in this painting” sets up a mental space of the picture P which is distinct from the real world R. The girl who has brown eyes in R has a counterpart in P who has green eyes. Identification principle allows “the girl with the brown eyes” to be applied to the girl in P. Still, the sentence is not contradictory, for the two descriptions are held in different mental spaces. This principle is the basis for analyzing presupposition projection problem, for it allows linguistic descriptions about the real world to be recognized and accepted.

### **3.5.1.3 Principle of expectation**

If a presupposition is established in a clause, the inheritance of the presupposition to the main sentence is only possible in terms of principle of expectation. It allows what is given in one world “to be assumed for any less basic world dependent on that world, unless there is independent reason to doubt the validity of such an assumption” (Marmaridou 2000: 150). As illustrated in the following Figure 16, what is presupposed in a more

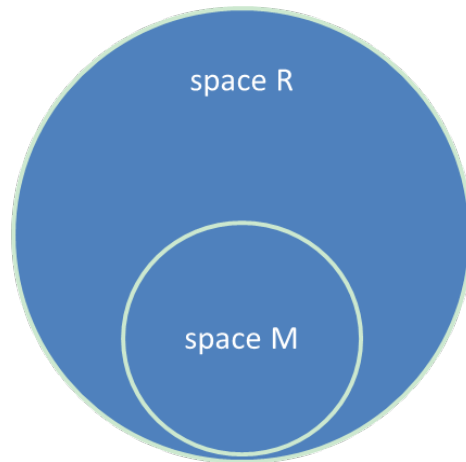
fundamental world can ascend to a less fundamental one, but not vice versa.



**Figure 9: Expectation principle**

See the following example: “Cathy believes Tom won’t stop crying”. The trigger “stop” presupposes that Tom is crying. However, this presupposition is subject to a world of Cathy’s beliefs. In this case, the presupposition is filtered. When it is the case that Tom is crying, the presupposition can pass through, for it goes from the real world to a belief world which is less basic; however, when this presupposition moves from the belief world to the real world, it will be blocked. In other words, whether the presupposition can pass to the whole sentence is determined by the real context. Therefore, the principle of expectation implies that contextual conditions in reality determine what presuppositions there are and how they move. We can see that the observation of presupposition is taken into a bigger picture of context, and real contextual situations actually determine the projection of presuppositions. This point is inspiring for our later exploration of presupposition for translation studies in Chapter Four.

#### **3.5.1.4 Optimization principle**



**Figure 17: Optimization principle**

Referring to Figure 17 above, in terms of filling in spaces, there is an optimization principle (Fauconnier 1994: 91).

#### Space Optimization

When a daughter space M is set up within a parent space R, structure M implicitly so as to maximize similarity with R. In particular, in the absence of explicit contrary stipulation, assume that

- (a). elements in R have counterparts in M,
- (b). the relations holding in R hold for the counterparts in M, and
- (c). background assumptions in R hold in M.

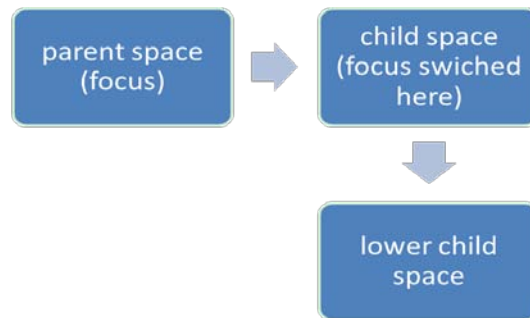
There are two implications in the optimization principle. First, it is assumed that under most circumstances people will not say or imply something they believe to be wrong, and what they say is in keeping with contextual elements in reality. This is the same with the quality maxim in CP which we are going to explore in Chapter Four. Second, presupposition projection is determined by context. Accordingly presuppositions in line with reality can pass to the utterances and projected from main complex sentences to subordinate clauses.



### 3.5.2 Explanation of the projection problem

#### 3.5.2.1 Operating principles

The above operating principles or assumptions are all about the mental space construction. More detailed illustration can be found in Fauconnier (1996: 67-69; 1997: 111-113).



**Figure 18: Spaces development**

We have made some adaptations focusing only on the parts concerning discourse progress and rules governing the movement of presuppositions, as illustrated by Figure 18 above:

- discourse construction starts in a base space, from which a set of spaces related to each other will evolve, building up a cognitive structure;
- in the dynamic unfolding of space configurations, only one space is in focus, and the focus can be switched via grammatical and pragmatic devices;
- spaces are connected in two major ways: a. by ordering relation, for each space is introduced relative to another which is its “parent” and only when a space is in focus can it launch a new space; b. by connectors linking elements across spaces in line with identification and expectation principles;
- transference across spaces is carried out in the following ways:
  - a. optimization: it is a kind of downward transfer, presuppositions can pass automatically from parent space to child space as long as there is no explicit contradiction;
  - b. access: creation of counterparts according to the identification principle;
  - c. upward floating: presuppositions can pass through from lower structures to higher ones until they meet themselves or their opposite.

These rules can be applied to explain the projection problem of presupposition, which is to be done in the next section.

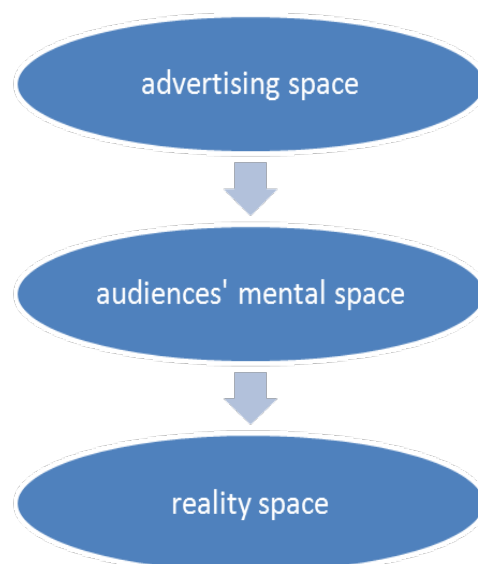
### **3.5.2.2 Presupposition float/projection**

To generalize, the mental space framework offers an explanation as to how presuppositions move between subordinate clauses and complex sentences. There are mainly two directions for the movement of presuppositions. By downward transfer, presuppositions can pass automatically from parent space to child space as long as there is no explicit contradiction; by upward floating, they can pass through from lower structures to higher ones until they meet themselves or their opposite (Fauconnier 1996: 67-69; 1997: 111-113). In the theoretical framework of mental space, the projection problem can be reworded as whether a presupposition in a mental space representing part of a complex sentence can be satisfied in the space of the whole complex sentence. (See Figure 17 in section 3.5.1.4) Presuppositions can float from space to space under optimization strategies, and projection problem is just a special case of upward floating. As just noted, presupposition can float up until, or unless, it meets itself or is blocked by incompatibility in a higher space. We can see that it is essentially a matter of contextual compatibility. In other words, the experiential illustration of presupposition, which focuses on what is going on in people's mind, is essentially a contextual one, and presuppositions are regarded to be decided by context, just the factor of context is not explicitly stated or overtly given much emphasis.

### **3.5.3 Presupposition float in advertising**

The mental space perspective is relevant to our research on advertisement translation in the sense that every advertising text forms an advertising

space, as has also been noted in Cook (1994: 109-110). The advertising space corresponds to the real world which we may call the mother space, for the advertising space is established on the basis of the real world situation. Aside from these two spaces, there is another one between them, audiences' mental space. According to identification principle as explained in section 3.5.1.2, people will accept what is described in the advertising space as correspondent to the mother space of reality. To rank these three spaces in terms of their distance to reality, the most fundamental space is the real world situation, or real conditions about the advertised product or service, next comes the audience's mental space, and the advertising space ranks last as shown in the following Figure 19. Advertising texts often make use of presuppositions which are helpful for promotion in the advertising space, but they have to be accepted or successfully floated to audiences' mental space before functioning.



**Figure 19: Mental space in advertising**

As to principles for presuppositions' movement, we have illustrated in sections of 3.5.1.3, and 3.5.1.4, and generalized in section 3.5.2.1. There is one basic law behind all of them that there is no problem for presuppositions to move from a more basic space to a less basic one. Although there may be exceptions in specific cases, presuppositions are usually determined by context. However, when it comes to the three spaces in advertising outlined in the above paragraph, it is a matter of backward movement, for presuppositions are expected to move from the advertising space to a more fundamental space. Therefore, presuppositions have to be in line with the real world situation or the context audiences are involved in. Considering this point, normally presuppositions in advertising texts should be in accordance with audiences' context. In other words, presuppositions should be honest reflections of real situational conditions.

In this chapter, three major approaches to presupposition in linguistics are reviewed, including their definitions, advantages, defects and treatments of context. The most significant point in the review is concerned with context, because only when context is introduced can the problems about presuppositions' movement be properly explained. Clarifying the importance of context is especially important for our research. In the next chapter we will take a contextual perspective on presupposition, which is expected to cover both its technical implications and ordinary understandings.

## **Chapter Four Theoretical Framework**

“No text of any kind would be comprehensible without considerable shared

context and background” (Tannen 2007: 37). Context is also essential for understanding presupposition. As mentioned in Chapter One and elaborated in Chapter Three, semantic, pragmatic and experiential approaches to studying presupposition in linguistics treat context in different ways. Considering the nature of translation which involves various contextual factors, pure logic or truth-value exploration in the semantic approach is not complete or relevant enough to our study; however, semantic presuppositions form second-level presuppositions in this research. Before illustrating the two levels of presupposition, we will clarify the components of context first.

## **4.1 Components of context**

### **4.1.1 Review of context**

Although context is easy to conceive and describe, it is hard to be delimited and defined in a precise way (Georgakopoulou 1997: 17). Despite its “omnipresence” in different domains, “context has remained fuzzy and seems almost impossible to come to terms with” (Fetzer 2004: 3). This is why it is regarded as “a notoriously hard concept to deal with” (Mey, as cited in Widdowson 2004: 41). The theory of context was first divided into context of culture and context of situation (Widdowson 2004: 38).

Context was later applied to linguistics, for “by the influence of sociology and anthropology it was realized that language cannot be analyzed as a formal system which can be abstracted from society and culture” (Georgakopoulou 1997: 17). Instead, the idea of context is said to be “best used as a suitable schematic construct to apply to language events” (Firth, as cited in Widdowson 2004: 39). In other words, when analyzing language, factors like the speaker’s status and background as well as the

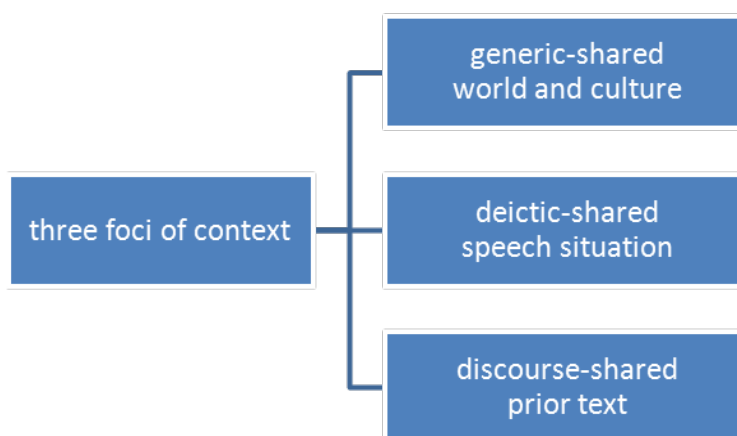
communicative situation need to be taken into account. However, this program is said to be “both speculative and imprecise” (Widdowson 1998:7), and some would deny that it is “systematic enough to be described as a theory” (Lyons, as noted in Widdowson 1998:7).

Context of situation is then divided into context and situation, with the former concerning “the relation of form and meaning” and the latter accounting for “non-linguistic phenomena” (Widdowson, 1998:7-8). Features of context are mainly analyzed in terms of field of discourse or the nature of social actions, tenor of discourse or the nature of participants and mode of discourse (Halliday 1985: 12).

In a more detailed way, the features of context are specified as follows. First, “speakers” include addressor and addressee; second, “topic” refers to what is being talked about; third, “setting” refers to where the scene is situated and the physical relations of interactants regarding their postures, gestures and facial expressions; fourth, “channel” refers to how contact is being maintained; fifth, “code” refers to what language is being used; sixth, “message-form” refers to what form is intended; seventh, “event” refers to the communicative event; eighth, “key” involves evaluation; ninth, “purpose” refers to what participants intend (Brown & Yule 1983: 38-40). When analyzing a text, we may choose from these contextual features “to characterize a particular communicative event” (Brown & Yule 1983: 39). Some of these features overlap with the appropriateness conditions as noted in section 3.3.1 of Chapter Three. Likewise, to judge these features, one has to rely on intuition to a great degree.

### 4.1.2 Three major divisions of context

There are different ways to define and analyze context, as shown in the above section. As generalized in Chapter One, although major subdivisions of context are open-ended, three foci under which specific categories get grouped are “highly stable and well attested in the traditional linguistic literature” (Givón 1989: 74), namely generic, deictic and discourse foci.

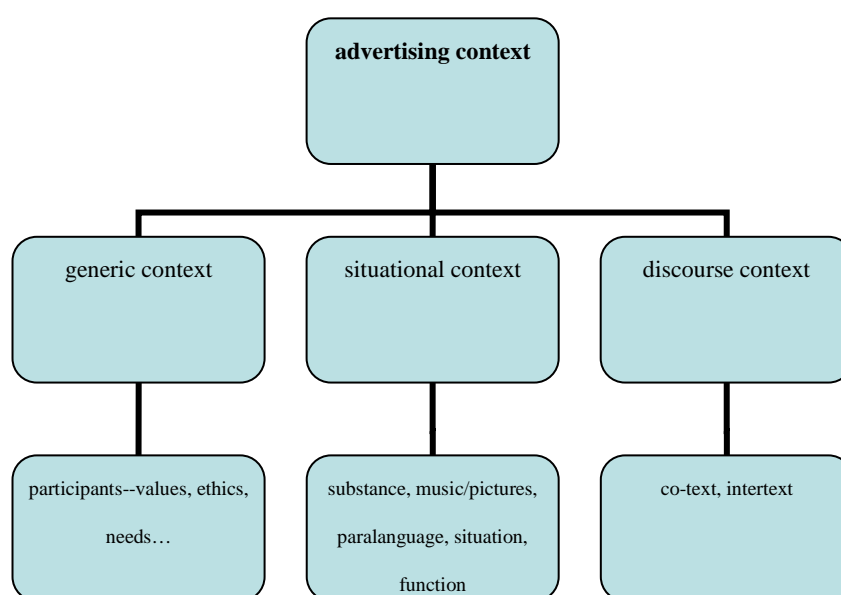


**Figure 10: Context foci**

As shown in Figure 20 above, firstly, the generic focus refers to shared world and culture, and subsumes knowledge and beliefs concerning the real world, “universal cognitive constraints” underlying the human mind, “universal capacities for logical inference” and universal perceptual sensory systems (Givón 1989: 74). In other words, generic context refers to something universal for all human beings regardless of their cultural backgrounds. Some of the non-linguistic phenomena as proposed in the contextual frameworks mentioned in the above section also touch upon this category, but no components are specified. Secondly, deictic focus refers to the shared speech situation and three categories are included: deixis, knowledge of the immediate speech situation; socio-personal relations,

respective power, status, long-term social goals, obligations, entitlements, needs and expectations; speech-act teleology, shifting goals of the communicative transaction (Givón 1989: 75). It can be seen that the appropriateness conditions listed in Chapter Three and the contextual features listed in the above section both belong to this situational context. Thirdly, discourse focus refers to shared prior text, covering propositions directly uttered or other entailed propositions hearers can derive, and meta-propositional modalities or knowledge of the strength of belief, certainty and evidential support (ibid). When applying this contextual framework to our research, special contextual conditions in advertising will be considered and the scope of these contextual components will be further specified.

### 4.1.3 Advertising context



**Figure 11: Context of advertisement translation<sup>11</sup>**

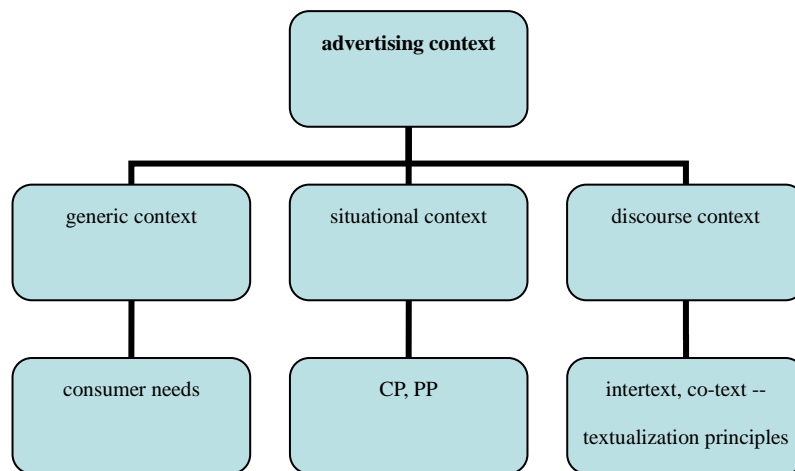
The framework proposed in the above section is open-ended and has

<sup>11</sup> This categorization of advertising context is based on Cui (2008: 27), where intertext is regarded as a component of generic context. We have adjusted intertext to discourse context in this research, because intertext is closely related to and realized by discourse.



covered many factors, which is not helpful enough for identifying first-level presuppositions, simply because it is impossible to cover everything concerning context. With reference to this categorization, the advertising contextual elements summarized in section 2.2.2 of Chapter Two can be reclassified, as illustrated in the above Figure 21.

Firstly, we categorize participants' conditions as the generic context, including their background knowledge, values, beliefs, ethics, aesthetic standards and needs, which are relatively static and universal within a cultural community. Secondly, the situational context covers more immediate factors, such as substance which carries an advertisement, music and pictures, paralanguage, environment, the effects to be expected and consumers' emotions. Thirdly, the discourse context is related to matters concerning language, not only words that appear in an advertisement, but also how the target audience may expect the textual design. Co-text and intertext is classified into this category. Based on such division, there is some overlap between generic and situational contexts. For illustration, music and pictures can also be classified as generic contextual component, because audiences need to have some world knowledge in order to appreciate them. Still, music and pictures are more visible or hearable in presence of an advertisement, and for this reason we categorize them as a subset of situational context.



**Figure 12: Context narrowed down**

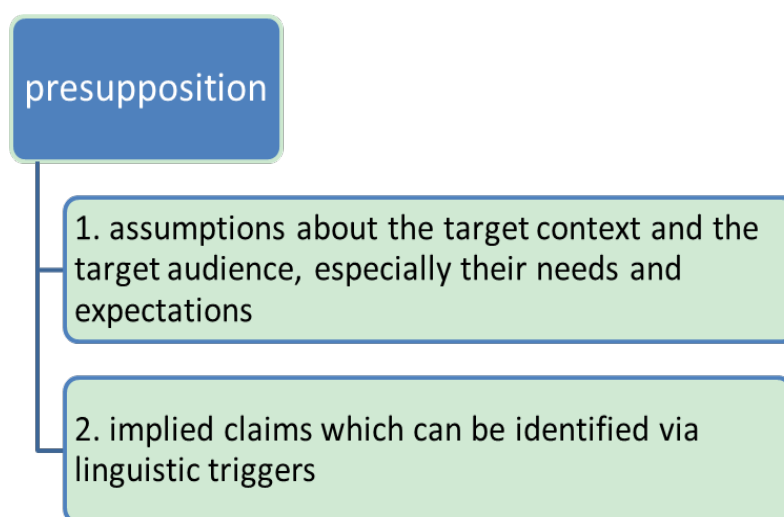
To be more specific, as noted in Chapter Two and shown in Figure 22 above, in exploring the contextual elements related with language which include participants, situation, intertext and co-text, we will mainly take such perspectives as consumer needs, CP, PP and textualization principles. In viewing generic context, we will mainly explore consumer needs, which all participants share regardless of their cultural belongings. It is because of needs' universal nature that we regard them as the most basic category. Situational context is related to the immediate communicative elements such as CP and PP, which are the means to gratify people's various needs or the manifestations of satisfying the needs. In terms of the discourse context, we will mainly investigate intertext and co-text, especially textualization principles and the strategies working for these principles such as repetition, personal reference, details and rhetorical figures. There are more principles or theories concerning communication or textualization. However, with consumer needs, the motivations behind advertising or how to arouse audiences' desire have been revealed; with CP and PP, the general rules or

demonstrations in communications have been covered; with intertext and co-text, the ways to organize texts have been specified.

## 4.2 Contextual perspective on presupposition

### 4.2.1 Definition

As defined in Chapter One, the presupposition in this research is composed of two levels as illustrated in the following Figure 23. It includes both the technical concept and the ordinary sense of presupposition. In this way, both semantic and pragmatic presuppositions are reflected in it.



**Figure 13: Two levels of presupposition**

First-level presuppositions refer to copywriters' or translators' assumptions about the target context and the target audience, especially their needs and expectations. First-level presuppositions are actually beyond texts and they can be found out, though never exhaustively, by referring to the contextual framework as introduced in the above section. Context is also taken as source for first-level presuppositions in Givón (1989: 135-137), where such presuppositions are regarded as based on "contextual assumptions" (Levinson 1983: 167). Second-level presuppositions refer to those implied

claims which are studied in semantics and can be identified via linguistic triggers. The conventional implicature as explored in section 3.2.3 of Chapter Three can be included here as well. In this study, we will mostly apply first-level presupposition in our analysis, but as we will explain later second-level presuppositions which are helpful for clarifying first-level presuppositions and play a special role in the advertising discourse.

#### **4.2.2 Advantages**

Clarifying the two levels of presuppositions has the following advantages. Firstly, such distinction helps define presupposition in a clearer way. Presupposition is often understood as a logic notion as in the semantic tradition or used as a pragmatic term covering everything in communication. In some cases, the two different notions are simply confused. Distinguishing the two levels of presupposition helps to further clarify its different implications and provide a more accurate understanding of the concept. Particularly, functions of the two levels of presuppositions are different, and distinguishing them helps to explain these functions in a precise way, which will be presented later in this chapter.

Secondly, it helps to identify the level of presuppositions more relevant to translations studies. First-level presuppositions, closely related to and dependent upon context, are more significant for translation studies. Accordingly, the contextual elements with which first-level presuppositions are connected need to be outlined, such as human needs, CP, PP and textualization principles as mentioned earlier, because many issues concerning translation such as the flexibility in advertisement translation can only be explained with reference to context. The pragmatic research on presupposition has taken into consideration such contextual factors as

shared knowledge or felicity conditions in communications. As elaborated in Chapter Three, it has emphasized the status and kind of relations among participants, like their age or sex, or the presence or absence of certain objects in the physical setting. However, translation does not normally happen with authors and translators both present in the immediate situation. It is more likely that translators just do their job without any face-to-face communication with the authors. In this sense, the contextual factors as listed in the pragmatic explorations are not directly applicable to the study of translation.

Thirdly, the relationship between context and presuppositions is reviewed and clarified. Context is considered in pragmatic and experiential approaches, but the semantic exploration completely leaves out context and focuses on logical relations between or truth value of propositions, which are second-level presuppositions according to our definition. In this sense, semantic presupposition only takes up part of the presupposition as defined in this research. Pragmatic presupposition is of a larger scope and has taken into account some contextual factors as just noted. In terms of the relationship between presuppositions and context, it is suggested that presuppositions determine the components of an appropriate context. It is true that presuppositions form part of and have great influence on context. However, the relationship between context and presuppositions is not unidirectional, and context actually determines translators' presuppositions in the specific case of advertisement translation, as illustrated in Chapter Three concerning advertising spaces. The experiential approach frees itself of specific components of presupposition or context, stands at a distance and observes the movement of second-level presuppositions, which is regarded

to be totally reliant on specific contextual conditions. Therefore, the experiential approach is essentially a contextual one, although it has not specified any contextual components. Actually, it adopts a touch-and-go strategy, mentioning the contextual factors when necessary and leaving them alone under general circumstances. In our investigation, we have included implications of semantic presupposition, but they are just our means to distinguish between the two levels of presuppositions and find out what is more relevant to translation; we have taken into consideration some contextual explorations as done in pragmatic investigations, but disregarded the pragmatic view on the relationship between context and presupposition; we agree with experiential approach's standpoint concerning the role of context, which is regarded to determine presuppositions, but our definition covers more than semantic presupposition and the contextual elements to be applied in our data analysis are specified.

Fourthly, the distinction between the two levels of presuppositions also helps to explain the negation, defeasibility and projection problems summarized in Chapter Three, which are centered on presuppositions' nature of constancy under negation. One of the reasons for those problems' existence is that the two levels of presuppositions are confused. Only second-level presuppositions have the quality of remaining constant under negation, but not first-level ones. Presuppositions which get lost or fail to be projected to the whole sentence are mostly first-level ones. As just mentioned, first-level presuppositions originate from the context. Naturally, when context changes, the contextual sources for first-level presuppositions are lost or changed. This is why first-level presuppositions can just disappear without causing any anomaly. Within the examples as cited in

Chapter Three to illustrate projection problems like “She died before she finished her thesis” and “Close the door”, the presuppositions that she did not finish her thesis and the door is open as implied in these sentences are first-level ones related to contextual knowledge. In this sense, they do not have the nature of remaining constant under negation. In some cases, second-level presuppositions may not survive negation test either. As elaborated by the experiential or mental space approach, the movement of second-level presuppositions is decided by the more basic space or contextual situations. In other words, whether second-level presuppositions can be projected or not is subject to context.

### **4.3 Identification of first-level presuppositions**

As mentioned in Chapter One and in the above section, when studying presupposition in translation, the purely logic approach does not work, and the interesting elements to translation studies are “those which the linguists would like to put beyond the pale” (Fawcett 1998: 123). In other words, as briefly noted in Chapter Three, what is more of interest to translation are the presuppositions triggered by encyclopedia knowledge or first-level ones. The linguists’ research cited here mainly refers to semantic presuppositions or second-level presuppositions according to our definition. It may be argued that what linguists study also covers pragmatic presuppositions. There are actually two aspects about the pragmatic approach, the semantic and the contextual ones. For illustration, the pragmatic research on presupposition has a semantic aspect and considers the nature of presuppositions such as constancy under negation. It is also said that, in different cases of communication, “pragmatic presuppositions are necessary in order to understand what people are doing with their language” (Mey

2001: 188). The citation here refers to the contextual nature of pragmatic presuppositions, and in this sense the pragmatic presuppositions are first-level ones in this research. In terms of the methods to identify presuppositions, “even with the best of wills and the cleverest techniques, it sometimes is impossible to ferret out all the pragmatic presuppositions” (Mey 2001: 188). In the present investigation, the sources for presupposed information in advertisement translation are to be analyzed from Givón’s three focuses and their specified components as elaborated earlier.

#### **4.3.1 Generic context**

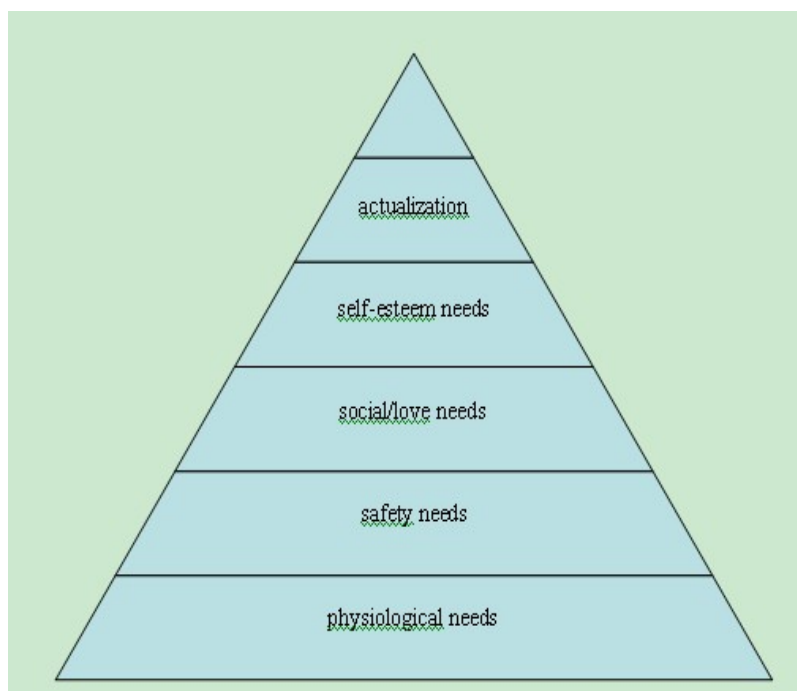
As a broad and general category, generic context refers to shared world and culture. As clarified in Chapter Two and earlier in this chapter, we choose to focus on consumer needs, which are applicable to all cultures. Fulfilling or promising to fulfill audiences’ needs can make them feel good, and as noted in Chapter One, making others feel comfortable can help them memorize things. Of course it may operate in an opposite way. “Events associated with more intense moods (either good or bad) become more memorable”, as has been found by experimental psychologists studying the role of moods (Gunenther 1988: 65). In other words, emotional involvement, whether positive or negative, helps enhance people’s memorization. Therefore, making audiences aware of their needs but not gratifying these needs also helps them remember the product or service better. Within our corpus, examples applying this distress strategy are rare.

There are a number of different theories of motivations or needs, but the one that has become most widely known and referred to in advertising circles is Maslow’s study of human needs (White 2000: 262-263). In the following sections we will explore Maslow’s theory which generalizes three



types of human needs, namely conative, cognitive and aesthetic ones. Presuppositions about consumers' needs are usually held by text producers. Consumers may not be that clear about which category of needs they have; instead, it is more likely that they just have a vague idea as to what they want. By comparison, copywriters or translators are relatively more specific about consumer needs and how to appeal to these needs.

#### 4.3.1.1 Conative needs



**Figure 14: Hierarchy of needs**

As introduced in Chapter One, conative needs cover such categories as physiological, safety, social/love, esteem and self-actualization needs. These needs are of a universal nature, but the ways to realize them are different. We will investigate their variant manifestations in Chapter Five and the linguistic strategies to satisfy such needs in Chapter Six. As shown in the above Figure 24 (Muchinsky 2003: 376), these needs actually exist in a hierarchical order, and the desire for needs on a higher level is based on the

satisfaction of those on a lower level. This of course is not always the case, and there are exceptions when it comes to specific cases.

At the base are the physiological needs, which must be met continuously for a person to survive. The remaining needs are placed in order, culminating with the highest needs for self-actualization. Physiological and safety needs are considered to be fundamental, because they are essential for one's survival; social/love, self-esteem and self-actualization needs are regarded as higher-order needs (Muchinsky 2003: 376). Concerning the relations between lower and higher needs, the following propositions have been made: behavior is dominated and determined by unfulfilled needs; an individual will systematically satisfy his or her needs by starting with the most basic and working up the hierarchy; basic needs take precedence over all those higher in the hierarchy (Muchinsky 2003: 376). From these statements it can be seen that normally one progresses through the needs according to the hierarchical order, moving on from the needs on a lower level to those on a higher level.

Maslow (1987: 57-59) also elaborates differences between higher and lower needs as follows.

- Higher needs<sup>12</sup> are a later evolutionary development;
- Higher needs are less imperative for sheer survival, their gratification can be postponed longer, and it is easier for the needs to disappear permanently;
- Living at the higher need level means greater biological efficiency, greater longevity, less disease, better sleep, appetite and so on; higher needs are less urgent subjectively;

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<sup>12</sup> In this dissertation, we mostly use “needs” in the plural form, including when referring to one category. It is because we believe that there are many kinds of needs or the ways to realize these needs even within one category, and to use the plural form is more appropriate.

- Higher need gratifications produce more desirable subjective results, more profound happiness, serenity and richness of the inner life;
- Pursuit and gratification of higher needs represent a general healthward trend;
- Higher needs require better outside conditions to be fulfilled;
- A greater value is usually placed upon higher needs than upon lower ones by those who have been gratified in both;
- The pursuit and gratification of higher needs have desirable civic and social consequences;
- Gratification of higher needs is closer to self-actualization than lower-need satisfaction;
- The pursuit and gratification of higher needs leads to greater, stronger and truer individualism.

Such illustration lays emphasis on the hierarchy itself. We can see that under general circumstances, the goal for an individual is to move upward and satisfy higher needs. However, to the present research, the identification of various needs is more valuable than the hierarchy, which is not universally absolute and has been often proved to be problematic.

#### **4.3.1.2 Cognitive needs**

As briefly introduced in Chapter One, cognitive needs refer to the desire to know and understand, or impulses to satisfy curiosity. One strategy to gratify cognitive needs is to provide details, which we will explore in Chapter Six. Although having cognitive needs is universal, but different details may be provided to gratify different audiences' needs. Maslow (1987: 23-26) has illustrated some possibilities concerning such needs. The following aspects relevant to this research are chosen for analysis and explanations are given in the parentheses.

- There are many instances where people look for facts and create explanations even in the face of danger to life. (We can say at least for some people cognitive needs are more important or basic than safety or physiological needs. This proves that it is hard to define whether cognitive needs are more basic than

cognitive needs or not.)

- Healthy people, as a defining characteristic, are attracted to the mysterious, unknown, chaotic, unorganized and unexplained. (This feature mirrors people's desire to know/understand new things, but they have to stay "healthy" in the first place.)
- The compulsive-obsessive neurotic shows a compulsive and anxious clinging to the familiar and a dread of the unfamiliar, anarchic, unexpected and undomesticated. Meanwhile, there are also phenomena that may nullify this possibility, such as forced unconventionality and the desire to shock and to startle. (Aside from the exceptional minority or neurotics, most people are attracted to something mysterious or unfamiliar.)
- The needs to know/understand are seen in late infancy and childhood, perhaps even more strongly than in adulthood. It seems to be a spontaneous product of maturation rather than of learning, for children do not have to be taught to be curious; instead, they may be taught not to be. (This implies that cognitive needs are as inherent as the basic needs. Just when people are pursuing their cognitive needs, it has to be physically possible for them to pursue their goals. For survival and self-protection, one has to know/understand before being able to respond in effective ways.)
- Even after we know, we are still impelled to know more and more minutely and microscopically on the one hand and more and more extensively like in the direction of a world philosophy on the other hand. (This again shows the close relationship between the two categories of needs.)

#### **4.3.1.3 Aesthetic needs**

Aesthetic needs refer to the desire for order, symmetry, closure, completion, system and structure. Such needs are related to cognitive needs, the satisfaction of which results in order, symmetry, closure, completion, system and structure. It is said that we know much less about this area than about others. Some people have a truly basic aesthetic need, which is seen almost universally in "every culture and in every age as far back as the cave dwellers" (Maslow 1987: 25). Similar to cognitive needs, in most cases, getting physiological needs gratified is the basis to strive for aesthetic needs. As to the ways to gratify one's aesthetic needs, different strategies may be

avored over others across cultures. In other words, aesthetic needs are universal, but the manifestations to fulfill these needs differ, which we will discuss in Chapter Six.

The theory of human needs is “in part an attempt to account for this unity behind the apparent diversity from culture to culture” (Maslow 1987:28). However, the theory is not claimed to be “ultimate or universal for all cultures”; instead, it is intended to be “relatively more ultimate, more universal, and more basic than the superficial conscious desires, and makes a closer approach to common human characteristics” (ibid). The desires cited here are based upon people’s needs as we have mentioned in Chapter One. In one word, consumer needs are both of a universal nature in the sense that people from different cultural backgrounds all share these needs; meanwhile, manifestations of the needs are culturally variant or the degree of emphasizing certain needs varies across cultures.

#### **4.3.2 Situational context**

The situational context refers to the immediate communication, such as the media that carry advertising, music/pictures and typeface or letter sizes. When translating advertising texts, potential consumers’ emotions, likes or dislikes all need to be taken into account. As emphasized earlier, in this study, first-level presuppositions from situational context are confined to the discussion concerning CP and PP, which are the ways to satisfy others’ needs. “Though the co-operative and politeness principles may be a cultural universal, there is considerable cultural variation in their manifestations or the balance between their demands” (Cook 2001: 154). In specific cases of communication or advertisement translation, different emphasis may be laid on the maxims in CP or PP.

### 4.3.2.1 Co-operative Principle

CP has been proposed in the belief that all speakers observe these rules under normal circumstances. The principle is elaborated in terms of the following maxims.

- Quantity: Give the right amount of information. (1). Make your contribution as informative as is required. (2). Do not make your contribution more informative than is required.
- Quality: Try to make your contribution one that is true. (1). Do not say what you believe to be false. (2). Do not say that of which you lack adequate evidence.
- Relation: Be relevant.
- Manner: Be perspicuous. (1). Avoid obscurity of expression. (2). Avoid ambiguity. (3). Be brief. (4). Be orderly. (See Fetzer 2004: 184-185; Verschueren 1999: 32; Yule 1996: 37)

Although CP is developed to analyze spoken language, “its relevance to the written language and therefore to translation is also clear” (Fawcett 1997: 130). For translation studies, CP can work as a general theory of the act of translation or “intercultural cooperation” and as an instruction to translators to act properly (*ibid*). These descriptive maxims are common rules for successful communication and can be taken as first-level presuppositions arising from the situational context. Normally text receivers have expectations concerning the amount of information they are provided with, the quality of the information and the way of presenting the information. Accordingly, writers or translators hold the first-level presuppositions that right amount of information should be given, the information should be true and relevant, and the way of presenting the information should be clear, brief and orderly. On the one hand, obeying these maxims actually gratifies audiences’ cognitive needs to know/understand, which can make them feel

comfortable and remember what is advertised better. On the other hand, these maxims may be violated and audiences' needs are not satisfied. Such frustration causes negative emotional involvement, which can also enhance audiences' memorization.

#### **4.3.2.2 Politeness Principle**

CP is not the only principle for communication and politeness is a complementary rule for communication. Politeness, which refers to the consideration of others, works as a basic guideline for human interaction. It is "a system of interpersonal relations" to "facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange" (Lackoff, in Hickey 1998: 54).

The following politeness rules are proposed: don't impose; give options; make your receiver feel good (Cook 1989: 32-33). In a more detailed way, these rules can be put as: formality (distance) means not to impose on others and be sufficiently aloof, hesitancy (deference) means to allow the addressee options about whether or not to respond or how to respond, and equality (camaraderie) means to act as if one and the addressee are equal and make the addressee feel good (Johnstone 2007: 27). We can see that, like maxims in CP, these rules in PP also show respect for receivers, satisfying their esteem and social/love needs, and aim to make them comfortable. Text receivers usually expect that texts should not impose and should make them feel good. Similarly, text producers like writers and translators hold the first-level presuppositions that they should not impose, should give options and make receivers feel good. Similar to maxims in CP, theoretically speaking, the rules for politeness may also be violated, which makes a text sound imposing or opinionated. In this way, audiences' needs

are not gratified, and the negative emotional involvement is also contributive to enhancing their memorization.

Apart from the above proposition, Leech puts forward six maxims of politeness as an extension of CP.

- Tact maxim: Minimize cost to other, Maximize benefit to other;
- Generosity maxim: Minimize benefit to self, Maximize cost to self;
- Approbation maxim: Minimize dispraise to other, Maximize praise to other;
- Modesty maxim: Minimize praise to self, Maximize dispraise of self;
- Agreement maxim: Minimize disagreement between self and other, Maximize agreement between self and other;
- Sympathy maxim: Minimize antipathy between self and other, Maximize sympathy between self and other (Leech 1983: 131-133; Hickey 1998: 56).

Participants in communications have expectations concerning their benefit, cost, praise, dispraise, sympathy and disagreement, which reflect their safety, esteem and social/love needs. Speakers or text producers hold the first-level presuppositions that listeners or text receivers should be given more benefit, less cost, more praise, less dispraise, less disagreement and more sympathy. Politeness maxims do not always apply to advertising texts. To be specific, the first, third, fifth and sixth maxims suit the advertising discourse, but not the second or fourth one, for it is simply not the case that advertisers minimize their benefit and praise to themselves. However, in appearance, these maxims are obeyed when advertisers are trying to show politeness. Similar to the maxims in CP and the ways of being polite as proposed by Lackoff, disregarding these politeness maxims also helps make audiences remember what is advertised better.

The politeness maxims as just illustrated are proposed in the English<sup>13</sup>

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<sup>13</sup> Here by “English” we are not specific as to which country or region; instead, we pay



context, which of course also apply to Chinese, because those maxims are of a universal nature as already noted. However, Chinese may react in different ways or lay more emphasis on certain maxims. For illustration, in terms of the approbation maxim and modesty maxim, many people from the English context may accept others' praise readily, saying "Thank you", but the Chinese often show their modesty by saying "哪裡哪裡", "差遠了". There may be cases where people from the western environment are modest in their own ways, for instance by expressing gratitude when praised by others, as clarified in the modesty maxim in PP just listed above. Sometimes Chinese people may also accept others' praise directly. Here we are discussing the general tendency instead of specific communicative situations. Taking into consideration Chinese<sup>14</sup> culture and history, the following five politeness basic maxims are presented for the Chinese:

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

These politeness maxims for the Chinese are similar in terms of nature to the above maxims proposed in the English context, because they are also to

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more attention to its general characteristics, especially cultural elements shared by people who speak English. This is partly because that the English texts in our data are intended for those who are English-speaking and no region is specified.

<sup>14</sup> Here we also use "Chinese" in its broad and general sense, and we believe that Hong Kong culture also reflect the Chinese cultural characteristics.

satisfy other's esteem and social/love needs, and making them feel good, sometimes at the cost of one's own needs. Still, the two sets of politeness principles differ, especially in the third and fifth of the Chinese maxims which specify how to address others and show kindness, care and love. Accordingly, when English advertisements are translated into Chinese, these politeness maxims specific to Chinese culture are to be observed. As we will show in Chapter Five, our research findings about consumer needs appealing are to be explained with reference to these first-level presuppositions especially the third one to show kindness, care and love. In Chapter Six, when investigating surface textualization, particularly second-person reference, the form of address as clarified in the fifth first-level presupposition will be investigated.

### **4.3.3 Discourse context**

#### **4.3.3.1 Intertext**

Intertextuality, which refers to the fact that “all texts are linked to other texts, both in the past and in the present” (Wodak 2008: 3), can be frequently detected in advertisements. Intertextual associations can be established via various means, covering the following among others:

- reference, when one discloses one's sources by indicating title, chapter, etc.;
- cliché, a stereotyped expression that has become almost meaningless through excessive use;
- literary allusion, citing or referring to a celebrated work;
- self-quotation;
- conventionalism, an idea that has become sourceless through repeated use;
- proverb, a maxim made conventionally memorable;
- meditation, or putting into words one's hermeneutic experience of the effects of a text (Hatim 1990: 132).

Still these categories do not “give the complete picture” (ibid), and there are many more forms of intertextuality. In one word, intertext generally refers to what is beyond the text under analysis. Whenever an intertext is applied, there is a first-level presupposition that audiences know the alluded reference and will associate it with the text. For illustration, in an example from our corpus, when describing a musician’s capabilities and experiences, the following sentence is presented: “His extensive repertoire includes Verdi, Rossini, Mozart, Tchaikovsky and Korngold”. The musicians listed here are all indicators of intertextuality realized via meditation, because when reading these names audiences will put into their hermeneutic experience or knowledge of these artists, especially how great they have been and the influence they have made on the history and modern times. The first-level presupposition of listing these names is that there will be such appreciation and admiration on the part of audiences, which can gratify their aesthetic and actualization needs.

#### **4.3.3.2 Principles for textualization**

As to co-text, it mainly refers to the textual organization. Four principles are summarized in textual rhetoric. Firstly, processibility principle recommends that texts be presented in a way easy for audiences to decode (Leech 1983: 64). It is in line with the first-level presupposition that a text should be perspicuous, avoiding obscurity and ambiguity. Processibility of a text is mainly to gratify audiences’ cognitive needs to know/understand. Secondly, clarity principle suggests that texts be presented in a clear way with enough details easy for audiences to process (Leech 1983: 66). Similarly, clarity of text is in keeping with the first-level presuppositions that enough information quantity should be provided in perspicuous ways, which also

helps to satisfy audiences' cognitive needs. Thirdly, economy principle, kind of "at war with" the clarity principle, aims to shorten a text while keeping the message unimpaired to reduce "the amount of time and effort involved both in encoding and in decoding" (Leech 1983: 67). This is related to the first-level presuppositions that only necessary amount of information is needed to be presented in a brief way, which also helps to satisfy audiences' cognitive needs to know/understand as well. Fourthly, expressivity principle is mainly concerned with effectiveness in a broad sense, which includes "expressive and aesthetic aspects of communication, rather than simply with efficiency" (Leech 1983: 68). One method of realizing this expressibility principle is to apply rhetorical figures, as reflects the first-level presupposition of making others feel good and gratifies audiences' aesthetic needs.

First-level presuppositions concerning textualization may "apply differently to different contexts", "apply to variable degrees", "compete with one another" and "be exploited for the purpose of implicature" (Leech 1983: 69). In terms of the advertising discourse, processibility, clarity, economy and expressibility principles all apply. Being processible is the fundamental condition for readers to proceed, being clear is helpful for them to work out textual implications, being brief makes a text easier to be remembered than complicated expressions, and being expressible makes a text stand out and such deviation can get more of receivers' attention. Similar to the operations of needs appealing, CP and PP, these textualization principles may not always be obeyed. The violation actually has the same effect of causing negative emotional involvement, which also helps to enhance audiences' memorization. Text receivers usually expect that a text should be

processable, clear, economical and expressible. Accordingly, text producers hold the first-level presuppositions that a text should be processible, clear, economical and expressible.

#### **4.3.3.3 Principles for copywriting**

We have discussed the principles for successful copywriting in Chapter One, including being specific, getting personal and conversational, keeping a single focus and being original. The principle of being specific is related to the first-level presuppositions that one should be perspicuous, avoiding obscurity and ambiguity and that people have needs to know/understand, because generalities in advertisements cannot gratify audiences' curiosity. The clarity principle in textualization also implies that enough details should be provided. Being personal and conversational can be traced back to the first-level presuppositions that one should make others feel good and maximize agreement and sympathy, and that audiences have social/love needs. Keeping a single focus is part of the first-level presupposition that one's elaborations should be related to the central topic and elaboration should be orderly and relevant, as well as audiences' needs to know/understand things. Keeping a single focus can help attract consumers' attention, make the selling point more outstanding and enhance audiences' memory. Being original is related to the first-level presuppositions that a text should be expressible, that one should make others feel good and that people have aesthetic needs.

#### **4.3.4 Summary of first-level presuppositions**

To summarize, first-level presuppositions to be referred to in our data analysis later mainly cover the following arising from generic, situational and discourse contexts. Some of these values are proposed in a particular

context, but they are shared by other contexts though there may be difference in particular cases. There are more first-level presuppositions that can be applied to explain communicative situations. However, here in this study on advertisement translation, as mentioned earlier, these first-level presuppositions have included audiences' needs to be gratified, general rules in communication and principles to organize texts.

- <1>. People have conative needs (covering physiological, safety, social/love, esteem, and self-actualization needs) to be gratified;
- <2>. People have cognitive needs to know/understand to be gratified;
- <3>. People have aesthetic needs to be gratified;
- <4>. One should provide right amount of information to others;
- <5>. The information one provides should be true;
- <6>. The information one provides should be relevant;
- <7>. The way of presenting the information should be clear, brief and orderly;
- <8>. (Proposed in the English context) one should give others more benefit;
- <9>. (Proposed in the English context) one should cause others less cost;
- <10>. (Proposed in the English context) one should give others more praise;
- <11>. (Proposed in the English context) one should give others less dispraise;
- <12>. (Proposed in the English context) one should show less disagreement with others;
- <13>. (Proposed in the English context) one should show more sympathy with others;
- <14>. (Proposed in the English context) one should not impose on others;
- <15>. (Proposed in the English context) one should give options to others;
- <16>. (Proposed in the English context) one should make others feel good;
- <17>. (Proposed in the Chinese context) one should show difference between old and young, superior and subordinate when addressing others;
- <18>. (Proposed in the Chinese context) one should show kindness, care and love;
- <19>. (Proposed in the Chinese context) one should minimize others' cost and maximize their benefit, and maximize the benefit others give self and minimize one's own cost;
- <20>. (Proposed in the Chinese context) the speaker and the listener try to agree with each other;
- <21>. (Proposed in the Chinese context) when referring to self or things

- concerning self, one should show modesty or humility;
- <22>. (Proposed in the Chinese context) when mentioning others or things concerning them, one should show respect and praise.
- <23>. A text should be organized with reference to the processibility principle;
- <24>. A text should be organized with reference to the clarity principle;
- <25>. A text should be organized with reference to the economy principle;
- <26>. A text should be organized with reference to the expressibility principle;
- <27>. Audiences will make the expected associations when intertextual reference is applied.

This system of first-level presuppositions is actually composed of different layers. Firstly, in considering first-level presuppositions related with the generic context, we have focused on needs, which are the most basic category, universal across different cultures, covering the points as stated in <1>, <2> and <3>. Secondly, in exploring first-level presuppositions related with the situational context, we have viewed CP and PP. First-level presuppositions in CP, which cover the points of <4>, <5>, <6> and <7>, may be applicable to different cultures as noted earlier, but they are specific manifestations of the consumer needs. As to first-level presuppositions in PP, which cover the points from <8> to <22>, some of them are of a universal nature, and some may show different emphasis on certain aspects across different cultural backgrounds. Similar to CP, first-level presuppositions in PP are also the means to satisfy audiences' various needs. Thirdly, when studying first-level presuppositions related with the discourse context, we have investigated intertext and co-text, which cover the points of <23>, <24>, <25>, <26> and <27>. The use of intertexts presupposes that audiences can make the associations as helpful for enhancing their memory. Besides, intertexts are also the means to realize the

textualization principles. As to co-text, we mainly mean the textualization principles. This third category is the textual means to fulfill what is specified in the second category of communicative rules and finally the first category of consumer needs. The significance of indentifying these first-level presuppositions for the practice of advertisement translation lies in that translators or copywriters can have a better understanding regarding audiences' needs and expectations as well as the ways to fulfill their needs and win their favor.

To further clarify interrelations between these categories of first-level presuppositions, CP and PP are the manifestations of fulfilling the basic needs, and the textualization principles are the ways of realizing the first-level presuppositions as defined in CP and PP and needs appealing as well. The quantity, relevance and manner maxims in CP as summarized in first-level presuppositions of <4>, <5>, <6> and <7> are to gratify the first-level presupposition <2> of audiences' cognitive needs to know/understand. The first-level presupposition of <4> in CP that the information presented should be true is also in line with the first-level presupposition <1> of audiences' esteem and social/love needs. The first-level presuppositions <8> and <9> in PP that advertisements should give audiences more benefit and cause them less cost are to protect their benefits and can gratify the first-level presupposition <1> of their safety needs. First-level presuppositions <10> and <11> which state that advertisements should give audiences more praise and less dispraise in PP are to gratify the first-level presupposition <1> of their esteem needs. First-level presuppositions <12> and <13> that advertisements should show less disagreement with audiences and more sympathy in PP are to gratify the first-level presupposition <1> of their



social/love needs. First-level presuppositions <14>, <15> and <16> that advertisements should not impose, give options and make audiences feel good in PP is to gratify the first-level presupposition <1> of their esteem and social/love needs as well as the presupposition <3> of their aesthetic needs. First-level presuppositions <17>, <18>, <19>, <20>, <21> and <22> that one should show difference between old and young, superior and subordinate when addressing others, should show kindness, care and love, should show modesty or humility when referring to self or things concerning self, should show respect and praise when mentioning others or things concerning them in PP for the Chinese audience are to gratify the first-level presupposition <1> of audiences' esteem and social/love needs.

Within the textual first-level presuppositions of co-text, first-level presuppositions <23> and <24> of texts' processibility and clarity are in line with the first-level presupposition <7> that information in a text should be clear and orderly and the first-level presupposition <16> of making others feel good in PP, which satisfies the first-level presupposition <2> of audiences' cognitive needs and the first-level presupposition <1> of their social/love and esteem needs. Processibility in a text is realized via being specific and focused, and clarity is achieved with the help of using personal reference, details and repetition. The first-level presuppositions <25> of economy in a text is in line with first-level presuppositions <4> and <7> that right amount of information be given to audiences in brief way, which fulfills the first-level presupposition <2> of audiences' cognitive needs and can be realized via being conversational, where the use of ellipsis or other textual devices are used frequently. The first-level presupposition <26> of expressibility is in line with the first-level presupposition <16> of making

others feel good, which fulfills the first-level presupposition <3> of audiences' aesthetic needs and can be realized via rhetorical devices. It should be noted that no needs are appealed to alone and other needs may be addressed at the same time. As to the first-level presupposition <27> of using intertext, the references help to realize the textualization principles. For illustration, using proverbs, conventionalism and clichés can pack more information, because audiences can associate the intertextual implications with the point in question. Such effect is actually in keeping with first-level presuppositions <7> and <25> of presenting information in a brief way and the economy principle in textualization. Besides, literary allusions helps achieve the expressibility principle, which is in line with the first-level presuppositions <16> of making others feel good and appeals to the first-level presupposition <3> of audiences' aesthetic needs.

#### **4.4 Identification of second-level presuppositions**

As we have discussed in Chapter Three and earlier in this chapter, compared with first-level presuppositions, second-level ones form only “a small proportion of the usages associated with the ordinary language term” and have the property of remaining constant under negation test (Levinson 1983: 168). It has been observed that second-level presuppositions triggered by linguistic structures are unlikely to be affected in translation, for linguistic items which give rise to second-level presuppositions are pretty parallel in different languages families (Levinson 1983: 216). To take as an example, the sentence “She regretted going to Vegas” is usually translated as “她后悔去了拉斯维加斯” in Chinese. The trigger “regret” is directly translated and has not been influenced in the translation. Within the advertising discourse, second-level presuppositions may play an important role in presenting

implied claims and making a text concise and memorable. Considering such importance of second-level presupposition for the advertising discourse, we will clarify the ways to identify them and their functions. There are many kinds of such triggers, among which are the following (Levinson 1983: 181-185; Suo 2000: 131-133).

- Definite descriptions such as “the + noun”, e.g. both positive and negative forms of “John saw *the* man with two heads” presuppose that there exists a man with two heads.
- Factive verbs like *regret, aware, realize, know, be sorry that, be proud that, be indifferent that, be glad that, be sad that*, e.g. both positive and negative forms of “Martha *regrets* drinking John’s home brew” presuppose that Martha has drunk John’s home brew.
- Implicative verbs like *manage*, e.g. both positive and negative forms of “John *managed* to open the door” presuppose that John tried to open the door.
- Change of state verbs like *begin, stop, continue, start, finish, carry on, cease, take, leave, enter, come, go, arrive*, e.g. both positive and negative forms of “John *stopped* beating his wife” presuppose that John once beat his wife.
- Iteratives like *anymore, again, return, another time, to come back, restore, repeat, for the nth time*, e.g. both positive and negative forms of “she expanded her repertoire *again*” presuppose that she has expanded her repertoire once.
- Verbs of judging like *criticize, accuse*, e.g. both positive and negative forms of “Agatha *accused* Ian of plagiarism” presuppose that Agatha thinks plagiarism is bad.
- Temporal clauses like *before, since, while, as, after, during, whenever*, e.g. both positive and negative forms of “*After* his resounding success he stepped out onto the world stage” presuppose that he achieved resounding success.
- Cleft sentence like “it is...that”, e.g. both positive and negative forms of “*It was* Henry *that* kissed Rosie” presuppose that someone kissed Rosie.
- Implicit clefts with stressed constituents, e.g. both positive and negative forms of “Linguistics was invented by **Chomsky**” both presuppose that someone has invented linguistics.
- Non-restrictive relative clauses, e.g. both positive and negative forms of “The Proto-Harrappans, *who flourished 2800-2650 B.C.*, were great temple builders” presuppose that the Proto-Harrappans flourished 2800-2650 B.C.
- Counter-factual conditionals, e.g. the sentence “*If Hannibal had only had*

*twelve more elephants*, the Romance languages would this day exist” presupposes that Hannibal didn’t have twelve more elephants.

- Questions, except for yes/no questions which generally have vacuous presuppositions, e.g. both positive and negative forms of “Who is the professor of linguistics at MIT?” presuppose that someone is professor at MIT.

## **4.5 Presupposition in translation**

### **4.5.1 First-level presuppositions**

Concerning presuppositions in translation, mainly first-level ones, the following observations have been made. Firstly, translators may not share the knowledge “that the author presupposes their readers to have” (Durieux, cited in Fawcett 1997: 125). That would require translators to undertake special research to acquire such knowledge. However, in most cases, translators merely carry out translation tasks based on their presuppositions about the target audience and context. Secondly, translators must estimate to what extent the target audience are likely to share their presuppositions, which is “a difficult judgment to make and involves a delicate balancing act” (Fawcett 1997: 125). Translators have two choices, either to patronize the target audience “by treating them as if they know nothing and lack the means to find out”, or to leave them “in the dark by not supplying what is needed to make sense of the text” (ibid). In other words, in order to translate a text properly, the translator needs to know “not just what presuppositional information may be lacking in the target culture but what presuppositions exist in that culture which may ‘proactively’ influence the translation” (Fawcett 1997: 126).

Therefore, first-level presuppositions play an essential role in translators’ decision-making process as to what information to provide and how to do it. Actually, the first-level presuppositions discussed here cover much more

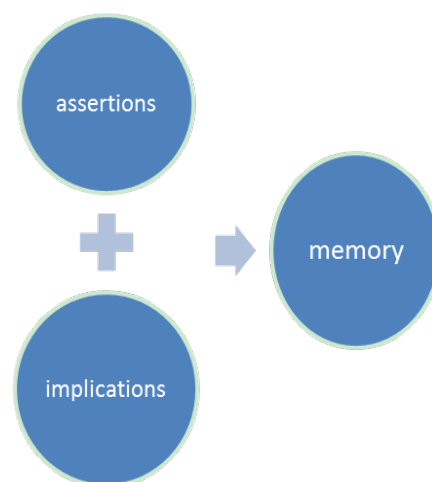
than our definition, because they have involved almost anything that is possibly related to translation or communication, such as the knowledge the target readers have and the information that is shared between translators and target readers. As just noted, trying to balance these aspects is difficult, and to a great extent, translators have to rely on their own intuition or impressionistic judgment. Besides, explorations in this regard will be endless, because there are always more to notice in terms of target audiences' knowledge than that has been found out. This is one of the reasons why we have chosen to specify and confine the components of first-level presuppositions to the discussion of consumer needs, CP, PP and textualization principles in this investigation, which have been proved true by other studies and can help explain phenomena in advertisement translation. In one word, the first-level presuppositions defined in this research are the ways for us to explain why different strategies applied in source texts and translations can achieve the same effect of enhancing audiences' memorization of what is advertised.

As we have mentioned earlier, the strategies contributing to increasing a message's memorability cover two categories. The first is needs appealing, because to fulfill audiences' needs makes them feel good and they can remember things better when they are comfortable. Second, surface textual strategies include keeping focus, being specific, being conversational and original, which help involve audiences more in constructing the textual meaning, deepen their impression and enhance their memory accordingly. Such analysis from the perspective of first-level presuppositions will be presented in Chapters Five and Six respectively.

### 4.5.2 Second-level presuppositions

As has been noted repeatedly, what is more relevant to translation studies is non-linguistic or first-level presuppositions, because linguistic presentation, or re-presentation in the case of translation, can always be modified to avail itself of second-level presupposition triggers in the target language to achieve a similarly desired goal of advertisement. However, it does not mean linguistic or second-level presuppositions are of no relevance.

Second-level presuppositions work on audiences' mind in a more direct way. Studies in psychology have found that people tend to confuse implications and assertions when recalling a passage (Cohen 1986: 41). Research findings of psycholinguistics also show that people make various inferences when reading or listening to a speech, which when recalling the information they very often mix with what is expressed, as shown in the following Figure 25; in other words, it is hard for people to distinguish between which part of the memory is their inference and which part is the expressed meaning of the sentences (Carroll 2004: 148-149).



**Figure 15: Confusion of assertions and implications in memory**

This point of receiver involvement is especially prominent in the advertising discourse as we have elaborated in Chapter Two. It is said that “vagaries in language” can guide people to “fill in the blanks of their expectations” (Lakhani 2008: 148). Therefore, words, “when combined with something that distract, can paint a completely different picture and engage us deeply subliminally” (Lakhani 2008: 144).

Gardner (1975) explains different perceptions of advertising, including unconscionable lie, claim-fact discrepancy and claim-belief interaction. Advertisements with unconscionable lies are completely false, those with claim-fact discrepancy can be properly understood with some qualifications, and those with claim-belief interactions combine the advertising campaign with consumers’ beliefs and attitudes in such a subtle way that advertisements leave consumers a deceptive idea without making any false claims. A study on the category of advertisements with claim-belief interactions carried out by Harris (1977) shows that, without pre-warning, most consumers tend to accept the implied claims in advertisements as true. One type of the implied claims is second-level presuppositions, which can be regarded as “covert language in the persuasion community” (Lakhani 2008: 152). Thanks to the use of second-level presuppositions, copywriters are able to imply something to audiences without explicitly saying it.

Packing information via second-level presuppositions is one of the strategies to achieve the effect of enhancing audiences’ memory, because audiences need to think about and work out the implications and such process of involvement helps deepen their impression. With second-level presuppositions, the advertising language becomes succinct and concise, because some information is implied, which also increases advertisements’

memorability. (See Figure 25 above) Besides, more important information can be given prominence, which again increases the memorability of advertisements. In addition to increasing a text's memorability, another function of second-level presuppositions is to make the message more persuasive. As we just mentioned, the first-level presupposition <14> states that one should not impose on others. Using second-level presuppositions can keep text producers from imposing and audiences may take their inferences as true when recalling the advertising message.

To generalize, in this research, our data analysis will be more concerned with first-level presuppositions, which will serve as our reference for analyzing the flexibility and creativity in advertisement translation. As to second-level presuppositions, up till now we have specified their definition, identification and functions of packing information. Our research aims to explain how different ways in original texts and translations can achieve the same effect of strengthening audiences' memorization, while second-level presuppositions are just a means to enhance audiences' memory. Therefore, our discussions on second-level presuppositions have been finished at this stage, which is supposed to be contributive in three aspects. First, distinction between the two levels of presuppositions can show some insight into the theoretical dispute concerning projection problem of second-level presupposition. Second, what is more relevant and interesting to translation studies have been clarified namely first-level presuppositions. Third, the role second-level presuppositions play in enhancing advertising texts' memorability has been analyzed. In the next chapter, we will focus on the consumer needs appealing issue in the translation of advertising texts.



## **Chapter Five Consumer Needs Appealing**

As outlined in Chapter Four, the basic layer of first-level presuppositions related to the generic context are concerned with consumer needs, and needs appealing plays an important role in strengthening audiences' memory. Psychological studies have found it to be a general principle that "the presence of an emotion, even in a small amount, increases the likelihood of surrounding experiences or information being remembered" (Bristow 1999: 17). Accordingly, as noted in Chapter Four, an advertising text can imply that the product or service will fulfill readers' needs. Since fulfilling consumers' needs can cause their emotional involvement, their memorization of what is advertised will be enhanced.

### **5.1 Further exploration into needs**

Before exploring the needs appealing in translation, we will further illustrate the pathological evidence of the needs' existence and interrelations between the different categories of needs.

#### **5.1.1 Pathological evidence**

Findings in pathology, cases where the normal needs are pushed to an extreme, can provide evidence as to the existence of conative, cognitive and aesthetic needs. Some of the specific demonstrations (Maslow 1966: 26-30) are listed as follows, and our analysis is put in parentheses.

- Compulsive needs for certainty, rather than enjoyment and appreciation of it; (Although such desire for certainty is excessive, trying to avoid the uncertain reflects first-level presuppositions <1> and <2> that people have safety and cognitive needs.)
- Premature generalization, desperate need for certainty, inability to bear the state of waiting; (It also mirrors first-level presuppositions <1> and <2> that

people have safety and cognitive needs.)

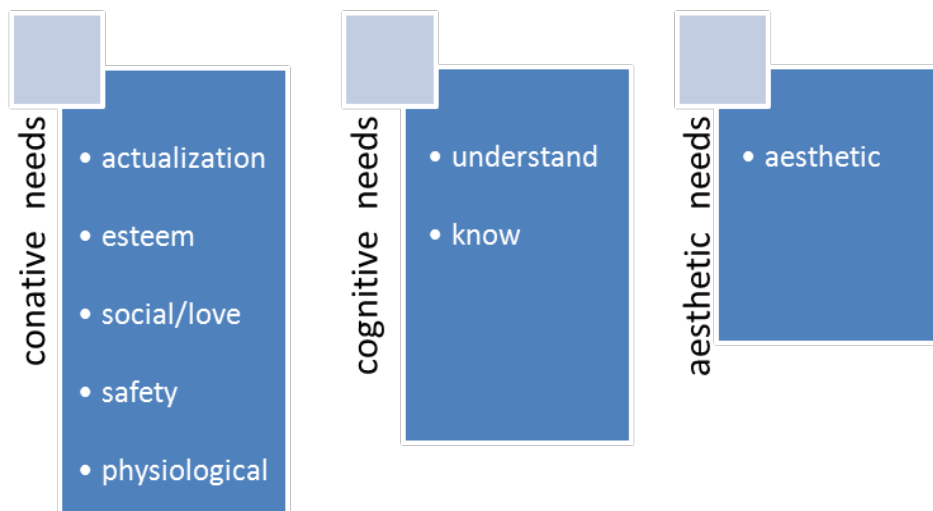
- Desperately and stubbornly hanging on to a generalization, in spite of new information that contradicts it; (This desire for stability is similar to what is mentioned above and reflects first-level presuppositions <1> and <2> that people have safety and cognitive needs.)
- The denial of ignorance for fear of looking stupid, weak, ludicrous, or the inability to say “I don’t know” or “I was wrong”; (The fear of losing face can be traced back to first-level presupposition <1> that people have esteem and social/love needs and first-level presupposition <2> of their cognitive needs.)
- The denial of doubt, confusion, puzzlement, the need to appear decisive, certain, confident, sure of oneself, and the inability to be humble; (This reflects the first-level presupposition <1> that people have esteem and social/love needs.)
- The inflexible, neurotic needs to be tough, powerful, fearless, strong and severe; (This also reflects the first-level presupposition <1> that people have esteem and social/love needs.)
- The ability to be only active, dominant, masterful, controlling, and the inability to be no controlling, no interfering or receptive; (It also reflects the first-level presupposition <1> that people have esteem and social/love needs.)
- Rationalization of the psychoanalytic sort such as “I don’t like the food and I’m going to find a reason why”; (This reflects the first-level presupposition <2> that people have cognitive needs.)
- Intolerance of ambiguity, or the inability to be comfortable with the vague and mysterious; (This mirrors the first-level presupposition <2> that people have cognitive needs to know about and understand things well.)
- The need to conform, to win approval, to be a member of the group, or the inability to disagree, to be unpopular, to stand alone; (This reflects the first-level presupposition <1> that people have social/love and esteem needs.)
- Grandiosity, megalomania, arrogance, egotism, paranoid tendencies; (This reflects the first-level presupposition <1> that people have esteem, safety and social/love needs.)
- The fear of paranoia, grandiosity or hubris; (Such fear of being criticized can be attributed to the first-level presupposition <1> that people have social/love, safety and esteem needs.)
- Over-respect for authority, becoming a disciple, a loyal follower, unable to be independent; (This reflects the first-level presupposition <1> that people have social/love and actualization needs.)
- Under-respect for authority, the need to fight authority, the inability to learn from elders or teachers; (This reflects the first-level presupposition <1> that

people have esteem needs.)

- The need to be always and only rational, sensible, logical, analytic,; inability to be non-rational, intuitive; (This reflects first-level presuppositions <1> and <2> that people have safety and cognitive needs.)
- Intellectualization, i.e., transforming the emotional into the rational, perceiving only the intellectual aspect of complex situations; (This reflects first-level presuppositions <1> and <2> that people have safety and cognitive needs.)
- The intellect may be used as a tool for dominating or impressing others; (This reflects the first-level presupposition <1> of people's esteem needs.)
- The need for novelty and the devaluation of the familiar; (This reflects first-level presuppositions <2> and <3> that people have cognitive and aesthetic needs.)

### 5.1.2 Inter-relations

Having illustrated the manifestations of different needs, next we will discuss the inter-relations between the three categories of needs.



**Figure 26: Relations among three categories of needs**

Referring to Figure 26 above, conative, cognitive and aesthetic needs are closely related and sometimes parallel to or overlap with each other, rather than sharply separated. Actually, cognitive needs impenetrate conative needs for safety, social/love, esteem and self-actualization. For illustration, cognitive needs to know/understand the unfamiliar are one way to realize

one's safety needs, for the sense of security can be achieved by getting to know about the unknown. Similarly, cognitive needs are also related to social/love needs, for people have the desire to know about and get along with others. In addition, sorting complex things out is one way to communicate with others, win their respect and gratify one's own esteem needs. Besides, the needs to know/understand things other than what is essential for daily life can show one's actualization needs as well. As to aesthetic needs, once security has been ensured, they are also prevalent, for we give aesthetic judgment either when we socialize with others, intend to win their respect, try to realize our potentials and give logical analysis. If we have to put all the needs in a strictly hierarchical order, aesthetic needs are closer to self-actualization in terms of the hierarchical order, because normally people cannot enjoy aesthetic appreciation before their other needs such as physiological and safety needs have been satisfied.

As noted earlier in this dissertation, we pay more attention to the needs themselves than to the hierarchy, because the hierarchical order is often questioned. In other words, although different categories of needs are put in a hierarchy, there is always an exception to the order. For illustration, some people may consider self-esteem to be more fundamental than social/love needs; for creative people, the drive for creativeness may be more important than basic needs; in cases that involve ideals, high social standards and values, people may willingly give up anything else (Maslow 1987: 26-27). Therefore, this research is more concerned about the kinds of needs that have been specified than about the hierarchical order. Still, the hierarchy plays a role in implying to advertisers that it is only after we have basic food

and housing that we start making choices, and it is here that advertising comes in to function (White 2000: 262-263).

## **5.2 Motivations of cultural advertising**

Having clarified relations between different categories of needs, we will further explore needs appealing reflected in advertising. Different products are meant to satisfy consumers' different needs. Products like food, water and medicines are for audiences' physiological needs to keep fit; insurance, locks, doors and alarm systems are intended to gratify consumers' safety needs; clothing, grooming products, clubs and drinks work for belongingness or social/love needs; cars, furniture, credit cards are for ego or esteem needs; hobbies, travel, or education are the ways to realize consumers' self-actualization needs (Wells 2006: 138). Actually, advertising texts about one product does not appeal to only one type of needs; instead, the same text may appeal to different needs.

Within our corpus, as the majority of the examples are advertising cultural products, it can be assumed that the targeted audiences are those who have got their basic needs essential for survival satisfied and have the desire for aesthetic appreciation or gaining more knowledge. We have introduced the categories of consumers for whom cultural products are intended in section 2.1.5 of Chapter Two, namely actualizers, fulfilled, believers, achievers, strivers, makers and experiencers. Generally speaking they have already got their physiological needs satisfied.

A research explores the special motivations for consumers to spend money on cultural products, based on the Maslow need hierarchy (See Fang Mingguang 1998). It is held that different consumers of cultural products have their own special motivations of consumption which can be

summarized into five types. Firstly, some consumers pay more attention to the practical value of cultural products; secondly, some care more about the artistic or aesthetic value of cultural products, which refers to both the content and appearance of the products; thirdly, some desire for something new; fourthly, some like to follow famous people like writers, artists, film stars or pop stars; fifthly, consumers all appreciate relatively low prices, no matter how rich they are, except for those who are intentionally showing off (For more details, see Fang Mingguang 1998: 50-55).<sup>15</sup>

Such motivations are closely related to the relevant needs. The first and fifth types are out of the first-level presupposition <1> of audiences' basic conative needs, in particular safety needs, because desiring for something with real practical value or at a low cost mirrors consumers' desire to protect themselves and not to be cheated or fooled. The second type is apparently out of the first-level presupposition <3> of audiences' aesthetic needs. The third type is because of first-level presuppositions <2> and <3> of audiences' cognitive needs to know/understand and aesthetic needs to appreciate something new or unfamiliar. The fourth type is directly related to the first-level presupposition <1> of audiences' actualization needs, for celebrities sympathize with consumers' desire to realize their own values and goals. We will show the presence of such motivations for cultural product consumers or translators' first-level presuppositions about consumers' possible needs via a concrete example in the following section.

### **5.3 Needs appealing in advertisement translation**

Advertising texts appeal to audiences' various needs, as helps to make audiences feel good and remember the product or service advertised. There

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<sup>15</sup> The book is written in Chinese, and we have done the illustration in English.

are cases the texts are merely reminding audiences of their needs that are not fulfilled or even distressing them. It has been clarified in Chapter Four that such strategy to cause audiences' negative emotional involvement also helps make them remember the product or service advertised. As noted earlier, examples applying such distress strategies within our corpus are rare, and we will focus on the positive cases. See the following advertisement for La Terrasse Restaurant.

**La Terrasse Wine bar & Restaurant**

**G/F, 19 Old Bailey Street, Central, HK Tel: 2147 2225**

La Terrasse restaurant is situated in the mid-levels area of Central, on the periphery of the popular Soho dining area, offering traditional French cuisine in a relaxed, ambient and romantic setting. Chef Rene's philosophy is very simple, quality produce cooked precisely and presented with the minimum of fuss, utilizing the freshest and finest of products. La Terrasse is organizing an exquisite menu on the occasion of Le French May anniversary!

**La Terrasse Wine bar & Restaurant**

香港中環奧卑利街 19 號地下 電話: 2147 2225

La Terrasse 位於蘇豪區奧卑利街，餐廳佈局高雅華麗，設有後花園，讓您安座具傳統法式情調的餐廳中輕鬆享用佳餚。主廚 Rene 相信食物品質才是餐廳的靈魂，無論對烹調手法還是材料選擇均一絲不苟，今年更為了慶祝法國五月歡度十五週年，特別為您設計了一系列精選菜式，富有品味的您又怎可錯過這次一嘗法式風味的機會呢？

The English version is composed of a head and a body copy, mainly appealing to the following needs of the target audience's. First of all, the social function of restaurants to provide meals addresses perspective consumers' physiological needs for water and food. Meanwhile, consumers' safety needs are appealed to as well, realized by the use of the word "relaxed" which implies an easy atmosphere or a state of well-being free from tension. Besides, the emphasis on the care the chef takes in serving

consumers shows the chef's respect for perspective consumers and appeals to their esteem needs as described in the advertisement: "quality produce", "the freshest and finest of products", and "cooked precisely and presented with the minimum of fuss". In addition, it also appeals to potential consumers' aesthetic needs via the following expressions which have shown the public opinion of the restaurant and its elegant style and taste: "the popular Soho dining area", "ambient and romantic setting", "an exquisite menu", and "traditional French cuisine". Lastly, the exclamation mark used in the last sentence "La Terrasse is organizing an exquisite menu on the occasion of Le French May anniversary!" helps emphasize the significance of the event and such emphasis can attract the audience's attention. As other sentences all end with full stops, such contrast is outstanding and gives prominence to the sentence with an exclamation mark. Accordingly, the audience's impression is deepened and their memorization enhanced.

In the Chinese version, in addition to a head and body copy, a call-to-action is added: "富有品味的您又怎可錯過這次一嘗法式風味的機會呢?". This rhetorical question is not meant to obtain an answer from the audience but to complement them and confirm their taste, which is a way to win their favor. Similar to the English text, perspective consumers' physiological needs are appealed to as well. Besides, perspective consumers' safety needs are appealed to via the expressions of "安座" and "輕鬆" which have assured the comfort and relaxation consumers can enjoy in the restaurant. In addition, their esteem needs are also addressed, for in the text the audience are complemented and respected via the following expressions concerning the food quality, the chef's cooking and serving skills, the elegance of the menu and respect for potential customers: "食物



品質才是餐廳的靈魂”，“無論對烹調手法還是材料選擇均一絲不苟”，“特別為您設計了一系列精選菜式” and “富有品味的您”。 Their aesthetic needs are appealed to as well, for the environment and decoration of the restaurant is said to be elegant: “餐廳佈局高雅華麗，設有後花園”，and the French style is emphasized via repeating “法式風味” and “傳統法式情調”。 The needs that the audience are presupposed to have and the expressions applied to appealing to these needs in the two versions can be summarized in the following table.

<b>Needs appealed to</b>	<b>English version</b>	<b>Chinese version</b>
First-level presupposition <1>: physiological needs	Restaurant, French cuisine	餐廳，佳餚
First-level presupposition <1>: safety needs	relaxed	安座，輕鬆
First-level presupposition <1>: esteem needs	quality produce, the freshest and finest of products, cooked precisely and presented with the minimum of fuss.	食物品質才是餐廳的靈魂，無論對烹調手法還是材料選擇均一絲不苟，特別為您設計了一系列精選菜式，富有品味的您
First-level presupposition <3>: aesthetic needs	the popular Soho dining area, ambient and romantic setting, an exquisite menu, traditional French cuisine	餐廳佈局高雅華麗，設有後花園，法式風味，傳統法式情調

We can see that in both versions, audiences’ physiological, safety, esteem and aesthetic needs are appealed to. However, these needs are appealed to in different ways. Actually, for the translation of advertising texts, “it is not only languages that vary across the globe; consumers’ needs, and the way advertising appeals to these needs, also do” (Mooij 2004: 179). As noted in Chapter Four, first-level presuppositions about human needs outlined in Maslow’s theory are universal across different cultures, at least within our research concerning Chinese and English contexts. It is in line with what cultural studies has claimed as a “law of cultural communality”

for all human beings, which means that cultures on earth must be of one common nature, that is, the nature of mankind (Blair 2006: 119).

Still, the needs' manifestations or the means to satisfy these needs are variant across different cultures. For illustration, within the above restaurant example, when appealing to the Chinese audience's aesthetic needs and making them feel comfortable, the style of the restaurant's decoration and the back garden are elucidated, while the English version does not mention the restaurant's decoration and design. Besides, there are two ways of expressing "French cuisine" in Chinese, namely "法式風味" and "佳餚". Using "法式風味" carries the first-level presupposition <3> that the target audience have aesthetic needs to be gratified, while the application of "佳餚" appeals more to the first-level presupposition <1> of the audience's physiological needs. Therefore, this is an issue of copywriters' or translators' awareness or lack of it of the first-level presuppositions and their application of a chosen set of first-level presuppositions in the translation practice. In other words, there is more than one option in translating a word, expression or sentence in an advertising text. In terms of the practical application, this current research aims to sensitize copywriters or translators to the existence and workings of the first-level presuppositions in order to facilitate better informed promotional strategies in translation practice and training.

We will further explore such specific demonstrations of the different efforts devoted to consumer needs appealing in source texts and translations in the next section. More discussion on the methods of appealing to consumer needs or how different textual devices are applied to fulfill audiences' needs and enhance their memorization will be provided in

Chapter Six.

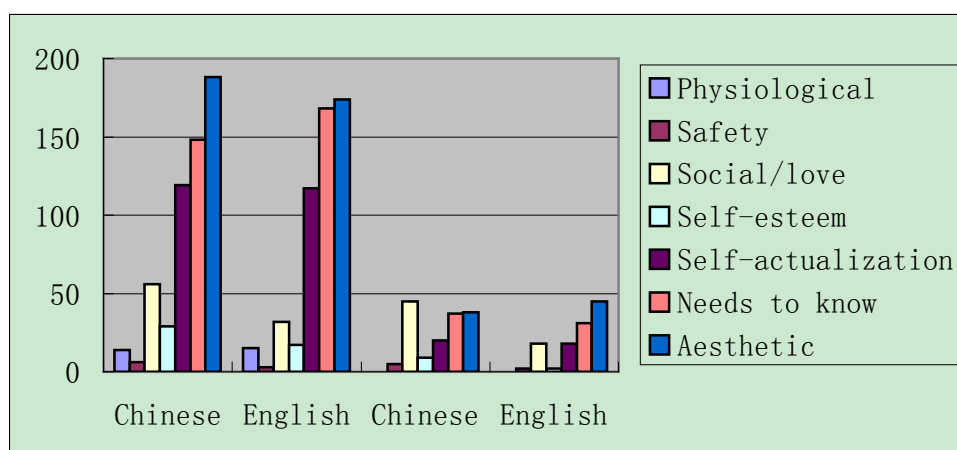
#### **5.4 Discussion**

In terms of needs appealing in advertisement translation, we expect to find out the general features about the two versions' emphasis on the needs. The features concerning the first layer of first-level presuppositions may be explained with reference to the second layer of first-level presuppositions or the manifestations of the needs fulfilling.

According to our method of analysis, needs appealed to on one occasion in the text will be marked with "1", and needs addressed on more than one occasion are to be marked in accordance with the occurrences of the textual elements deemed to appeal to such needs. We have taken this approach in the hope of quantitatively representing the degree of needs appealing by counting how many textual elements there are to address the needs, because quantification is essential for working out the overall tendencies. Audiences' valuing of certain needs as presupposed by copywriters and translators can be revealed by referring to the difference in the quantified needs appealing between the two versions. To further illustrate our counting method, for the restaurant example analyzed and summarized in the table of section 5.3, safety needs appealing in the English version will be marked as "1", because only one textual element addressing the receivers' safety needs, "relaxed"; that for the Chinese text will be marked as "2", as there are two textual elements working on the audience's safety needs, "安座" and "輕鬆". After analyzing our corpus, we have got the following findings. As one restaurant advertisement is not translated, so altogether 87 pieces of bilingual advertising texts have been analyzed, 56 of them being English-Chinese translations, and 31 of them Chinese-English translations. A more specific

counting will be presented in the following and further illustrated by Figure 27 below it.

	E-C		C-E	
	Chinese	English	Chinese	English
Physiological	14	15	0	0
Safety	6	3	5	2
Social/love	56	32	45	18
Self-esteem	29	17	9	2
Self-actualization	119	117	20	18
Needs to know	148	168	37	31
Aesthetic	188	174	38	45

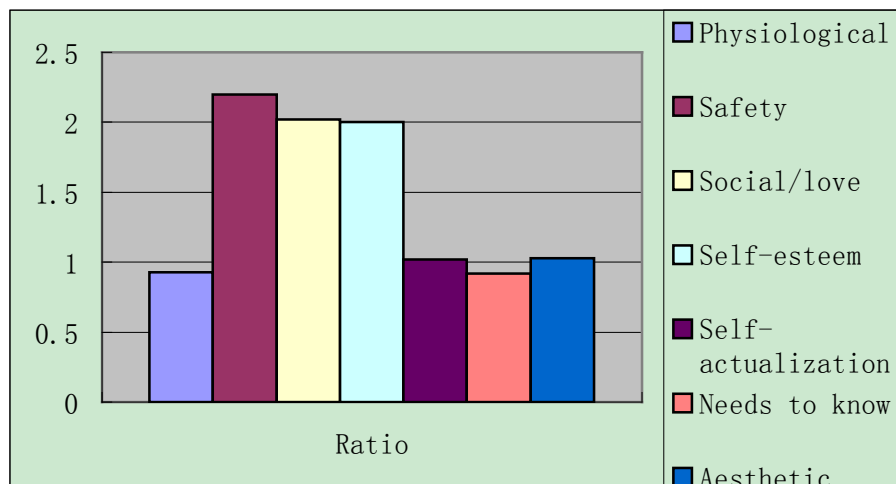


**Figure 27: Number of needs appealed to**

According to the statistics in the table and the difference as demonstrated by Figure 27 above, it is obvious that there is not much significant difference in most of the needs-appealing between the Chinese and English texts within our corpus. However, when it comes to the treatment of safety, social/love and self-esteem needs, demonstrated by the colors of dark red, light yellow and light green, the difference is *prima facie* more significant than that of other needs. As the number of C-E translations is different from that of E-C translations, we cannot draw any conclusion by merely comparing the numbers that represent how many places have

addressed the needs. Therefore, we will further clarify the degree as to how much Chinese texts appeal more to the three categories of needs than English texts do by calculating the ratio of the numbers representing needs appealing in Chinese texts to those in English texts. The statistics are summarized in the following table as illustrated in Figure 28 below it.

Needs	Ratio
Physiological	0.93
Safety	2.20
Social/love	2.02
Self-esteem	2.00
Self-actualization	1.02
Needs to know	0.92
Aesthetic	1.03



**Figure 168: Ratio of needs-appealing in Chinese to that in English**

It is apparent that more efforts are devoted to appealing to safety, social/love and self-esteem needs in the Chinese texts, represented by the colors of light purple, light yellow and light green respectively in Figure 28 above. For these three categories, the numbers representing the needs appealing in the Chinese texts are between 2.00 and 2.20 times as those in the English texts, while for the rest of the needs appealing the difference ratios are between 0.93 and 1.03. In other words, while the needs are universal for different

cultures, there is variation in terms of the degree of emphasizing some of these universal norms in different texts. To be more specific, our statistics have shown that the Chinese texts pay more attention to the safety, social/love and esteem needs than English ones do. Having found out these tendencies about the basic layer of first-level presuppositions of consumer needs, next we will analyze how they are manifested in the second layer of first-level presuppositions <4> to <22> as outlined in Chapter Four, which are the means to fulfill the needs.

Firstly, Chinese texts' emphasis on safety needs is more prominent. We have mentioned earlier in this chapter that there are consumers who tend to lay emphasis on the practical value of cultural products and try to avoid being cheated into spending money unnecessarily. The first-level presupposition <19> for the Chinese audience which specifies that one should minimize others' cost, maximize their benefit, maximize the benefit others give self and minimize one's own cost is to protect others from losing benefit and gratify their safety needs. It does not mean that such care is not present in the English context. Actually, the first-level presupposition <5> that the information provided in a text should be true, which applies to both the Chinese and English contexts, also helps to protect others. Besides, first-level presuppositions <8> and <9> for the English audience that one should give others more benefit and less cost work in this same direction as well. However, our counting suggests that the texts intended for the Chinese audience pay more attention to the practical value of cultural products or getting what is worth of the money they spend. In other words, the degree of emphasizing safety needs as manifested in attaching importance to practical value of products and being truthful in communication is higher in the texts

for the Chinese audience.

Secondly, we will explore Chinese texts' emphasis on social/love needs. In the Chinese context, the first-level presupposition <18> specifies that one should show kindness, care and love to others, which shows politeness and helps to lead communication in a successful way. The first-level presupposition <20> which requires that the speaker and the listener should try to agree with each other also shows one's intention and efforts to get along with others. Besides, first-level presuppositions <21> and <22> state that when referring to self or things concerning self one should to show modesty or humility and when mentioning others or things concerning them one should show respect and praise. These behaviors all show one's intention to respect and get along with others. Of course first-level presuppositions <12> and <13> in the English context also say that one should show less disagreement and more sympathy with others. Our point is that according to our counting, these aspects are more prominent in the texts intended for the Chinese audience.

Thirdly, we will explain the difference regarding Chinese texts' emphasis on esteem needs. In the Chinese context, the first-level presupposition <17> specifies that one should show difference between old and young, superior and subordinate when addressing others. This shows one's respect for others and addresses their esteem needs. Besides, first-level presuppositions <21> and <22>, which state that when referring to self or things concerning self one should show modesty or humility and when mentioning others or things concerning them one should show respect and praise, also imply respecting and complementing others. Similarly, in the English context, first-level presuppositions <10> and <11> also state that

one should give others more praise and less dispraise and show one's efforts of being respectful. It is the same with first-level presupposition <16> that one should make others feel good. Still, our argument is that in the Chinese context, the ways to show respect are more specified, such as the proper ways of addressing and mentioning others. Therefore, according to our counting, the esteem needs is emphasized more in the Chinese context.

Taking into consideration such general tendencies in terms of the emphasis on certain categories of needs by the Chinese audience, translators or copywriters should be aware of such differences between the Chinese and English contexts as well as the specific ways to gratify the target audience's needs. In other words, when translating into Chinese, more efforts need to be devoted to appealing to Chinese audience's safety, social/love and esteem needs. For example, more repetitions or details that emphasize that the three categories of needs will be satisfied for the target audience can be used. Apart from the Chinese and English texts' difference in terms of appealing to safety, social/love and esteem needs, there are other minor differences as well.

As the statistics show, Chinese texts emphasize the audience's actualization and aesthetic needs a bit more than English ones do. (See the above Figure 28) As elaborated earlier in this chapter, consumers of cultural products have the motivations of following celebrities and pursuing aesthetical appreciation, which is related to first-level presuppositions <1> specifying that the audience have actualization needs to be gratified and <3> that they also have aesthetic needs to be satisfied. These first-level presuppositions apply to the English audience as well. However, from our statistics based on the corpus we can infer that the Chinese audience like to



follow celebrities and pursue aesthetical experience more, or actualization and aesthetic needs are valued more in the Chinese context, or such needs should be satisfied with more efforts for the Chinese audience. In addition to the actualization and aesthetic needs appealing, when it comes to addressing audiences' physiological and cognitive needs, the degree for the English texts' emphasis is a bit higher than that in the Chinese texts. (See the above Figure 28) Our explanation as to English texts' emphasis on physiological needs is that one English restaurant advertisement is not translated into Chinese, which results in the imbalance in our counting. As to English texts' emphasis on the first-level presupposition <2> of cognitive needs, it implies that the English audience value such needs more, or in order to gratify the English audience's cognitive needs, more efforts need to be made. However, since the degree of such differences is not significant, we have not further explored these aspects in this research and when studying a larger corpus the findings in these aspects may be more promising.

To generalize, our analysis in this chapter focuses on the basic layer of first-level presuppositions concerning needs appealing in advertisement translation, as well as the second layer of first-level presuppositions in terms of the manifestations of needs fulfilling concerning communicative principles. One of the effects of appealing to consumers' needs is to make them feel good and enhance their memory. Our research findings have shown that although the needs that are addressed in Chinese and English texts are the same, there are differences in terms of their emphasis on certain categories of needs across different cultures. These phenomena are actually demonstrated in the second layer of first-level presuppositions. In both cultures, first-level presuppositions concerning audiences' needs are

expected to be observed, but the manifestations or ways of satisfying the needs may differ. In the next chapter, we will discuss the textualization in advertisement translation and analyze the textual devices which are contributive to enhancing audiences' memory.

## **Chapter Six Textual Devices**

We have described three contextual sources for first-level presuppositions in Chapter Four, namely generic, situational and discourse ones. Discussion in Chapter Five focuses on the basic layer of first-level presuppositions and the second layer of communicative rules which are the means to appeal to the needs. In this chapter, we will investigate the third layer of first-level presuppositions, ranging from <23> to <27>, which are the ways to textualize the communication rules and needs appealing. The analysis is concerned with the strategies for advertising texts to keep a focus, get personal and be specific and original, including their functions in increasing a text's memorability and manifestations in translation. Providing details makes an advertising text specific; the cohesive device of repetition helps a text keep a focus; the cohesive device of second-person reference helps make a text personal; rhetorical devices contribute to the originality of texts. The provision of details will be discussed first.

### **6.1 Specificity**

Psycholinguistic research on language learning has found that the "concreteness of the content of a passage" helps enhance readers' memorization (See Meyer 1975: 4). The concreteness cited here is mainly concerned with the specificity of a text or the elaboration of the text's

content or properties related to the main topic. Providing details helps make texts more specific. With more details provided, audiences are able to have a fuller picture of the object being advertised and prompted to work out the implied associations among these details in order to make a sensible decision. In this way, the process of audiences' involvement in figuring out the textual meaning deepens their impression and contributes to strengthening their memorization. Being specific is in line with the first-level presupposition <24> that one should be clear in organizing a text, as well as <4> and <7> which require that enough amount of information should be presented in a clear way. Being specific is also one of the ways to fulfil the first-level presupposition <2> that audiences have cognitive needs to know/understand. As clarified in Chapter Four, there are cases where such first-level presuppositions are denied. In terms of the specificity of a text, some texts may not present enough information and cannot satisfy audiences' cognitive needs. Still, such emotional involvement of distress can also make audiences remember what is advertised better. In this section, we will explore the provision of details and consider its opposite or the use of ellipsis later in this chapter. Next we will analyze an advertisement in the Hong Kong Arts Festival and investigate how details are clarified.

### 袁晨野與香港管弦樂團

絕對是中國人之光

惟一獲得「柴可夫斯基大賽」金獎的華人音樂家

1994年，中國男中音袁晨野參加四年一度舉行的柴可夫斯基國際音樂比賽，贏得金獎殊榮。他不單是史上第一位華人音樂家在這個國際大賽中稱雄，更是直至現今惟一的華人得獎者。

袁晨野在這十數年間，踏遍歐美舞臺。他穿梭於威爾斯國家歌劇院、辛辛那提歌劇院、侯斯頓大歌劇院等著名劇院，而2002年他與威爾斯國家歌劇院的演出，更被英國廣播公司作現場電視直播。《歌劇新聞報》和《先

驅晚報》同時讚譽他的聲音「強而有力」，而《華盛頓郵報》就形容袁晨野的演唱「充滿樂感和智慧」。

近年，各地劇院爭相邀請袁晨野擔演威爾第、羅西尼、比才等歌劇的主角，而從他演唱的康高特、葛路克和柴可夫斯基等歌劇，更顯見他喜於征服具難度的歌劇作品。最近他更獲委為中央音樂學院聲樂歌劇系客席教授，培育年青一代的歌唱家。

#### **Yuan Chenye with the Hong Kong Philharmonic Orchestra**

In 1994, Chinese baritone Yuan Chenye claimed victory as the gold medal winner in the International Tchaikovsky Competition; he also made history as the first Chinese singer to win first prize in the prestigious competition. After his resounding success he stepped out onto the world stage, garnering numerous invitations to perform: among them, an invitation from Plácido Domingo to share the stage at Washington Opera's Domingo Gala at the Kennedy Center in 1996.

Yuan's clear, supple voice and ability to portray vastly different characters have earned him wide international acclaim. His extensive repertoire includes Verdi, Rossini, Mozart, Tchaikovsky and Korngold. His performance with the Welsh National Opera in 2002 was broadcast live on the BBC.

Yuan Chenye is a household name in China where he hosts various educational television programmes and gets regular radio air-time for his performances. The Central Conservatory of Music in Beijing, the premiere music institute in China, recently honoured him with the title of Visiting Professor.

Both versions have kept the focus on Yuan as a successful and famous artist whose performance is of great aesthetic value. The details in terms of the information provided in the two versions are listed in the following table. Of course we do not mean that audiences are supposed to remember these details per se; on the contrary, as clarified in section 1.4.3 of Chapter One, it is the useful or interesting information or idea as perceived and abstracted by the target audience that gets memorized.

<b>Information</b>	<b>Chinese version</b>	<b>English version</b>
Title	袁晨野與香港管弦樂團	Yuan Chenye with the Hong Kong Philharmonic Orchestra
Slogan	絕對是中國人之光 惟一獲得「柴可夫斯基大賽」金獎的華人音樂家	<u>None</u>

Paragraph 1	1994 年，中國男中音袁晨野參加 <u>四年一度舉行的柴可夫斯基國際音樂比賽</u> ，贏得金獎殊榮。他不單是史上第一位華人音樂家在這個國際大賽中稱雄，更是直至現今惟一的華人得獎者。	In 1994, Chinese baritone Yuan Chenye claimed victory as the gold medal winner in the International Tchaikovsky Competition; he also made history as the first Chinese singer to win first prize in the prestigious competition. After his resounding success he stepped out onto the world stage, garnering numerous invitations to perform: <u>among them, an invitation from Plácido Domingo to share the stage at Washington Opera's Domingo Gala at the Kennedy Center in 1996.</u>
Paragraph 2	袁晨野在這十數年間，踏遍歐美舞臺。他穿梭於 <u>威爾斯國家歌劇院、辛辛那提歌劇院、侯斯頓大歌劇院</u> 等著名劇院，而 2002 年他與威爾斯國家歌劇院的演出，更被英國廣播公司作現場電視直播。《歌劇新聞報》和《先驅晚報》同時讚譽他的聲音「強而有力」，而《華盛頓郵報》就形容袁晨野的演唱「充滿樂感和智慧」。	Yuan's clear, supple voice and ability to portray vastly different characters have earned him wide international acclaim. His extensive repertoire includes Verdi, Rossini, Mozart, Tchaikovsky and Korngold. His performance with the Welsh National Opera in 2002 was broadcast live on the BBC.
Paragraph 3	近年，各地劇院爭相邀請袁晨野擔演 <u>威爾第、羅西尼、比才</u> 等歌劇的主角，而從他演唱的康高特、葛路克和柴可夫斯基等歌劇，更顯見他喜於征服具難度的歌劇作品。最近他更獲委為中央音樂學院聲樂歌劇系客席教授， <u>培育年青一代的歌唱家。</u>	Yuan Chenye is a household name in China where he hosts various educational television programmes and gets regular radio air-time for his performances. The Central Conservatory of Music in Beijing, the premiere music institute in China, recently honoured him with the title of Visiting Professor.

The details that are different between the two versions are underlined in the above table. It can be seen that relatively more details are specified in the Chinese version when illustrating the same points. To start with, we will analyze those presented in the English version, which is composed of a head and a body copy. Firstly, specific conditions of the competition Yuan participated in and the prize he won are elucidated. In the first paragraph, Yuan is said to be “the gold medal winner in the International Tchaikovsky Competition” and the first Chinese singer to win the first prize. Yuan’s outstanding capabilities are hereby emphasized. Besides, the following expressions in the first paragraph, “made history”, “prestigious competition”,

and “resounding success”, are the comments presented by the advertiser but supported by the facts that Yuan was the first Chinese singer to win the first prize and has received various invitations. Secondly, when saying that Yuan has been invited to various performances, two of them are listed here. In the first paragraph, details of the inviter, the occasion and the location of the performance are provided: “an invitation from Plácido Domingo to share the stage at Washington Opera’s Domingo Gala at the Kennedy Center”. In the second paragraph, the information about Yuan’s performance with the opera and its broadcast is given: “His performance with the Welsh National Opera in 2002 was broadcast live on the BBC”. These details have further elaborated the central point of Yuan’s success. Thirdly, when describing Yuan’s abilities and performance scope, the following expressions are used in the second paragraph, “extensive repertoire”, and “clear, supple voice”. Similarly, such comments are supported by listing the relevant musicians, composers or writers in the second paragraph: “Verdi, Rossini, Mozart, Tchaikovsky and Korngold”. Illustrating such a wide range of Yuan’s performance also sustains the point of Yuan’s success. Fourthly, in the third paragraph, Yuan is said to have joined a university. The name of the university, its status, and Yuan’s title are all explained: “The Central Conservatory of Music in Beijing, the premiere music institute in China, recently honoured him with the title of Visiting Professor”. This detail is another piece of evidence of Yuan’s success.

The specificity of the text is increased with the details presented one by one. The provision of these details is in line with first-level presuppositions <24> that a text should be organized in a clear way, <4> that right amount of information should be given to audiences and <6> that the information

should be relevant. In addition, it has been claimed that to communicate “is to claim an individual’s attention, and hence to imply that the information communicated is relevant” (Mackenzie 2002: 1). Accordingly, we can assume that the details in the English version are right and relevant to the target audience. Besides, the factual and informative way of presenting the details is in line with first-level presuppositions <14> that one should not impose and <15> that one should give options, because what is listed here are mostly facts concerning Yuan’s background and performance and the comments made in the text are supported by facts. In this way, the audience can make their own judgment. Such factual presentation of Yuan’s success and capabilities actually appeals to the first-level presupposition <2> that the audience have cognitive needs to know/understand. Besides, Yuan’s success and capabilities as emphasized via the detailed elaboration are in line with the first-level presupposition <16> that one should make others feel good, as appeals to first-level presuppositions <1> that the audience have actualization needs and <3> that they also have aesthetic needs. In one word, the specific description helps leave the audience with a deeper impression, gratifies their various needs, and enhances their memorization of the subject matter.

The Chinese version has a head, a slogan and a body copy. Compared with the information provided in the English version, more details are presented in the Chinese text. Firstly, a slogan is added in the Chinese text, specifying Yuan as the Chinese audience’s honour, “絕對是中國人之光”. The phrase “絕對” shows the advertiser’s judgment, supported by the line that follows, “惟一獲得「柴可夫斯基大賽」金獎的華人音樂家”. Besides, the emphatic tone shows the advertiser’s confidence in assuring the

audience of the value of attending Yuan's performance, addressing the first-level presupposition <19> for the Chinese audience which specifies that one should maximize others' benefit. This is also to protect audience from losing benefit and satisfy the first-level presupposition <1> of their safety needs. In addition, the statement that “絕對是中國人之光” directly concerns the Chinese audience particularly their pride, which is in line with the advertiser's first-level presuppositions <22> that when mentioning others or things concerning them one should show respect and praise, <4> that right amount of information should be given to the audience, and <6> that the information should be relevant. It addresses the first-level presupposition <1> that the audience have esteem needs. Secondly, the International Tchaikovsky Competition is only introduced as a prestigious event in the English text, while in the first paragraph of the Chinese translation more information is given indicating that it is held every four years, “四年一度”. Clarifying the competition's frequency actually adds some weight to it. Accordingly, Yuan's winning the prize appears more significant, at least more significant than winning prizes in an annual competition, which helps to support the statement that “絕對是中國人之光”. Besides, the Chinese audience may not be familiar with the frequency of this event, and clarifying such information helps give them a clearer picture. Therefore, it is also in line with first-level presuppositions <24> that a text should be organized in a clear way, <4> that right amount of information should be given to audiences and <6> that the information should be relevant. It addresses the first-level presupposition <1> of audiences' cognitive needs to know more about the competition. Thirdly, the various opera houses where Yuan has performed are listed in the second paragraph: “威爾斯國家歌劇院、辛辛



那堤歌劇院、侯斯頓大歌劇院”，while these details are not given in the English text. Mentioning these opera houses provides more information to the Chinese audience who may not be that familiar with Yuan’s activities overseas. This is also in line with first-level presuppositions <24> that a text should be organized in a clear way, <4> that right amount of information should be given to audiences and <6> that the information should be relevant. Fourthly, when saying that Yuan has joined a university in Beijing, his duty is specified while it is not mentioned in the English version: “培育年青一代的歌唱家”. It is also in line with the first-level presupposition <4> that right amount of information should be given to audiences, <6> that the information should be relevant, and <18> that one should show kindness, care and love to others. It addresses the first-level presupposition <1> that the audience have social/love needs.

To generalize, the details provided in advertising texts are the ways to appeal to audiences’ various needs such as cognitive, aesthetic and actualization ones. As noted in Chapter Four, gratifying or implying to be able to gratify the audience’s needs makes them feel comfortable and remember the product or service better. Besides, as mentioned earlier in this section, the specificity which is realized via detailed elaborations can also increase a text’s memorability. While there are similarities regarding detail provision in the two versions, there are some differences too as just analyzed. In the example, it is apparent that more details are provided in the Chinese version, including the information concerning foreign opera houses, competitions and overseas opinions about the Chinese artist. In other words, referring to the cognitive needs, which are universal for audiences of the two versions, the details as required to gratify different audiences’ needs

vary. The different details provided in the two texts reflect the difference in terms of the manifestations of gratifying different audiences' cognitive needs. This phenomenon is inspiring to the translation practice in that translators or copywriters need to provide the relevant details that the target audience are interested in and the details given in the translation are not necessarily the same as those in the original text.

## **6.2 Cohesion**

In the above section, we have investigated one method to involve audiences' attention and fulfill their needs, the provision of details. In this section, we will explore the application of such cohesive devices as repetition and second-person reference, which also play a role in enhancing audiences' memorization. "The concept of cohesion is a semantic one", which refers to "relations of meaning that exist within the text, and that define it as a text" (Clark 1985: 4). It occurs when "the interpretation of some element in the discourse is dependent on that of another", so one element presupposes the other, and the presupposing and the presupposed are connected through the relation of cohesion (ibid). The presupposition mentioned here defers from what is explored in this study, but it is related to the first-level presupposition <23> that a text should be processible.

### **6.2.1 Cohesive devices**

Cohesion, working for first-level presuppositions <23>, <24>, <25> and <26> concerning the processibility, clarity, brevity and expressibility of a text, can be realized via various levels of language organization. Here we will base our observation on the framework of Halliday & Hasan (1976), which is regarded to have offered "the most extensive description of cohesive devices in English" and "served as a reference for subsequent

studies of cohesion” (Clark 1985: 3). It is held that cohesion can be realized via reference, substitution, ellipsis, reiteration and conjunction.

Firstly, reference is a semantic relationship between an expression and what it points to in the real world or in a text. References are the ways to realize first-level presuppositions <23> and <24> of being processible and clear. There are personal, demonstrative, and comparative types of reference (Halliday & Hasan 1976: 37). These expressions of reference actually serve as triggers for second-level presuppositions, some of which have been mentioned in Chapter Four. Secondly, substitution refers to the replacement of one item with another and there is nominal, verbal and clausal substitution (Halliday & Hasan 1976: 90). When substitutions are applied, one thing is talked about in different ways and in many cases they are in line with the first-level presupposition <26> of a text’s expressibility, avoiding unnecessary repetitions. In this sense, it also realizes the first-level presupposition <16> of making audiences feel good and fulfills the first-level presupposition <3> of their aesthetic needs, which helps them to better remember what is advertised. Thirdly, ellipsis, also known as “substitution by zero”, means the omission of an item (Halliday & Hasan 1976: 142). There is nominal, verbal and clausal ellipsis (Halliday & Hasan 1976: 146). Ellipsis occurs on the basis of first-level presuppositions <7> and <25> that a text should be economical in terms of expression. Fourthly, conjunction refers to the use of formal markers to relate clauses, sentences and paragraphs, and there are such relations as additive, adversative, causal and temporal ones (Halliday & Hasan 1976: 238). This also reflects first-level presuppositions <23> and <24> that a text should be processible and clear. Fifthly, reiteration means repetition of lexical items with the help of

synonyms, near-synonyms, super-ordinate or general words (Halliday & Hasan 1976: 278). It helps realize first-level presuppositions <23> and <24> of a text's processibility and clarity by revealing the interrelations within a text and the relevant implications. We will discuss the use of reiteration later, which forms a kind of repetition.

These cohesive devices can be summarized in the following table adapted from Clark (1985: 5).

Category	Subcategory
Reference	Pronominal (We met Joy Adamson and had dinner with <u>her</u> in Nairobi.)
	Demonstrative (We went to a hostel and oh <u>that</u> was a dreadful place.)
	Comparative (Six guys approach me. The <u>last</u> guy pulled a knife on me...)
Substitution	Nominal (The oldest girl is 25 and the next <u>one</u> 's 22.)
	Verbal (Eastern people <u>take it seriously</u> , at least some of them <u>do</u> .)
Ellipsis	Clausal ( <u>I'm making it worse for myself</u> . I would think <u>so</u> .)
	Nominal (He's got <u>energy</u> too. He's got a lot more $\phi$ than I do.)
Conjunction	Verbal (I could go to university all my life, $\phi$ keep going to school.)
	Clausal (Have you ever <u>been to Israel</u> ?-No, my brother has $\phi$ .)
	Additive (I read a book in the past few days <u>and</u> I like it.)
Lexical	Adversative (They started out to England <u>but</u> got captured on the way.)
	Causal (It was a beautiful tree <u>so</u> I left it alone.)
	Temporal (My mother was in Ireland. <u>Then</u> she came over here.)
	Continuative (What kind of a degree?- <u>Well</u> , in one of the professions.)
	Same root (Mother needed <u>independence</u> . She was always <u>dependent</u> on my father.)
	Synonym (I <u>got angry</u> at M. but don't often <u>get mad</u> .)
Super-ordinate (I love catching <u>fish</u> . I caught a <u>bass</u> last time.)	
General item (The <u>plane</u> hit some air pockets and the <u>bloody thing</u> went up and down.)	

## 6.2.2 Cohesive devices increasing a text's memorability

### 6.2.2.1 Second-person reference

As stated in Chapter Four, first-level presuppositions <12> and <13> in the English context require that one should maximize sympathy and minimize disagreement between self and other. The first-level presupposition <16> also emphasizes that one should make receivers feel comfortable. Similarly, the first-level presupposition <20> in the Chinese context says that the speaker and the listener try to agree with each other as well. In this section, for reasons of space we will concentrate exclusively on the use of second-

person reference, which is one of the ways to get personal. Direct address or the use of second-person pronouns is in line with first-level presuppositions <12>, <13>, <16> and <20> as just noted. It creates an intimate atmosphere like a face-to-face conversation (Torresi 2010: 128). This in turn helps to fulfill the first-level presupposition <1> of audiences' social/love needs, makes them feel comfortable and enhances their memory of the advertising messages.

The use of pronouns is “one of the most distinctive features of advertising” (Cook 2001: 157). Research has found that the second-person pronoun “you” is almost ubiquitous in advertising, which is “most divergent from the uses of other genres” (ibid). The use of “you” implies involvement of the reader or listener in constructing the textual meaning, as we have briefly mentioned in section 2.2.3 of Chapter Two. Such involvement helps to attract their attention, leave them with a deeper impression and enhance their memory. One prominent phenomenon in the Chinese discourse concerning the use of second-person reference is that the second-person pronoun of “you” is often omitted and only implied, which we will account for later. Next we will further explore the example as studied in Chapter Five:

**La Terrasse Wine bar & Restaurant**

**G/F, 19 Old Bailey Street, Central, HK Tel: 2147 2225**

La Terrasse restaurant is situated in the mid-levels area of Central, on the periphery of the popular Soho dining area, offering traditional French cuisine in a relaxed, ambient and romantic setting. Chef Rene's philosophy is very simple, quality produce cooked precisely and presented with the minimum of fuss, utilizing the freshest and finest of products. La Terrasse is organizing an exquisite menu on the occasion of Le French May anniversary!

**La Terrasse Wine bar & Restaurant**

香港中環奧卑利街 19 號地下 電話：2147 2225

La Terrasse 位於蘇豪區奧卑利街，餐廳佈局高雅華麗，設有後花園，讓您安座具傳統法式情調的餐廳中輕鬆享用佳餚。主廚 Rene 相信食物品質才是餐廳的靈魂，無論對烹調手法還是材料選擇均一絲不苟，今年更為了慶祝法國五月歡度十五週年，特別為您設計了一系列精選菜式，富有品味的您又怎可錯過這次一嘗法式風味的機會呢？

Second-person reference	English version	Chinese version
1	None	讓 <u>您</u> 安座
2	None	特別為 <u>您</u> 設計
3	None	富有品味的 <u>您</u>

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

In the Chinese version, the direct address is applied three times via the second-person pronoun "您". Since the audience are addressed as "您", they are directly involved in the conversation. In the last sentence, "富有品味的您又怎可錯過這次一嘗法式風味的機會呢？", the use of direct address and the question form together can help set up a conversational atmosphere, like question asking in a face-to-face communication. Although the question

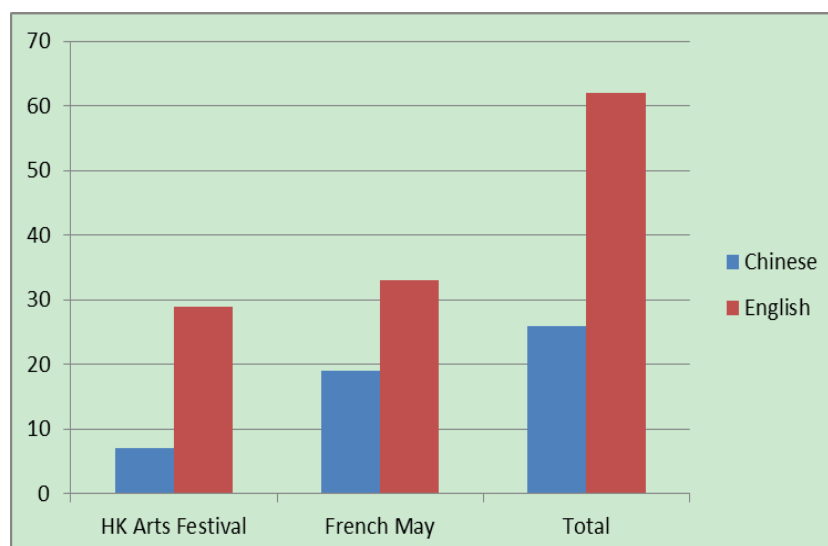
here is rhetorical, as noted in Chapter Five, the target audience can still be involved. Accordingly, the distance between the advertiser and the audience is shortened, at least shorter than the case where the text merely provides information in a detached way without involving the audience. This is in line with the first-level presupposition <20> that one should try to agree with others as mentioned earlier. Accordingly, the first-level presupposition <1> of the audience's social/love needs is addressed, and they will remember the advertising message in association with a comfortable, though virtual, impression of the location described as such. Besides, the second-person pronoun “您” is a respectful form of address, which, although partially compromises the interpersonal distance by showing respect, is still in keeping with the first-level presupposition <22> that when mentioning others or things concerning them one should show respect, and gratifies the first-level presupposition <1> of the audience's esteem needs.

To generalize, the use of direct address via second-person pronouns or other means satisfies the first-level presupposition <1> of audiences' esteem and social/love needs by showing intimacy, and increases their involvement, which helps enhance their memorization. In the case of the example under analysis, second-person address is realized in different ways in the two versions. The English version does not apply any explicit second-person pronouns while the Chinese version uses the second-person pronoun “您”. Within our corpus, however, using indirect second-person reference by such means as the imperative tone, without applying any second-person pronouns, is generally rare within the English texts. Even for the sentence just analyzed above, it can be understood not as a case of indirect second-personal address. In Chinese, on the contrary, there are relatively more cases of implied address

of “you”. Then we did some counting about the use of second-person pronouns in our corpus in order to investigate how second-person reference is applied in English and Chinese.

In the English texts for Hong Kong Arts Festival, “you” appears 25 times, “your” 4 times, “yours” and “yourself” none; in the Chinese texts, “你” appears 4 times, “您” none, and implied second-person address which does not explicitly say “you” or “your” 3 times. Within the French May texts, the English ones, “you” appears 27 times, “your” 4 times, “yourself” twice, and “yours” none; within the Chinese ones, “你” appears 8 times, “您” 6 times, and implicit direct address realized via imperatives 5 times. Altogether, in Chinese texts, second-person pronouns and indirect second-person addresses appear 26 times, while in English there are 62 times, which can be shown in the following table and further illustrated in Figure 29.

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





**Figure 29: The use of direct address**

It can be seen that, within our corpus, the use of second-person pronouns in English texts is much more popular than that in Chinese, even when the indirect second-person addresses in Chinese texts are included in our counting. As clarified in Chapter Four, in both Chinese and English contexts, the first-level presupposition <1> states that people have social/love needs. However, the degree of valuing these needs is different, or the manifestations of fulfilling the needs vary across different cultures. According to our analysis in Chapter Five, Chinese texts show a more conspicuous tendency towards appealing to social/love needs. As the tendency in the above statistics shows, more direct second-person reference is used for the English audience. Therefore, one of the ways to realize the first-level presupposition <1> of the audience's social/love needs, <16> of making them feel good and <13> of increasing sympathy with them in the English context is to address the audience directly. For Chinese, as we have mentioned in Chapter Four, the first-level presupposition <18> specifies that one should show respect, care, love, and the first-level presupposition <22> requires that when mentioning others or things concerning them, one should show respect and praise and modesty. In other words, showing respect and modesty is one of the ways of satisfying others' social/love needs for Chinese. As noted in Chapter Five, it does not mean that the first-level presupposition of being modest and respectful is unique to Chinese culture; instead, we are concerned with the variant degrees of emphasis on the universal values and the different ways of realizing these values among different cultures.

As to difference in terms of using “you” between the English and Chinese texts, another important first-level presupposition <17> for the Chinese audience states that one should show the difference between the old and the young or the superior and the subordinate when addressing others. Accordingly, when the young is addressing the old or the subordinate is addressing the superior, simply saying “你” is not respectful enough; instead, “您” as used to address the customers in the restaurant example is better. A study (Ma 2009) exploring the ways of addressing each other has summarized that the Chinese are more used to calling each other by their professions, such as Dr. Zhang or Teacher Li. Therefore, specifying others’ professions when addressing them is one way to show respect and politeness. In contrast, in the English culture, except for some particular professions, such as judge, doctor, PhD or professor, people prefer calling each other by their respective first names (Ma 2009). That is to say, in the English context, people generally enjoy being close to each other like in a face-to-face communication and prefer to be addressed directly and individually as if they are present (Delin 2000: 136, 137). What we have been trying to demonstrate is that, although increasing sympathy or agreement with others, making them feel good or fulfilling their social/love needs is expected by people from different cultural backgrounds, there are variations in terms of the ways of realizing these effects or the degrees of emphasizing certain values, demonstrated in first-level presuppositions <1>, <12>, <13>, <16>, and <20> as have been explored so far. In one word, according to the analysis of our corpus, within the English texts, direct address using second-person pronouns is much more often applied, while in the Chinese texts, there is much less direct address and more respect is implied. Therefore,

second-person reference can be applied in advertisement translation in order to involve audiences in constructing the textual meaning. Translators or copywriters need to consider the differences in terms of the second-person address between the original and target cultures and try to involve the target audience in a respectful or pleasant way. To be more specific, when translating into Chinese, translators or copywriters can use forms of address that imply more respect; when translating into English, translators or copywriters can apply more direct forms of address that imply closeness or relaxation.

### **6.2.2.2 Repetition**

It is said that “repetition occurs in all kinds of discourses” (McCarthy 1994: 144), serves “as a key aspect of discourse” (McCarthy 1994: 146), and allows the speaker or writer to “emphasize what is important” (Mayes 2001: 176). Repetition can help a text to keep a single focus and “reinforce a particular point of view in a way which involves the reader or listener in as direct and co-creative a role as possible” (McCarthy 1994: 148). As mentioned earlier in this study, audiences’ involvement is contributive to enhancing their memorization. Psychological studies on the organization of prose and its memorability has also shown that expressions repeated throughout a passage are easier to be recalled (Meyer 1975: 167). In terms of the advertising discourse, advertisers “regularly exploit repeated linguistic structures” (McCarthy 1994: 149), which serve as “an aid to memorability” (ibid) and help to stick the product name in audiences’ mind (Cook 2001: 156).

Here by repetition we do not only mean that of exact words or expressions but also cover cases where synonyms, near-synonyms, super-

ordinate relations and general words are used to illustrate the same point. Such cases are clarified to be a category of cohesion, reiteration, in section 6.2.1 of this chapter. The obvious repetition realized via repeating the exact words or expressions is called “recurrence”, while repetition achieved by different means is called “partial recurrence” (Fawcett 1997: 91). Language studies have shown that “repetition using simpler synonyms” is helpful for readers’ memorization (Bristow 1999: 89). The synonym cited here is a kind of partial recurrence.

Using exact repetitions violates the first-level presupposition <4> that one need not make contribution more informative than required and the first-level presupposition <25> which states that only necessary amount of information needs to be presented in a concise way. This violation itself cannot meet the first-level presupposition <2> of audiences’ cognitive needs, and as noted earlier such distress also helps them remember what is advertised. Different from exact repetition, using partial recurrences is in line first-level presuppositions <4> and <25>, because new information can be introduced via synonyms, near-synonyms, super-ordinate relations and general words. In this way, the first-level presupposition <2> of audiences’ cognitive needs can be gratified with the nuanced implications.

Next we will further analyze the advertisement for La Terrasse restaurant.

#### **La Terrasse Wine bar & Restaurant**

**G/F, 19 Old Bailey Street, Central, HK Tel: 2147 2225**

La Terrasse restaurant is situated in the mid-levels area of Central, on the periphery of the popular Soho dining area, offering traditional French cuisine in a relaxed, ambient and romantic setting. Chef Rene’s philosophy is very simple, quality produce cooked precisely and presented with the minimum of fuss,

utilizing the freshest and finest of products. La Terrasse is organizing an exquisite menu on the occasion of Le French May anniversary!

#### **La Terrasse Wine bar & Restaurant**

香港中環奧卑利街 19 號地下 電話: 2147 2225

La Terrasse 位於蘇豪區奧卑利街，餐廳佈局高雅華麗，設有後花園，讓您安座具傳統法式情調的餐廳中輕鬆享用佳餚。主廚 Rene 相信食物品質才是餐廳的靈魂，無論對烹調手法還是材料選擇均一絲不苟，今年更為了慶祝法國五月歡度十五週年，特別為您設計了一系列精選菜式，富有品味的您又怎可錯過這次一嘗法式風味的機會呢？

In both versions, the textual design and organization relates the specific illustrations to the focus on the quality of food and tasteful environment of the restaurant via partial repetitions. While there are similarities in terms of the central theme between the original text and the translation, the ways of repeating differ. The repetitive expressions applied mainly cover synonyms and super-ordinate relations. The synonyms can be summarized in the following table.

<b>Synonyms</b>	<b>English</b>	<b>Chinese</b>
	relaxed, ambient, romantic	中環奧卑利街, 蘇豪區奧卑利街
	precisely, with the minimum of fuss	傳統法式情調, 法式風味
	quality produce, the freshest and finest	食物品質, 烹調手法, 材料選擇, 一絲不苟
		安座, 輕鬆享用

In the English version, there are three sets of partial repetitions achieved via synonyms. Firstly, to describe the comfort and tastefulness of the environment, three words are used, “relaxed”, “ambient” and “romantic”. The word “relaxed” emphasizes the aspect of comfort and security, addressing the first-level presupposition <1> of the audience’s safety needs, while “ambient” gives more prominence to the pleasant atmosphere and

“romantic” is more about the tasteful, loving and caring environment, addressing the first-level presupposition <3> of the audience’s aesthetic needs. The three words have repeated the same point that the restaurant’s atmosphere is nice for consumers. Secondly, to describe the cooking and service of the chef and the quality of food and service, the following expressions are applied, “cooked precisely” and “presented with the minimum of fuss”. The adverb “precisely” emphasizes the accurate or correct techniques of cooking, and “with the minimum of fuss” implies the agile manner of the chef’s service. Emphasizing the chef’s service addresses the first-level presupposition <1> of the audience’s esteem needs. Thirdly, in illustrating the quality of food, the following two expressions are used: “quality produce” and “the freshest and finest of products”. Similarly, emphasizing the food quality here addresses the first-level presupposition <1> of the audience’s esteem needs. The two phrases are describing the same thing, and the repetitive use helps make the good quality of food and tasteful environment stand out. In one word, the repetition of words or expressions with similar or related meanings has covered the atmosphere of the restaurant, their food quality and service. The text has not repeated the exact meaning; instead, the partial repetitions via synonyms helps reveal the nuanced implications and keeps the illustrations related to the central topic. Therefore, it is in line with first-level presuppositions <6> that the information should be relevant, <7> that the way of presenting the information should be clear and orderly, and <23> and <24> that a text should be processible and clear. In other words, partial repetitions are the ways to gratify the audience’s various needs, help leave them with a deeper impression and enhance their memorization.

In the Chinese version, there are four sets of partial repetitions. Firstly, the location of the restaurant, “奧卑利街”, is mentioned twice, both in the subtitle “中環奧卑利街” and in the first sentence of the body text “蘇豪區奧卑利街”, while only mentioned once in the English one. The location of Old Bailey Street is famous as the first prison in Hong Kong. Repeating Old Bailey Street, which is of some historical significance, addresses the first-level presupposition <3> of the Chinese audience’s aesthetic needs. Secondly, the French atmosphere and the French style are mentioned twice, “傳統法式情調” and “法式風味”, emphasizing the elegance and nobility in terms of the restaurant’s overall design and atmosphere, while it is only mentioned once in the English version. Such repetition also addresses the first-level presupposition <3> of the Chinese audience’s aesthetic needs. Thirdly, the ways of cooking and serving are described with the following expressions: “食物品質”, “烹調手法”, “材料選擇” and “一絲不苟”. Emphasizing the chef’s care in cooking and choosing products is in line with the first-level presupposition <1> of the audience’s esteem needs. Fourthly, when describing how consumers would feel in the restaurant, the following two expressions are used: “安座” and “輕鬆享用”. These two phrases both imply that consumers can feel comfortable and relaxed in the restaurant, addressing the first-level presupposition <1> of their safety needs. In one word, the repetitions have shown that the atmosphere, service, style and location of the restaurant are outstanding. Similar to the English version, the repetitions here are in line with the first-level presupposition <6> that the information should be relevant, <7> that way of presenting the information should be clear and orderly, and <23> and <24> that a text should be processible and clear. In other words, using partial repetitions also

gratifies the audience's various needs, helps leave them with a deeper impression and enhance their memorization. The difference in terms of what is repeated mirrors the different ways of satisfying Chinese and English audiences' needs.

Having explored the partial repetitions achieved via synonyms, next we will analyze those realized through super-ordinate relations. Clarifying super-ordinate relations helps present a text in a clearer way. It is in keeping with the first-level presupposition <7> that a text should be presented in a clear and orderly way, and <24> that a text should be composed in accordance with the clarity principle, which fulfills the first-level presupposition <2> of audiences' cognitive needs to know/understand.

<b>Super-ordinate</b>	<b>English</b>	<b>Chinese</b>
	the mid-levels area of Central, the popular Soho dining area, La Terrasse restaurant	La Terrasse 位於蘇豪區奧卑利街，餐廳佈局高雅華麗，設有後花園
	traditional French cuisine, an exquisite menu	佳餚，精選菜式

In both versions, two sets of super-ordinate relations can be identified, as summarized in the above table. In the English text, the restaurant's location is put as "situated in the mid-levels area of Central, on the periphery of the popular Soho dining area". The restaurant is part of the Soho dining area, which in turn is part of the area of Central. Introducing these places by means of super-ordinate expressions gives the audience a clear picture as to the relations between these locations, addressing the first-level presupposition <2> of the audience's cognitive needs. In addition, the intertextual allusion to the Soho district in Hong Kong carries the first-level presupposition <27> that the audience know this place, which is a famous



entertainment zone and its name is derived from its location: **South of Hollywood Road**<sup>16</sup>. Besides, when referring to the food served in the restaurant, the following two expressions are used: “traditional French cuisine” and “an exquisite menu”. The “traditional French cuisine” is mentioned in the first sentence of the text, and “an exquisite menu”, which appears in the summary sentence of the text, echoes the earlier expression. The exquisite menu is part of the French cuisine. In this sense, this partial repetition helps to leave the audience with a deeper impression and enhances their memorization of the restaurant.

In the Chinese version, the restaurant’s location is also introduced with reference to Soho area, Central and Old Bailey Street. However, when describing the restaurant’s decoration, “後花園” is mentioned, which also forms a super-ordinate relation between these places. The back garden is part of the restaurant; the restaurant is located on the Old Bailey Street, which belongs to the district of Central. We can see that it also addresses the first-level presupposition <2> of the audience’s cognitive needs, just in a different way from the English version. Besides, behind those intertextual references of “蘇豪區”, “奧卑利街” and “後花園” there is the first-level presupposition <27> that the audience have or will make associations with these things. The historical significance of the Old Bailey Street and the Soho district has been explained earlier. As to the back garden, it has mostly been perceived as a quiet and relaxing place where flowers are planted, a symbol of affluence and luxury usually owned by wealthy people. Besides, when describing the food provided in the restaurant, the expressions of “佳

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<sup>16</sup> Retrieved from [http://en.wikipedia.org/wiki/Soho\\_Hong\\_Kong](http://en.wikipedia.org/wiki/Soho_Hong_Kong), on November 18, 2010.

餚” and “精選菜式” are used. “精選菜式” is actually part of the “佳餚”. Similarly, repeating the quality of food via these two expressions helps enhance the audience’s memorization.

To generalize, partial repetitions by such means as synonyms and superordinate relations helps to relate the illustrations to the central point and this way of organizing a text is in line with the first-level presupposition <2> of audiences’ cognitive needs, which is contributive to increasing the message’s memorability. However, there is difference in terms of what is repeated in the two versions as shown in the above analysis. This again demonstrates the phenomenon that the manifestations of fulfilling audiences’ needs of different cultural backgrounds vary, although the basic needs are universal. Therefore, when translating advertising texts, translators or copywriters can choose to repeat certain information or linguistic forms via such means as synonyms, near-synonyms, superordinate relations and general words. As to what is repeated, translators or copywriters need to consider the target audience’s situation and needs. Repeating the relevant information via appropriate forms can achieve the effect of deepening the target audience’s impression and enhance their memorization.

### **6.3 Rhetorical devices**

Having covered the application of detail provision, second-person reference and repetitions in advertisement translations, in this section we will explore into a more creative aspect of the advertising discourse. Advertising is viewed as a “persuasive communication, of which rhetoric is an integral part” (Mooij 2004: 181), and “individual advertisements may make use of poetic devices”, which are “means to an end” (McQuarrie & Phillips 2008:

8). The creative use of language such as rhetorical devices “captures the addressees’ attention and enhances memorization by actively involving them in the (re)construction of meaning” (Torresi 2010: 121). Studies on the processing effect of rhetoric in the advertising discourse also finds that rhetorical devices help enhance people’s memory (Huhmann 2008: 92). Rhetorical figures are closely related to the stylistic concept “deviation”.

### **6.3.1 Deviation**

Studies on advertising rhetoric has found that deviant designs in advertising help attract audiences’ attention (See Callister & Stern 2008:138). Accordingly, in the advertising discourse, words “deviating from the normal way of presentation” (Peer 1986: 28) or “conspicuous elements” (Verdonk 2002: 6) are easier for audiences to remember.

Speaking of deviation and the memorability, it is worthwhile to investigate rhetorical figures, the “intended deviation from ordinary usage” (Quinn 1993: 6). 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: 26-31). These effects are helpful for enhancing consumers’ impression and hence their memory of a message. Rhetorical figures in the advertising discourse help fulfill the first-level presupposition <26> concerning a text’s expressibility, which in turn gratifies the first-level presupposition <3> of audiences’ aesthetic needs. It is said that 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: 377). Next we will list the rhetorical figures which frequently appear in advertising texts.

- Alliteration/chime: repetition of the same consonant sounds in the initial position of a series of words or phrases (Corbett 1999: 388; Huhmann 2008: 87);
- Anadiplosis: repetition of the last word of one clause at the beginning of the following clause (ibid);
- Anaphora: repetition of the same word or group of words at the beginning of successive clauses (Corbett 1999: 390);
- Antimetabole: repetition of words, in successive clauses, in reverse grammatical order (Corbett 1999: 394);
- Antithesis: juxtaposition of contrasting ideas, often in parallel structures (Corbett 1999: 382);
- Ellipsis: the deliberate omission of a word or of words readily implied by the context (Corbett 1999: 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: 392);
- Epanorthosis: making a claim to call that claim into doubt (Huhmann 2008: 88);
- Epistrophe: repetition of the same word or group of words at the ends of successive clauses (Corbett 1999: 391);
- Hyperbole: use of exaggerated terms for emphasis or heightened effect (Corbett 1999: 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: 405);
- Metaphor: implied comparison between two things of unlike nature (Corbett 1999: 396);
- Metonymy: substitution of some attributive or suggestive word for what is actually meant (Corbett 1999: 398);
- Paradox: an apparently contradictory statement that nevertheless contains a measure of truth (Corbett 1999: 408);
- Parallelism: also referred to as “Parison” in Huhmann (2008: 87), similarity of structure in a series of two or more related words, phrases, or clauses (Corbett 1999: 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: 88);
- Rhetorical question: asking a question for a special purpose other than to obtain information (Huhmann 2008: 88);
- Rhyme: repeating sounds at the end of words/phrases (Huhmann 2008: 87);

- Simile: explicit comparison using “like” or “as” to attribute connotations and meanings of one object to another (Huhmann 2008: 89).

These rhetorical devices are frequently applied in advertising and vary in terms of the deviation degree (McQuarrie 2008: 260), which we will put into the following table.

<b>I. Figuration</b>	<b>All rhetorical figures (artful deviations)</b>								
<b>II. Figurative mode</b>	Scheme (excess regularity)			Trope (irregularity)					
	<b>Less COMPLEX more</b>			<b>Less COMPLEX more</b>					
<b>III. Rhetorical operation</b>	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	
		<b>Lower</b>	<b>GRADIENT OF DEVIATION</b>				<b>Higher</b>		

It can be seen that 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. This is different from what we have investigated concerning repetition in cohesion earlier in this chapter, where we have mainly dealt with the repetition of semantic meaning. In addition to the difference between repetition in cohesion and that in rhetoric, ellipsis introduced under cohesion in section 6.2.1 is also cited here. It is because rhetorical devices of trope are all concerned with semantic meaning and ellipsis is related to meaning as well. As noted in section 6.2.1, there is

nominal, verbal and clausal ellipsis. We will come across some of these cases in the analysis later. Another thing about this classification is that although similes are not included in this summary table, they are present in our corpus and can be attributed to the same category to which metaphors belong, 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 with explicit markers such as “like”, while metaphors do it in an implicit way without using any linguistic markers.

### 6.3.2 Originality

In the following advertisement for a dancing performance, parallelisms and similes in the Chinese version are replaced with alliteration, rhymes and ellipses in the English text. All of these devices are intended to satisfy the first-level presupposition <3> of audiences' aesthetic needs.

《月满》

殿堂编舞翩娜·包殊重访艺术节

嬉水舞台 香港难得一见

1997年，饮誉国际的编舞大师翩娜·包殊接受香港艺术节委约，为香港度身订造历史巨构《抹窗人》；2008年，再访艺术节，带来2006年首演，势将香港文化中心舞台化成月下嬉水场的《月满》。

翩娜·包殊，作品永远震慑人心：《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》。2007年6月于法国巴黎的八场演出全满。

翩娜·包殊，舞蹈剧场一词由她定义，自1973年出任乌珀塔尔舞蹈剧场艺术总监，即以其糅合日常动作、精准舞蹈技巧和充满戏剧张力的作品，震惊世界舞坛，作品对男女关系的精切剖析，一如当头棒喝，叫观众深思；演出的独特形式，不仅确立了舞蹈剧场门派，更使之成为舞坛的重要流派，影响世界各地的舞林与剧林人士。

*Vollmond* (Full Moon)

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.

This is typical and vintage material from Bausch whose pioneering choreography continues to startle the dance world with its edgy blend of dance and theatre, or ‘Tanztheater’ as it is known in her native Germany. Her influence is unmistakable: wherever theatrical elements and dance co-exist an air of Bausch resides. “Bausch is a choreographer who has expanded the possibilities of modern dance, opening up the genre to snatches of dialogue, stage visions and chaotic intrusions from everyday life”, said John O'Mahony in *The Guardian*.

Seemingly unstructured and free-form, Bausch's work defies any of the usual reference points such as plot, character and even coherent meaning. 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.

Replete with Bausch's inimitable choreographic trademarks – superb dance, theatrical play and moments of absolute artistry, *Vollmond* is more than a reinvention and re-inspiration of her earlier works. With its breathtaking stage design and eclectic range of music (from the likes of Cat Power, Tom Waits, Leftfield and the avant-garde Alexander Balanscu quartet) *Vollmond* promises a night of virtuoso dance – wet, wild and impassioned.

With reference to the table as presented in section 6.3.1 of this chapter, the following rhetorical figures under the category of scheme are applied in the above example.

Scheme	Chinese version	English version
1	《月滿》鎮在臺上的大石、隨風飄落的雨絲、瀉滿一台的銀光，身穿華麗晚裝的女士，水中忘形的男士	bold and breathtaking

2	一場場歡愉暢舞，一段段黯然的關係，一個個人間世的故事	wet and wild
3	恢宏的舞臺佈景，絕妙的音樂氛圍	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 “《月滿》鎮在臺上的大石、隨風飄落的雨絲、瀉滿一台的銀光，身穿華麗晚裝的女士，水中忘形的男士”，the five expressions all have the structure of “adjective + a noun”. These phrases 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. They form a set of parallelism with same formal structures, which is a special kind of repetition of the same grammatical organization with different content. Besides, within “一場場歡愉暢舞，一段段黯然的關係，一個個人間世的故事”，the three expressions also form a case of parallelism. The three lines all have the same structure of “a number + repetition of a measure word + an adjective + a noun”. The first line 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 “恢宏的舞臺佈景，絕妙的音樂氛圍”，both of the two lines are composed of seven Chinese characters and have the same structure as well, “an adjective + a noun + a noun”. They have illustrated the magnificent stage design and the fine music to be used.

Parallelisms, considered to be able to achieve cohesion and enhance



audiences' memorization (Torresi 2010: 123), create a kind of rhythm and produce "a powerful emotive effect" (Cook 1994: 29). The rhythmic reading of parallelism is in line with the first-level presupposition <26> of a text's expressibility, which satisfies the first-level presupposition <3> of the audience's aesthetic needs for structure, symmetry or completion. Accordingly, such needs fulfilling helps enhance the audience's memorization. Aside from this rhythmic effect, emotion is also regarded as "a big factor" for supporting memory (Bristow 1999: 92). The parallelisms in the example have revealed the beauty, happiness and frustration in the performance as well as in real relationships, which is related to the first-level presupposition <1> of the audience's social/love needs and has caused the audience's emotional involvement. Accordingly, such emotional involvement helps strengthen audiences' memorization. Aside from the rhythmic and emotional influence, the balanced structures as repeated in these parallelisms can also imply the intensity and momentum of the dancing, which addresses the first-level presupposition <3> of the audience's aesthetic needs as well.

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. In 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 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 as well via the rhythmic and emotive effects. As just noted, alliteration and rhyme are both more specially designed compared with expressions in daily communication, and there is the repetition of sounds in them while it is the repetition of structures in parallelism. In this way, the rhythmic reading is in line with the first-level presupposition <26> of a text’s expressibility, which satisfies the first-level presupposition <3> of the audience’s aesthetic needs for structure and symmetry and enhances their memorization of what is advertised. In addition, the emotive effects of alliterations and rhymes such as happiness or frustration can involve the audience emotionally, which addresses the first-level presupposition <1> of the audience’s social/love needs and also helps enhance their memorization.

To summarize, in appealing to audiences’ aesthetic needs, different

means are applied, with the Chinese version exploiting parallelisms and the English one using alliterations and rhymes. While the parallelisms in the Chinese version have described both the actual designs of performance and something beyond the performance like sufferings, pains or happiness reflected in the performance, the alliterated or rhymed adjectives in the English version have mainly elucidated how the performance is presented in a factual way. Therefore, this phenomenon again reflects the fact that we have emphasized throughout this research. That is, although the needs are universal for all human beings regardless of their cultural backgrounds, the ways to satisfy these needs or their manifestations differ across different cultures. In the example under analysis, implication of the artistic performance is given more prominence via the application of parallelisms for the Chinese audience, and the presentation of the actual dances is more emphasized via alliterations and rhymes for the English audience. We do not mean that parallelisms are distinct from alliterations and rhymes. First, as we have mentioned, parallelisms, alliterations and rhymes share the same quality that there is repetition. Parallelisms repeat linguistic structures, while alliterations and rhymes repeat sounds. Second, parallelisms, alliterations and rhymes have the same function of causing rhythmic reading and emotional involvement on the audiences' part. Third, parallelisms can actually be reinforced by the repetition of sounds like in alliteration and rhyme. A study on the stylistics in fictional prose shows that "parallelisms are reinforced by frequent alliteration" (Leech 1981: 17).

Having reviewed the rhetorical devices as covered in scheme according to the framework presented in section 6.3.1, next we will explore those of trope.

<b>Trope</b>	<b>Chinese version</b>	<b>English version</b>
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 cases of ellipses which help to 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: 64). Our earlier analysis concerning the effects of parallelism in the Chinese version and the alliterations and rhymes in the English one is also a type of image. Actually, imagery “is at the root of how we perceive and remember” (Mayes 2001: 71), and “a large proportion of what we know, think, and remember is held in mind by images” (Mayes 2001: 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: 4). As we have noted in Chapter Two, imagery in a text involves audiences in constructing the textual meaning and in this way it also enhances their memorization.

The three similes in the Chinese version have all touched upon the audience’s emotions and set up imageries. One simile says that “两性间的情爱欲，在翩娜手上，仿佛一杯苦酒”。This comparison of love to the bitter wine establishes an image of a glass of wine. The picture of a glass

filled with wine and the bitter taste of the wine help involve the audience's intense moods. This is in line with the first-level presupposition <26> of a text's expressibility, which satisfies the first-level presupposition <3> of the audience's aesthetic needs. Besides, referring to wine intertextually carries the first-level presupposition <27> that the audience will consider love in association with wine and can get the implications regarding the features of love. Another simile says that the love and lust is like a scene in "La dolce vita", "仿佛一幕费里尼的《La dolce vita》". The first-level presupposition <27> of this intertextual allusion is also that the audience know this film and will understand the subject matter dealt with in the advertising text with reference to the movie. "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 simile implies the sad aspect of love. Such implication touches upon the audience's emotions as well, and the emotional involvement can help strengthen their memorization. A third simile is about the dance drama which illustrates relationship between man and woman, "作品对男女关系的精切剖析，一如当头棒喝". Similar to the wine simile, this comparison shows feelings of being shocked and surprised or sudden understanding. In this way, the simile is also in line with the first-level presupposition <26> of a text's expressibility, which satisfies the first-level presupposition <3> of the audience's aesthetic needs. Similarly, the first-level presupposition <27> of using the intertextual allusion is that the audience will think of such chiding and scolding with a big stick which is originally used in the Buddhist cultivation and understand the significance of the performance.

In the English version, no similes or metaphors are applied; however, there are few 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 line “wet and wild” is another example of ellipsis, the 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 how the performance is like 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”. Similarly, the central idea is transferred via listing these three words, “water”, “water”, and “everywhere”. Different from the provision of details which presents more information to reader, ellipsis tends to provide less information. It helps to “achieve two commercially desirable 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: 171). Actually, ellipses may help present images as well by giving prominence to the core elements in a text. The frequent use of ellipsis is in line with the first-level presupposition <7> that way of presenting the information in a text should be brief and <25> of being economical in textualization, which satisfies presuppositions <2> of the audience’s cognitive needs. Aside from these practical functions, ellipsis in advertisements also creates “an atmosphere of intimacy and informality” (Cook 2001: 180), and creates an informal and conversational atmosphere,

which implies “co-operation” and “informality” (Cook 2001: 173). Therefore, the effect of intimacy as produced via ellipsis is in keeping with first-level presuppositions <13> and <14> about showing more sympathy with others, which meets the first-level presupposition <1> of audiences’ social/love needs and enhances their memorization. In addition, the application of ellipsis avoids being lengthy or redundant and helps to produce or give prominence to some poetic effects. For illustration, the cases of ellipsis listed in here are alliterations as presented in a concise way. Therefore, using ellipsis is in line with the first-level presupposition <26> of a text’s expressibility, which satisfies the first-level presupposition <3> of the audience’s aesthetic needs. Besides, when interpreting advertising texts with ellipsis, audiences are expected to make up what is not directly said, and this process involves their reasoning and inferences, which also helps enhance their memory.

The analysis on the application of rhetorical figures in this section is relevant to translation practice in that when appealing to different audiences’ aesthetic needs translators or copywriters may use different 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. Therefore, when translating advertising texts, translators or copywriters need to consider the target audience’s interest or characteristics. As our exploration has demonstrated, more parallelisms, metaphors or similes that give prominence to emotional implications are applied for the Chinese audience, while more alliterations or rhymes which can be realized via the workings of the surface language are used for the English audience. In other words, when translating into Chinese, translators or copywriters can

lay more emphasis on the deeper implications of the product or service being advertised; when translating into English, they may devote more efforts to designing pleasant or aesthetic expressions.

To summarize, in this chapter, we have analyzed four aspects concerning textualization in the advertising discourse and its translation, namely being specific, keeping focus, being conversational and original. These aspects have all been shown by psychological findings to be able to increase a text's memorability. Theories of linguistics, rhetoric, and psychology have been drawn upon in our analysis to illustrate how these four strategies are handled in translation, including cohesion, rhetorical figures, textualization principles and the theory of human needs. In studying the specificity, we have focused on the provision of details. In exploring focus, we have mainly analyzed the use of repetitive expressions, which is a cohesive device to make the central topic of a text outstanding. When investigating the ways of being conversational, we have chosen to analyze the cohesive device of personal reference particularly second-person pronouns. In analyzing originality, we have concentrated on rhetorical figures as generalized in the studies on the advertising rhetoric. Along these four streams of analysis, we are mostly concerned with the differences as detected between original texts and translations. Such differences have then been explained from the perspective of first-level presuppositions as summarized in Chapter Four.

## **Chapter Seven Conclusion**

To conclude, this dissertation has investigated the strategies to enhance audiences' memorization in advertisement translation with reference to first-



level presuppositions. Two layers of presuppositions are distinguished, namely contextual assumptions and what has been studied in semantics as logical relations or truth value conditions. Taking the perspective of context, we have been able to view human needs, maxims of CP and PP, and textualization principles as first-level presuppositions. There are mainly two categories of strategies contributive to strengthening audiences' memorization of the advertised product or service, including needs appealing and surface textual designs. Our data analysis has been done from these two perspectives and explanations have been provided referring to first-level presuppositions. Satisfying audiences' needs makes them feel good and comfortable, and this helps strengthen their memorization, for psychological research has found that one tends to remember things when feeling comfortable. As mentioned in section 4.3.1 of Chapter Four, there are also cases where consumers' needs are not gratified, and such distress also involves their emotions, which in turn make them remember what is advertised better. Since these cases are rare within our corpus, we have chosen not to cover them in our analysis. Exploration in terms of needs appealing mainly focuses on the content of advertisements. As to the textual surface, it is the way to textualize needs appealing. There are some textual devices to help appeal to audiences' needs, involve their attention and enhance their memory, such as keeping a text focused, specific, conversational and original. In this chapter, we are going to summarize the functions of first-level presupposition in explaining the flexible treatment of advertisement translation and the contributions as well as future issues of this study.

## 7.1 Explanatory power of the framework

The functions of the two levels of presuppositions summarized in section 1.4.3.4 of Chapter One and section 4.5 of Chapter Four have shown that only first-level presuppositions can be applied to explaining various phenomena in advertisement translation and second-level presuppositions are just one of the tools to pack information and organize texts in a concise and memorable way, involving audiences' participation in constructing the textual meaning. In other words, by explanatory power we mean first-level presuppositions' functions in explaining the flexible ways of doing advertisement translation. As demonstrated in section 4.3.4 of Chapter Four, first-level presuppositions are of three layers. Some of them are universal for all cultures, and some are specific to the particular Chinese or English context. Accordingly, the explanatory functions of first-level presuppositions are demonstrated in two ways.

Firstly, in some cases of advertisement translation, common manifestations can be found concerning needs appealing or textual organization between the original texts and translations. Such common features can be explained by referring to first-level presuppositions that are identified to be universal across cultures, especially first-level presuppositions <1>, <2>, <3>, <4>, <5>, <6>, <7>, <23>, <24>, <25>, <26> and <27>. Our analysis in Chapters Five and Six have covered such common features, particularly in terms of the human needs that are universal across cultures. The explanatory power of these first-level presuppositions does not lie in encompassing all the common demonstrations of advertisement translation. On the contrary, they serve as general principles and they can be further substantiated with more details summarized in

analysis. Besides, it is possible that nuanced differences are found out within these supposedly universal first-level presuppositions. Actually, such differences will help to make the current framework more precise. It is also possible that the common features found in advertisement translation are not covered in the first-level presuppositions included in this research. Again they can help further consolidate and reinforce the current framework.

Secondly, if different manifestations regarding needs appealing and textualization are found in advertisement translation involving the Chinese and English languages, they can be studied and explained particularly with reference to first-level presuppositions <8>, <9>, <10>, <11>, <12>, <13>, <14>, <15>, <16>, <17>, <18>, <19>, <20>, <21> and <22>. Differences in terms of needs appealing, the provision of details, the use of repetitions and second-person reference, and the application of rhetorical figures between advertising texts and their translations have been explained referring to these first-level presuppositions in Chapters Five and Six. The explanatory power of these first-level presuppositions does not lie in providing absolute instructions. Instead, the differences found in data analysis can provide reference for the further specification of the first-level presuppositions. For example, as explored in Chapter Six, the way to address others in the Chinese context is only summarized in first-level presupposition <17> as showing difference between the old the young, they superior and the subordinate. In our analysis, we have found that the use of the second-person pronoun “您” which implies more respect and other ways of addressing others’ titles are more popular. In other words, the first-level presuppositions illustrating different cultural implications can be further specified with more analyses and generalizations done.

## 7.2 Contribution

This investigation, which aims to explain why advertisement translation can be done in those flexible and creative ways in order to enhance different audiences' memory by revealing first-level presuppositions behind specific translations and the overall tendencies regarding such aspects as needs appealing or textualization, is intended to be contributive in the following aspects.

Firstly, in terms of the theoretical exploration, the concept of presupposition is adopted from the linguistic field and further elucidated by referring to the role of context. Three approaches to presuppositions in linguistics, namely the semantic, pragmatic and experiential ones, are reviewed. Based on the review, two levels of presuppositions are characterized in this study, with the first-level ones closely related to context and second-level ones covering the semantic or logical aspect. Distinguishing the two levels of presuppositions helps to explain a dispute concerning the projection of presuppositions, as clarified in Chapter Four, because only second-level presuppositions have the nature of remaining constant under negation, but not the first-level ones.

Secondly, the level of presuppositions more relevant to translations studies is identified and consolidated, namely first-level presuppositions. To further specify and narrow down the contextual elements that give rise to first-level presuppositions, we have taken into account human needs, CP, PP and textualization principles, which can serve as reference for identifying first-level presuppositions. These factors have covered the basic human needs universal to all human beings, communicative principles which are the manifestations or means of realizing the needs, and textual devices

which are the ways to textualize the communicative principles and needs appealing. In one word, there are three layers of first-level presuppositions. The most basic layer is composed of consumer needs, the second layer consists in the communicative principles, and the third layer is made up with textual devices.

Thirdly, theories from different disciplines have been included in our theoretical exploration. The advertising discourse is not purely literary, poetic or promotional, as entails inclusion of marketing, psychological, linguistic and literary theories. From marketing theories we have identified memory as the focus for our research and principles to compose effective advertising copies as reference for our data analysis concerning textualization, namely being specific, focused, conversational and original. From psychological theories, we have drawn on the illustration on human needs. From linguistics, we have selected some cohesive and rhetorical figures, which have been found by psychological studies to be able to increase a text's memorability, as our tools to analyze how the textualization of advertising texts is treated in translation.

Fourthly, in terms of the data analysis, we have made some counting in order to figure out the possible overall tendencies within our corpus, which can reflect the general differences across cultures. In studying the difference concerning needs appealing between sources texts and their translations, we have quantified the needs appealing in Chinese and English texts and found a relatively more obvious tendency that social/love, esteem and safety needs are more extensively appealed to in Chinese texts than in English ones. This difference in terms of the layer of basic needs is further explored in referring to the second-layer of communicative principles. In addition to this

exploration into needs appealing, we have also counted the number of second-person pronouns as used in Chinese and English texts. Our expectation is that second-person pronouns should be used widely, for it is said to be a typical features of the advertising discourse. However, our accounting shows that Chinese texts use less second-person pronouns than English ones do. Again this phenomenon can be accounted for with reference to the second-layer of first-level presuppositions concerning communicative principles as well the third-layer ones concerning textualization.

Fifthly, as to the managerial application of our research findings to the practice of advertisement translation, the following points can be referred to. Translators' or copywriters' awareness of the importance of advertising texts' memorability and the strategies to increase the texts' memorability can be enhanced via this research. Translators' or copywriters' understanding of consumer needs and the strategies to appeal to the needs will be deepened, such as CP, PP and textual devices. The use of cohesive devices and rhetorical figures also serves as reference for translators or copywriters, such as second-person reference, repetition, ellipsis, metaphor, simile, parallelism, alliteration and rhyme. In other words, translators or copywriters will have more options regarding the textual means to appeal to consumer needs. Besides, the emphasis on safety, social/love and esteem needs in the Chinese context can be taken into account when translating into Chinese. In addition, forms of addressing audiences in English and Chinese contexts, namely, direct address as achieved via second-person reference versus indirect address implying more respect, may also be taken into consideration when translating into Chinese or English.

### 7.3 Future issues

Due to the limited time period and human power to do this research, the following issues are to be further addressed in the future research.

Firstly, we have only managed to build up a small corpus of 87 bilingual advertising texts with variable length ranging from 50 to 780 words collected from two arts festivals in Hong Kong. The number of texts is limited and the variety of products or services is also limited. Advertising covers many categories of products or services, yet we have only been able to put together a few, most of which are about cultural products or recreation services. Despite this limitation in terms of the corpus size and variety, our research findings are still meaningful and can be applied to explain advertisement translation at large in the sense that we have done both generalizations and analyses of specific examples. The generalizations may be influenced by the size and variety of the examples in our corpus, but specific case studies are not affected. In the future research, we would like to test our findings on a larger corpus which has more examples of advertising texts covering more categories or varieties of products or services.

Secondly, as to the selection and sampling of our data, there are two major limitations. A definite difference exists between promotional texts and advertising texts. As has been emphasized in the dissertation, particularly Chapter Two, advertising should be paid for by an identified sponsor. Promotional texts are not necessarily openly paid for. Our data, however, were not paid for, which we were not aware of when doing this research. Besides, the length of the examples in our corpus is not appropriate for studying memorability, because most people do not even have the patience

to read through the texts that are too long. As a result, shorter or more concise advertising texts are more closely related to memorability. In one word, in the future studies, we would like to analyze examples of a proper length and openly paid for, especially those issued by larger corporations.

Thirdly, in terms our theoretical exploration, especially the notion of presupposition, it may be suspected that we have included too much under the umbrella of presupposition. This criticism is probably because we have explored both the technical definition of presupposition in linguistics and the ordinary understanding of the concept in our research. In addition, we have introduced context as the reference framework to identify first-level presuppositions, and context is definitely an all-covering term. However, when exploring advertisement translation, first-level presuppositions have been confined to the specified categories of human needs, CP, PP and textualization design, which can serve as a frame of reference to explain such aspects as the consumer needs appealing, politeness, cooperativeness and textualization in the advertising discourse. In the future research when a larger corpus is established, the components of first-level presuppositions can be further tested, specified and consolidated as mentioned earlier in this Chapter.

Fourthly, when investigating the textualization in advertising texts and their translations, we have included the cohesive devices and rhetorical figures in our framework in the hope of providing an outline for studying textualization in advertisement translation. In our data analysis, however, we have only been able to analyze the use of second-person pronouns and repetitions in cohesion, and similes, parallelisms, ellipses and alliterations in rhetoric which are applied in the specific examples in question. In other



words, cohesive and rhetorical devices other than those we have analyzed may also be contributive to increasing a text's memorability. In the future research, more examples can be investigated, more analysis can be done in terms of other cohesive devices and rhetorical figures as listed in Chapter Six, and more findings are expected in that regard.

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## Appendix I The 36th HK Arts Festival (Chinese version)

### 歌剧 | 意大利 帕尔马皇家歌剧院 威尔第《弄臣》

香港开埠第一次 威尔第经典 全意大利制作

香港艺术节为观众献上威尔第经典巨构《弄臣》，由威尔第所在的帕尔马皇家歌剧院，率领乐队及合唱团 150 人，连同顶尖歌唱家演出。全意大利制作，纯意大利演绎，绝对是城中罕见的盛事！

威尔第是最著名及最有影响力的意大利歌剧作曲家，以音乐营造出刷力万钧的气势，歌曲令人百般回味。弄臣在公爵的宴会中嘲弄与会贵族，遭受诅咒。弄臣苦思摆脱命运，结果逃不开悲剧。歌剧不乏经典金曲，其中「女人皆善变」，直至现在依然是街知巷闻。

帕尔马皇家歌剧院以每年举办的威尔第节，成为众威尔第迷圣城。帕尔马与威尔第渊源甚深：这位歌剧巨匠在帕尔马附近城镇出生和居住，而威尔第的权威指挥托斯卡尼尼，更是在帕尔马出生。帕尔马皇家歌剧院在威尔第在生时，已经常演出威尔第剧目。至 20 世纪，更肩负起秉承演出传统的任务。每年歌剧院举办的威尔第节，例必堆满朝圣者，座无虚席。

### 戏曲 | 中国 纪念萧长华 130 周年诞辰会演

鼻梁上的豆腐块，或大或小，可圆可方，是戏曲中丑行，也称「小花脸」的标记。丑行戏路纵横，上自天子诸侯，下到流氓恶痞，都入小花脸行当。戏行有云「无丑不成戏」。

在这不可或缺的戏曲行当中，有这一位不可或缺的人物：萧长华先生(1878 - 1967)，七十多年的艺术生命中，他不仅创造了二百多个脍炙人口的丑角形象：蒋干、汤勤、杨衙内、张别古、崇公道等等，亦致力整理传统老戏和编创新剧，丰富了京剧的内容；更重要的是积极培育戏曲人才，先后担任对京剧艺术持续发展影响深远的富连成科班总教习，其后任中国戏曲学校校长，为京剧栽培不少人才，

2008 年适值萧先生 130 岁冥寿，为了表扬他对京剧艺术的贡献，香港艺术节特别邀请了北京京剧院，演出两个萧先生的首本丑行戏：《乌盆记》、《审头刺汤》和分别于两晚演出不同折子的《龙潭鲍骆》，以及尽显花面老旦功架的唱功戏《赤桑镇》。

阵容方面，京剧院邀得萧先生亲传弟子郑岩连同程派青衣迟小秋、谭派老生谭孝曾、马派老生朱强、裘派花脸陈俊杰等压阵，绝对不容错过！

### 戏曲 | 香港 关汉卿笔下的 关大王及盼与望

一场演出饱览元杂剧大师关汉卿三出经典!!!

一生创作了六十多部杂剧的著名元剧作家关汉卿，笔下的人物性格鲜明，既有渔夫、工匠、奴婢、妓女等下层人物，又有历史英雄，所写的题材涉猎广泛，善用民间语言，在处理戏剧的冲突及高潮匠心独运，故剧作常被后人改编，如《六月雪》改编自凄苦怨愤的《窦娥冤》等，为中国戏曲的奠基者。

香港艺术节为戏迷呈献关汉卿的三个代表作：《单刀会》中关羽的智勇双全，单独赴宴，震慑鲁肃，成功塑造关羽勇武豪气的英雄形象；《救风尘》写胆色过人的青楼女子赵盼儿，替被丈夫周舍欺负的义妹宋引章出头，智取周给宋的休书，使周受到应有的惩罚；《望江亭》写寡妇谭记儿与新夫婿白士中在望江亭遭权贵杨衙内迫害，白被杨上奏陷害，机智的谭假扮渔妇骗取诏书势剑，令杨受罚贬为庶民。三剧在国与国、风月之地及平民间不同层次的争斗、爱恶，实为历演不衰、脍炙人口的剧目。



是次演出将关汉卿作品的原本面貌展现，并仿照元代砖雕设计舞台，令观众耳目一新。

### 音乐 | 美国 纽约爱乐乐团 把握机会 一睹大师台上风范

指挥大师马捷尔将率美国历史最悠久的纽约爱乐乐团来港，为艺术节观众献上三场精采绝伦的音乐会。成就辉煌的大师马捷尔，指挥过各大优秀乐队，并经常出入各大歌剧院和音乐厅舞台。自 2002 年执棒，成为纽约爱乐乐团的音乐总监，马捷尔令乐团注入新动力，棒下的音乐火候十足，往往获评为「极度刺激」和「令人振奋」。马捷尔将于 2009 年离任纽约爱乐音乐总监，离任前来港演出，可一不可再，自然叫人期待。

1842 年成立的纽约爱乐乐团，与维也纳爱乐乐团同年诞生。自成立以来，乐团一直处于美国乐坛的领导地位，委约及首演的作品，包括德伏扎克的《新世界》交响曲、拉赫曼尼诺夫的第三钢琴协奏曲及歌舒咏的钢琴协奏曲。乐团超过一万四千场音乐会的骄人纪录，已列入健力士世界纪录大全。

马捷尔将带领乐团在三个晚上带来三首重要交响曲作品：德伏扎克充满斯拉夫气息的第七交响曲、清新和谐的孟德尔颂第四交响曲、布拉姆斯默然悲伤的第四交响曲。年轻美籍大提琴手维勒斯坦，伙拍纽约爱乐演奏艾尔加的大提琴协奏曲。两位乐团的首席亦会分别站到独奏台上献技，双簧管首席王亮会演奏李察·史特劳斯的协奏曲，而小提琴首席兼乐团首席迪克罗将会演奏美国作曲家巴伯的协奏曲。此外，生于中国丹东，现任乐团副指挥的张弦，亦会一展身手。

### 音乐 | 英国 尤洛夫斯基与伦敦管弦乐团

“尤洛夫斯基总能妙棒生花，任何作品在其棒下，都刺激万分、耀眼生辉。”《泰晤士报》

素以完美演绎见称的伦敦爱乐乐团，伙拍被誉为当今最耀眼的年轻指挥尤洛夫斯基，将为第 36 届香港艺术节献上压轴音乐会。

1995 年，年仅 22 岁的尤洛夫斯基已踏上高文花园歌剧院指挥台。2001 年，接掌格兰特堡歌剧团音乐总监时，他 28 岁，并获传媒高度赞许。2004 年的《英国广播公司音乐杂志》，票选尤洛夫斯基为全球最佳年轻指挥。2007 年，他获颁发皇家爱乐协会指挥大奖，被评拥有「超凡智慧，演绎新鲜而具说服力」。

今季是尤洛夫斯基首季以首席指挥身份领导伦敦爱乐乐团。1932 年成立的伦敦爱乐乐团，首任首席指挥为托马斯·比彻姆爵士，之后执掌的大师，计有海廷克、苏堤、谭斯达和马素尔，将乐团推向今日的艺术高峰。乐团灌录过的唱片数量庞大，而且经常巡回世界各地演出，是当今最优秀的乐团之一。

是次音乐会的独奏嘉宾，是两位首屈一指的独奏家齐奈德和蒂博岱。年轻小提琴家齐奈德，现已成为炙手可热的演奏家，他演奏的布拉姆斯协奏曲，被《每日邮报》赞赏为「智慧与感情力量的完美平衡」。蒂博岱则是极具魅力的大师，将献上时而色彩斑斓、时而超凡脱俗的首本名曲拉威尔协奏曲。尤洛夫斯基选来两套俄罗斯作曲家的交响曲，荡气回肠的柴可夫斯基第六和威风凛凛的普罗科菲耶夫第五，让乐团与指挥一显非凡实力。

### 音乐 | 英国/香港 伦敦爱乐合唱团

指挥大师艾度·迪华特与克里特领导 合唱团唱出宏伟之声

世界顶尖的合唱团之一，伦敦爱乐合唱团刚于去年庆祝成立 60 周年。合唱团经常在多位大师指挥下献技，合作过的包括有布莱兹、海廷克、马素尔、苏堤爵士等等。曾灌录过唱片超过 80 张，是国际乐坛最活跃的合唱团之一。

艾度·迪华特将指挥近百的伦敦爱乐合唱团，联同香港管弦乐团演出两套经典的俄罗斯合唱作品，史達拉汶斯基《詩篇交響曲》及拉赫曼尼諾夫的《鐘》，同為香港少有机会欣赏到的曲目。

第二場音樂會將穿梭於豐富的英國合唱曲中，包括无伴奏合唱和键盘伴奏作品。合唱团艺术总监尼威爾·克里特，是享誉盛名的合唱及管弦乐指挥，更是演绎英国合唱曲的专家。

#### 音乐 | 中国/香港 袁晨野与香港管弦乐团

「袁晨野强而有力的声音，真挚感人。」《先驱晚报》

绝对是中国人之光 惟一获得「柴可夫斯基大赛」金奖的华人音乐家

1994年，中国男中音袁晨野参加四年一度举行的柴可夫斯基国际音乐比赛，赢得金奖殊荣。他不单是史上第一位华人音乐家在这个国际大赛中称雄，更是直至现今惟一的华人得奖者。

袁晨野在这十数年间，踏遍欧美舞台。他穿梭于威尔斯国家歌剧院、辛辛那堤歌剧院、侯斯顿大歌剧院等著名剧院，而2002年他与威尔斯国家歌剧院的演出，更被英国广播公司作现场电视直播。《歌剧新闻报》和《先驱晚报》同时赞誉他的声音「强而有力」，而《华盛顿邮报》就形容袁晨野的演唱「充满乐感和智慧」。

近年，各地剧院争相邀请袁晨野担演威尔第、罗西尼、比才等歌剧的主角，而从他演唱的康高特、葛路克和柴可夫斯基等歌剧，更显见他喜于征服具难度的歌剧作品。最近他更获委为中央音乐学院声乐歌剧系客座教授，培育年青一代的歌唱家。

#### 音乐 | 香港 香港中乐团「乐旅中国2」

一年一度探索现代大型民族音乐作品无限可能性的音乐盛会「乐旅中国」一票难求

张豪夫是少数能在欧洲音乐殿堂立足的华人，作品于世界各地的重要现代音乐节深受好评，将创作抒情乐曲《长安交响》。

南非作曲家邦加尼·杜丹纳-比里恩首次以中国乐器为蓝本，加入非洲舞蹈素材，创作令人耳目一新的作品。

香港作曲家邓乐妍为九支唢呐与乐队演奏创作的《龙灯》，让观众感受年轻作曲家热爱音乐的澎湃激情。

除了全新委约作品，乐团载誉重演两首受欢迎的作品，包括王宁以各地民族音乐为素材，以现代手法表现中国多民族节庆风俗的《庆节令》及杨青以湖南花鼓戏为素材，将湘南民间音乐特色呈现的《潇湘风情》。

「阎惠昌流畅与细腻的指挥下，乐团发挥力量，为音乐赋予电影感。」华盛顿邮报

「最適切地形容乐团指挥阎惠昌的，莫过于他演绎音乐的精到和魅力。」温哥华太阳报

「将风格回异的作品于同一音乐会中演奏，并做到每位作曲家也深感满意，只有世界级专业水准的香港中乐团能够做到。」中国著名作曲家郭文景

#### 音樂 | 挪威 中世紀三重唱 三位一體的歌聲 唱出中世紀及現代的和諧樂章

無伴奏清唱組合中世紀三重唱，《留声机》形容她们为「完美無瑕」，《三藩市時報》则说她們的演唱「如純潔的白絲」。

中世紀三重唱由來自北歐的三位女高音組成，曲目以中世紀複聲宗教作品為主，亦涵蓋挪威傳統民歌和專為她們而作的當代樂章。自1997年成立以來，多次於歐美的著名場地演出，完美音色令聽眾及評論人一致讚賞。人類最原始、最本能的樂器，在她們當中已達完美

境地。

在古雅的聖約翰座堂，中世紀三重唱將帶領觀眾進入奇妙的旅程，彷彿將時鐘撥前數百年，一聽潔淨人心的頌歌和来自北欧的民歌。

#### 音乐 | 匈牙利 安德拉斯·席夫 钢琴独奏会

匈牙利钢琴家安德拉斯·席夫，凭优雅的琴音、细致的触觉和对每颗音符的严谨态度，在乐坛地位尊崇。1974 年获得柴可夫斯基钢琴大赛大奖后，数年间即成炙手可热的钢琴家，纽约爱乐、维也纳爱乐、柏林爱乐等各大乐团争邀合作。2004 年，他开始一系列演奏贝多芬全部 32 首钢琴奏鸣曲的独奏会，其难度叫所有人咋舌。乐评人对他的演出大为赞叹，形容他「对贝多芬理解透彻，更有独到超凡的技巧，难怪门票被一扫而空。」（《标准晚报》）

席夫获两项格林美奖，近年除马拉松式演奏贝多芬钢琴奏鸣曲外，亦曾演奏过莫扎特所有钢琴协奏曲，并担任莫扎特协奏曲勘正版乐谱的编辑。除此以外，他被公认为巴赫、舒曼和巴托克的权威演绎者。能在国际间享有如此地位的钢琴家，寥寥可数，席夫便是其一。

#### 音乐 | 英国 乔安娜·麦克瑞格 钢琴独奏会

20 世纪最重要钢琴作品之一 首次香港一气呵成演出

21 世纪破格女钢琴家 演绎梅湘游走神圣世俗的现代经典

有着新潮且破格的造型，英国钢琴家乔安娜·麦克瑞格的音乐口味正反映其外表：勇于创新又多元驳杂。麦克瑞格不单曾在纽约爱乐、芝加哥交响乐团、伦敦交响乐团等各大乐团担任独奏，更积极推广现代和前卫作品。她的风格极端多变，《泰晤士报》赞誉她是一位「创新而具丰富想象力」的钢琴家。

成长于浓厚宗教背景家庭的麦克瑞格，带来法国作曲家梅湘于 1944 年写成的钢琴圣乐巨构《圣婴二十默想》。经历集中营的折磨，目睹二次大战的种种惨况，梅湘以 20 个乐章，构成耶稣基督的默想、呈现出爱与喜乐，以神圣乐音抚慰世间伤痛，展示出悲天悯人的高尚人格。独特的和声令梅湘自成一格，而长达约两小时的《圣婴二十默想》，更是挑战演奏者的极限。今年是梅湘百岁冥寿，麦克瑞格敢于应付挑战，演奏梅湘经典杰作，别具纪念意义。

#### 音乐 | 匈牙利/日本 钢琴三重奏

钢琴大师安德拉斯·席夫，伙拍两位大师兼多年拍档，演奏三首贝多芬三重奏。

日本籍小提琴家塩川悠子，留学德国时获多个首奖，之后更在卡拉扬棒下，与柏林爱乐乐团同台献技。塩川曾在多个室内音乐节演出，包括伦敦威格摩音乐厅的「海顿节」和「巴托克/贝多芬节」，更曾利用莫扎特演奏过的小提琴，灌录莫扎特小提琴奏鸣曲及三重奏等唱片。

大提琴家美罗斯·佩仁伊赢得卡萨尔斯国际大赛奖项后，之后被卡萨尔斯邀请亲授大提琴。佩仁伊在大提琴界享负盛名，更常与席夫合作。最近他与席夫灌录全套贝多芬大提琴奏鸣曲，唱片更获 2005 年康城古典音乐奖。

席夫与塩川及佩仁伊曾多次合作演奏三重奏，在欧美各地演出，更曾灌录过莫扎特、舒伯特三重奏唱片，屡获好评。三位大师，均以细腻的音色见称，同台演出，观众定可细味其中默契。

#### 世界音乐 | 西班牙 托马蒂托六重奏

结合吉卜赛浪漫与佛兰明高激情 托马蒂托一拨结他 全场疯狂！

托马蒂托生于吉卜赛的佛兰明高结他世家，自小即耳濡目染这种叫人迷醉的乐音，体内

的佛兰明高血液，令他的乐音炽热，充满激情，有股迷人的魔力，使他迅即成为别树一帜的佛兰明高结他手。

与传奇歌手卡马农·德拉依沙的合作，令托马蒂托在国际间声名鹊起；德拉依沙死后，托马蒂托更开展独奏生涯，以充满活力，动人的结他乐声，风靡全球的乐迷。

将吉卜赛人的坦率自由的特色融入音乐之中，《日内瓦论坛报》称托马蒂托之演奏「令人精神大振」。这次来港演出，托马蒂托与一众出色乐手，将为艺术节观众带来佛兰明高的激情与魔力，和浪漫迷人的节奏；乐迷要着魔一晚，订票趁早！

### 爵士乐 | 美国 欧奈·柯尔曼

「硕果仅存的爵士乐大师。」《纽约时报》

欧奈·柯尔曼是当今炙手可热的爵士乐手。50 多年的音乐生涯，柯尔曼活力未减，音乐创意不断。2006 年推出前一年音乐会现场灌录新碟《Sound Grammar》，获高度评价。2007 年，柯尔曼凭《Sound Grammar》获一年一度的普立兹音乐奖，而他亦成为该奖项 60 多年历史以来获奖的第二位爵士乐手。同年更囊括格林美，及由四百多位传媒票选为年度爵士音乐家，成为去年最瞩目的乐手之一。

1950 年代，爵士乐界刮起改革之风，乐器间不讲主次，讲求平等，音乐讲求创新变化之声不断。柯尔曼当时以先知的姿态，推出几张大碟，震撼整个乐坛。直至 1960 年，一众乐手响应着这股自由之风，柯尔曼即成为改革运动的灵魂人物。时年 77 岁的柯尔曼，2008 年再次上路，香港艺术节是亚洲演出重要一站。他独特的双低音组合，今次更会再加多一人，势成为爵士乐团的另一创举。

殿堂爵士乐大师中，柯尔曼被形容为硕果仅存的一位。这次访港演出，可一不可再，自然不容错过。

### 爵士乐 | 日本 Hiromi's Sonicbloom – Time Control 上原ひろみ

日本人气 No.1 爵士乐手 JAZZ の 魅力！絶賛！

年轻日本女爵士乐手 Hiromi，以超乎想象的动感、炽热的琴技和澎湃的感情，令世界乐迷疯狂。年仅 17 岁，著名爵士钢琴大师 Chick Corea 问她一句：「你懂即兴演奏吗？」小妮子立即在琴键上疾走飞奔，大师连忙带她出演翌日音乐会。这之前，她已与捷克爱乐同台；这之后，她潜心进修，于 2003 年发行首张个人专辑《Another Mind》一鸣惊人，于日本本土迅即突破十万销量，更摘下日本唱片业工会的年度唱片奖。

台上的 Hiromi 全情投入，毫不保留，直率而且感情澎湃。早年她接触古典音乐，其后着迷爵士乐这个能直达心扉的自由国度。在琴键上，她无视演奏的难度极限，而在创作上，她以无限创意挑战音乐分野。

是次 Hiromi 率领其乐队 Sonicbloom 为香港乐迷带来 2007 年最新专辑《Time Control》，以慑人的独特风格演绎全新作品，锐意为乐迷展现无限的可能。Hiromi 誓要以澎湃有劲的即兴演奏，令你每个细胞雀跃！

### 爵士乐 | 美国 艾迪·帕尔米里 拉丁爵士乐六重奏

艳阳高照，音乐厅如沙滩般暴露于烈日当空。艾迪·帕尔米里琴声一响，拉丁狂热瞬间起劲，所有人都闻歌起舞！

五十年的音乐生涯，前后带给艾迪·帕尔米里九个格林美殊荣。他是格林美奖史上首位拉丁音乐大碟奖得主。自小是音乐天才，11 岁就登上卡奈基音乐厅，弹的是古典音乐，心里

却嚷着要自己的乐队。出身地纽约，自然成为他寻梦的地方。来自波多黎各裔家庭，热情的拉丁舞蹈节奏是他的脉搏。受着哥哥 Charlie 和爵士钢琴巨匠 Thelonius Monk 启发，他将拉丁音乐和爵士音乐融合，迸发出耀眼火花。将萨尔萨融入当代爵士钢琴，帕尔米里是第一人。50 年代，他登上曼哈顿拉丁音乐热潮的发源地 Palladium，立时技惊四座。每次演出，艾迪琴音发热发亮，像诱人的骄阳，叫观众激情热舞。自此之后，「拉丁音乐的骄阳」称号不胫而走。

在帕尔米里手中弹出的乐章，从没有死板重复，因为他奉即兴为金科玉律，每次演奏例必创意无穷，花样多多。且看他如何将夜晚变白昼，将音乐厅变作狂欢嘉年华！

#### 音乐 | 香港 埃克森美孚新视野 — 《笙得起》

伍卓贤拿着一把号称为中国最古老的乐器之一：笙，大胆与各方中西乐器撞击。香港是个文化异常奇怪混杂的都市，每一天受着四方八面的冲击。生于这个年代的创作人，他的音乐也别有个性。

SIU2 乐队成员的音乐背景不同，听着风格迥异的音乐长大，却同系于香港这个喧闹城市。华洋杂处，百家争鸣，文化与文化之间冲撞、交流、拼合，正是香港的特色。伍卓贤新创作的音乐，以笙为主线，加上来自中乐、古典、摇滚独当一面的乐手，为这个地方拼凑出全新风貌的音乐地图。

#### 音乐 | 香港/加拿大 张钧量 马林巴琴独奏会 马林巴琴敲出巴赫经典

灵巧的手，挥动着琴槌，在大木琴敲打出浑厚而圆润的乐音。马林巴琴是敲击乐中罕有能独当一面的乐器，一只手拿两支槌子，打出的音乐像钢琴般丰富。

香港出生的张钧量，凭着出色的琴技和音乐才华，17 岁进入美国著名的寇蒂斯音乐学院。着迷于马林巴琴的独特音色，张钧量自己落笔创作，发掘这座大木琴不同的可能性。他亦将著名作品改编，用飞快的琴槌，代替键盘上舞动的手指。最叫人惊叹的，莫过于他将全套巴赫《戈尔德堡变奏曲》移植到马林巴琴上。

张钧量的演奏，屡获著名音乐家赞许，钢琴家格拉夫曼曾形容他是「具有非常才华和成就骄人」的年轻音乐家。

#### 戏剧 | 法国/英国 彼得·布禄克最新力作 《短打贝克特》

**亚洲独家演出** 一个演出见证两大戏剧宗师魔法

《短打贝克特》(英语版)精选演绎贝克特五个经典短篇：《戏剧片段 I》、《摇篮曲》、《无言剧 II》、《空》及《来与去》，五个短篇言简意赅，呈现贝克特独一无二的戏剧风格：简单的人物，在无语或看似无意义的语言之间，探讨人类存在的本质——黑暗、荒谬、可笑，然而却包含无限的变化、对意义锲而不舍的追求。

布禄克亲自拣选了三位著名演员，包括曾夺罗兰士□奥利金奖的约瑟夫□胡本和凯瑟琳□亨特，以及英国合拍剧团(Complicite)的创团成员马赛洛□麦坚尼。2006年《短打贝克特》的法语版首演后，被誉为最得贝克特戏剧精髓的权威演绎，亦为贝克特百年诞辰纪念演出。2007年布禄克重新操刀全新英语版，在伦敦新城剧团首演后作世界巡演，亚洲只停香港。

姜越老越辣，不断超越自我的剧场大师彼得□布禄克，以80岁高龄的功力，一生的戏剧心得，放在另一戏剧宗师贝克特的五个短篇之上，仿佛姗姗来迟的一次盛会，难逢的大师对谈，怎能不叫人期待？

#### 戏剧 | 英国 英国国家剧团 《聊天室》+《国民身份》 **亚洲首演**

继叫好叫座的《高校男生》后 英国国家剧团又一赢尽口碑新作

「是我最愉快的剧场经验之一，扣人心弦。」《星期日泰晤士报》

「近期伦敦最佳的新作……既生动活泼，娱乐丰富，亦难得地呈现当下社会状况。」  
《金融时报》

这两出英国国家剧团短剧，赢尽口碑，短小精悍，对少年十五至二十时的迷糊有精确的描写。角色鲜明吸引，由当时得令的两位得奖作家精心创作，得奖导演安娜·马克敏亲自执导。

### 《聊天室》

「对白精警、活泼、叫人捧腹大笑，又不寒而栗，绝对是一出 60 分钟的杰作，电脑世纪的《苍蝇王》。」《泰晤士报》

在网络空间内，六个 15 岁少年忘形地流连于聊天室内。少年时代的叛逆，朋辈间的操控，沃尔什精确细致地捕捉电脑少年的心态，成功编成《聊天室》这个叫人心寒的现代故事。

编剧恩达·沃尔什是伦敦最活跃的剧作家之一，作品屡获奖项，包括爱丁堡艺术节大奖和最佳制作，德国今日戏剧奖之最佳外语剧奖等多个国内外奖项，除了英国本土，沃尔什剧作亦于慕尼黑、苏黎世、里斯本、纽约等多个欧美城市演出。沃尔什现正将《聊天室》改编上大银幕。

### 《国民身份》

「马克·雷文希尔其中一出最佳的作品。」《卫报》

汤姆最近经常造梦，总是吻着一个模糊不清的身影，不知是男是女，逐而开始了对自己性向的搜索。

作品备受赞赏的马克·雷文希尔活跃英国剧坛，是新一代编剧之一，先后与不同的剧院合作，由英国国家话剧团总监尼古拉斯·海德拉执导的《克普拉大妈的脂粉气房子》大受欢迎后，便搬到伦敦西区上演。

### 戏剧 | 中国 《建筑大师》

现代戏剧大师易卜生 最具风格导演林兆华

中国最受欢迎男演员濮存昕 金鸡百花双料影后陶虹 舞台对拼

中国话剧 40 年来最重要、最具革命性的导演林兆华，挑起现代戏剧大师易卜生名作《建筑大师》。「最受中国老百姓欢迎的男演员」濮存昕（《茶馆》的常四爷），演绎一个具毁灭倾向的天才建筑师，他的演出被评论家一致认为是突破个人演技的巅峰之作，金鸡奖和百花奖影后陶虹饰演神秘少女，在舞台上闪耀出非凡的魅力。

故事写建筑大师垂垂老矣，事业名成利就，却丧失了年少时的梦想。年迈的大师对青春无限向往，但又惧怕青春的威胁。关系暧昧的女秘书、令他感到威胁的助手、沉沦在过去梦魇中的妻子……他的生活陷入迷惘。一天，一个神秘少女的出现，唤醒了他心中沉睡多年的欲望，揭出他深藏已久的秘密。他一步一步走向生命的巅峰……，还是灭亡？

《建筑大师》是易卜生最具自传痕迹的晚年力作，由社会问题剧走向象征主义，尖锐地解剖灵魂的深处，呈现戏剧大师内心不为人知的一面。这出剧情扑朔迷离，寓意丰富，充满神秘色彩的剧作，当年在欧洲首演时回响极大。林兆华以全新视角诠释这部巨著，把一位躁动不安的艺术家对上帝、艺术、生命和道德的彻悟与困惑、幻灭与热爱，表达得空灵深邃，

别具一格。2006年在中国上演，轰动一时。

### 戏剧 | 香港 《改造情人》诱惑是艺术

一次为爱情改头换面的行为艺术 四个现代男女的恋爱谎言!! 苏玉华破格演出 卫道之士于艺廊不予留席

平平无奇性格内向的 Adam 偶然遇上艺术系美艳野性的 Evelyn, 神魂颠倒之余, 一个彻头彻尾的变身行动随即开始, 他的发型、衣着及言行举止 180 度改变, 连容貌也面目全非。青蛙王子变成万人迷之后, 与好友 Philip 的关系今非昔比, 同时与 Philip 的未婚妻 Jenny 暧昧味。四个人在 Evelyn 的毕业作品展上再次碰头, 更大的震撼即将出现……。

改编自美国编剧奇才尼尔·拉毕特的话题作《The Shape Of Things》, 导演李中全与翻译庄梅岩继《法吻》后再度携手, 揭示爱情和艺术间看不见的争议, 现代男女爱情背后真实又残酷的一面。

### 戏剧 | 香港 莎士比亚最残酷血腥作品 《泰特斯》

这样的一个故事: 罗马新皇萨特尼欲娶大将军泰特斯之女拉薇妮亚为妻, 遭受反对, 遂转娶战败国女皇塔摩拉为后。塔摩拉为报亡国之痛, 让儿子强暴了拉薇妮亚, 并割下她的舌头、砍掉双手; 泰特斯以眼还眼, 他的报复更疯狂 — 把塔摩拉的儿子剁成肉饼款待其母……好像不可思议……

但在地球的很多角落, 强暴与杀戮不是正常到令我们视若无睹吗? 莎士比亚最厉害的地方, 就是能够从多个层面描述人类的处境。他似乎告诉我们: 只要你已经完成了世上的责任, 死亡并不可怕。

但如果你从未看过莎翁的作品, 就可能枉了此生。

邓树荣遇上莎士比亚, 加上实力派演员舞台较劲, 肯定会擦出炽热的火花。

### 戏剧 | 香港 荣念曾实验剧场《西游荒山泪》

我们有一种错觉, 以为中国传统艺术不重视实验。

当细心研究梅兰芳和程砚秋的创作, 我们会发现, 他们都很努力在实验中国戏曲, 透过实验带来创新, 探索戏曲的未来路向。1932年, 27岁的程砚秋已是京剧的四大名旦 (梅兰芳、程砚秋、尚小云、荀慧生) 之一, 但他没有故步自封; 他的实验在于比较中西表演艺术的观念, 然后对中国传统戏曲作重新检视。程砚秋离开了我们五十年, 今天重新认识前辈有助我们探讨中国传统文化的创新方法和路向。

荣念曾以程的首本《荒山泪》为起点, 通过西游欧洲的故事, 在舞台上进行一次有关戏曲唱、念、做的旦角实验创作及跨文化跨时代的艺术探索。

### 音乐剧场 | 美国 **亚洲独家首演**

#### 千呼万唤 美国重量级剧团首度访港 希腊神话 X 摇滚歌剧 震撼国际舞台

被《时代》杂志誉为「美国三大剧团之一」的美国话剧团首度访港, 演绎 2007 年普立兹戏剧奖提名作品《奥菲尔 X》。

千古传诵的希腊神话《奥菲尔》, 写音乐诗人为爱人甘赴黄泉, 最终功亏一篑, 爱情幻灭。美国话剧团重写这个爱情与失落的主题, 注入时代精神, 以摇滚歌剧的形式, 震撼的舞台风格, 写出现代人的生命焦虑、疏离、爱情的救赎。

一刻的软弱可以令你赔上最爱, 是希腊神话《奥菲尔》最叫人神伤的地方。全能创作人林德·埃克特与美国著名戏剧导演罗伯特·伍德拉夫合作的《奥菲尔 X》, 诗人音乐家奥菲尔

摇身一变成为与世隔绝摇滚乐巨星，诗人尤丽迪丝交通意外丧生。他日夜惦记这个死去的陌生女子，无法自拔，希望以爱拯救她，但尤丽迪丝却另有想法……。

《奥菲尔 X》中，埃克特作曲作词，并饰演奥菲尔一角，他与两位出色演员、歌手及四人摇滚乐队，在重金属舞台及凌厉录像衬托下，唱出不朽爱情之谜，结局令人拍案惊奇。

美国话剧团首度访港献上现代希腊神话，势必掀起抢飞热潮。

#### 音乐剧 | 香港 本地原创音乐剧 FPU 香港话剧团《家庭保卫队》08 全新音乐剧

失落的旋律，悠扬在人心里面真正活着的魔幻都市

雾春天，爷爷望着终日无所事事只爱看电视的儿子，想起自己年轻时「打日本仔」的岁月……很苦，但充实；每醒来都会有人告诉你今天要攻或守，进或退。但战场上只有杀与被杀，目标很简单。

「儿孙们的战场在哪里哪里？」爷爷有时会想……在电视剧里、在日新月异的科技里、在电脑游戏里、在麻雀耍乐与赛马竞跑里……有形的战场攻身，虚无的战场攻心。

与电器斗争，与科技抗衡……给他们来一场真正的战争吧！

失落的旋律，悠扬在人心里面真正活着的魔幻都市！

#### 舞蹈剧场 | 德国 殿堂编舞翩娜·包殊重访艺术节 嬉水舞台 香港难得一见

1997 年，饮誉国际的编舞大师翩娜·包殊接受香港艺术节委约，为香港度身订造历史巨构《抹窗人》；2008 年，再访艺术节，带来 2006 年首演，势将香港文化中心舞台化成月下嬉水场的《月满》。

翩娜·包殊，作品永远震慑人心：《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，展演一个个人间世的故事；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》。2007 年 6 月于法国巴黎的八场演出全满。

翩娜·包殊，舞蹈剧场一词由她定义，自 1973 年出任乌珀塔尔舞蹈剧场艺术总监，即以其糅合日常动作、精准舞蹈技巧和充满戏剧张力的作品，震惊世界舞坛，作品对男女关系的精切剖析，一如当头棒喝，叫观众深思；演出的独特形式，不仅确立了舞蹈剧场门派，更使之成为舞坛的重要流派，影响世界各地的舞林与剧林人士。

#### 舞蹈 | 德国

芭蕾舞后 Marcia Haydée，编舞大师 William Forsythe、Jiří Kylián、John Neumeier 恩师

廿世纪舞剧大师格兰高八十冥寿 艺术节历史呈献 史图加演绎两大经典

芭蕾舞剧大师约翰·格兰高，领导史图加芭蕾舞团十二年，一手成就史图加国际顶级舞团的地位，创作多出经典舞剧，被誉为廿世纪舞剧大师之一，更为舞坛带来了芭蕾天后玛茜·海蒂、男星埃贡·马德森，编舞大师威廉·科西、约翰·纽迈亚、尤利·季利安，都在他鼓励下踏出编舞的第一步。

为纪念这位大师中的大师八十冥寿，香港艺术节特别呈献其两出精品——香港舞台难得一见的《奥尼金》，及 2008 年艺术节开幕节目，被称为格兰高与史图加芭蕾舞团最大型制作之一的《天鹅湖》。

#### 《天鹅湖》

「格兰高的《天鹅湖》（当年）是一大突破」《舞蹈评论》



自百多年前被编成第一支舞剧,《天鹅湖》可说是最受欢迎的古典芭蕾舞目;哀怨缠绵的爱情,扣人心弦的乐章,细腻动人的舞蹈。格兰高别出心裁,加强王子角色与改写了的结局,由舞步与剧力牵动观众情绪,史图加芭蕾舞团 1963 年首演时即广受赞誉;灿烂耀目的舞会一场,各舞者鲜明突出,尽显格兰高的功力。《天鹅湖》更是史图加芭蕾舞团最大型之制作之一。

### 《奥尼金》

「格兰高的《奥尼金》如水银泻地,一气呵成,分不清个别舞步,只因全已融化在情感中」 《波士顿地球报》

芭蕾舞剧《奥尼金》是格兰高创作经典中的经典,根据普希金的诗改编,以柴可夫斯基的音乐编曲,被誉为本世纪舞坛的旷世杰作。

当年玩世不恭的奥尼金拒绝纯真少女泰坦妮亚的爱,多年后再遇,才知真爱谁属,奈何心上人已作他人妇。格兰高选取了普希金原著中一系列令人难忘的场面:花园邂逅、闺中订情、双雄决斗与蓦然回首,手工精细的服装与格局宏大的布景,配以令人屏息的高难度芭蕾技巧,细致地刻划人物的内心世界,描绘感情的跌宕,两场荡气回肠的双人舞更列为舞坛经典。1965 年首演时,担演泰坦妮亚的玛茜·海蒂,光芒四射,是最令人着迷的芭蕾角色之一。

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### 舞蹈 | 匈牙利 匈牙利国立民族舞蹈团 《匈牙利舞曲》**亚洲首演**

20 世纪音乐大师巴托克 迷醉的民族音乐 全球 800 万观众 倾倒的乐舞团演出一次感受真正的、精致的传统匈牙利艺术的难得机会

匈牙利国立民族舞蹈团的乐声一起,裙裾一扬,充满欢乐气氛的民族乐舞总叫人按不住两脚,停不了腰肢,难怪在半个世纪的建团历史中,已走遍四大洲 44 个国家,累积了 800 万的观众。成功攫取口碑,只因乐舞团在现代舞台技术支援下,以三十多名舞林高手炫目的舞技,以近十位民族乐师动人的乐音,呈献最纯正的、最精致的民族风情。

是次演出之《匈牙利舞曲》,副题为向巴托克致敬 — 多得巴托克穷一生编集、整理匈牙利民间歌谣,让丰富的民族艺术得以保留,演出将以巴托克音乐为始终。《匈牙利舞曲》由音乐、舞蹈编排,至服装头饰,均一丝不苟,务求将连绵特兰西瓦尼亚至多瑙河,贯串几世纪的民族歌舞再现观众眼前:在现场演奏的吉卜赛及匈牙利民乐相衬下,匈牙利国粹夏得西舞,以至牧人舞、击掌舞、旋转舞、吉卜赛舞一一演绎,势将文化中心变成布达佩斯,让观众尝一场匈牙利地道乐舞盛宴。

### 舞蹈 | 加拿大 加拿大国宝级编舞家玛丽·舒娜最新狂喜之作**世界巡回首演**

香港观众翘首以待 以身体演奏快乐 大胆、创新,声与色的舞蹈热透观众的耳目及心灵 艺术节再次悉心搜罗,为观众呈献最炙手可热的艺术家及新作。

被誉为最能以舞蹈表现人类生命的原始性,加拿大编舞家玛丽·舒娜,带领其舞团倾巢而出,演绎新作《快乐颂》,首度登陆香港舞台,并以香港艺术节为世界巡回演出之亚洲首站。

由 1978 年的个人作品《结晶》,到 1990 年成立舞蹈团至今,玛丽·舒娜一直贯彻始终,舞者躯体的每一驿动,均是一个器官的思想,每一个跳出的节拍,尽情散发人类的本能,舞出生机满溢的情感,大胆、创新,声与色的舞蹈热透观众的耳目及心灵,《纽约时报》称她

的作品为「一股放肆的想象旋风」。

玛丽·舒娜的《快乐颂》，用自由奔放、丰富、疯狂、震撼的想象，以躯体爆发快乐之源，将最终极的欢愉世界带给观众，万众期待！

## **Appendix II The 36th HK Arts Festival (English version)**

### **Opera | Italy Teatro Regio di Parma Verdi: *Rigoletto***

Giuseppe Verdi's monumental opera *Rigoletto* is back – this time in a totally authentic Italian form. The Teatro Regio di Parma, Mecca of all things Verdian, will stage the Asian premiere of its acclaimed production, offering a 'once-in-a-lifetime' chance to see a genuine Italian opera – all the way from Italy.

Performing by a troupe of 150 players, including an all-Italian orchestra, chorus, and cast of world class soloists, this is Verdi's operatic masterpiece as you have never seen it before. Using original sets, crafted in the old theatre in Parma and shipped right onto the Festival stage, this production of *Rigoletto* is performed true to the tastes and style of Verdi's day – sumptuous, elegant and grand.

Verdi wrote numerous masterworks that dominate the repertoire of classical opera. His music, both dramatic and lyrical, has an infectious quality that leaves audiences humming the melodies long after a performance is over.

In the story of *Rigoletto*, the court jester, Rigoletto, mocks important dignitaries in the court and becomes embroiled in a deadly curse that eventually seals his fate and that of his beloved daughter, Gilda. Lush, dramatic and laden with famous arias – this is Verdi's *Rigoletto* at its 'tutta Italiana' best.

### **Chinese Opera | PRC The Master of *Chou*: Xiao Changhua**

The 130th anniversary of the birth of Xiao Changhua The Peking Opera House of Beijing

A patch of white paint, like bean curd on the bridge of the nose, is the trade mark of the *Chou*, the comic actor in traditional Chinese opera. Of all the *Chou* actors, the greatest was Master Xiao Changhua.

To mark the 130th anniversary of Master Xiao's birth, The Peking Opera House of Beijing presents four works closely associated with his name. So don't miss the chance to see some superb Beijing Opera and witness the comic legacy of a true *Chou* master.

### **Chinese Opera | Hong Kong Cantonese Opera – The Timeless Works of Guan Hanqing**

Guan Hanqing China's Shakespeare of the Yuan Dynasty

Guan Hanqing was the leading dramatist of the Yuan Dynasty and one of the great playwrights of Chinese classical theatre. His plays depicted the hardships of the Han people and their strong sense of ethnic identity. Many involved intricate and ingenious plots, peopled with complex characters. Of the 60 or more plays that Guan wrote, less than a third remain. The three vignettes, presented together, are taken from signature plays by Guan and performed by acclaimed, local Cantonese opera stars.

### **Music | USA New York Philharmonic**

When Lorin Maazel assumed leadership of the New York Philharmonic, he infused the orchestra with new vigour, energy and wit. His tenure has produced what critics call the most exciting and breathtaking performances of its recent history; revitalising an orchestra that is not only the oldest in

America but one of the oldest in the world.

Since its inception, the orchestra has championed the new music of its time; giving the first performances of many important works such as Dvořák's Symphony No 9, Rachmaninov's Piano Concerto No 3 and Copland's *Connotations*.

In his distinguished career Maazel has conducted over 150 orchestras and made some 300 recordings. As Music Director of the Philharmonic, he follows a long line of musical maestros including Gustav Mahler, Arturo Toscanini, Leonard Bernstein and Zubin Mehta.

Over three Festival evenings, Maazel and Associate Conductor, Zhang Xian, will lead the orchestra in renditions of Elgar, Strauss, Barber, Dvořák, Mendelssohn and Brahms. Young virtuoso Alisa Weilerstein will perform Elgar's lamenting cello concerto, and two principal players, oboist Wang Liang and concertmaster Glenn Dicterow, will perform the Strauss and Barber concertos. Maazel will conclude each evening with a symphony: Dvořák's Seventh, Mendelssohn's Fourth and Brahms' Fourth.

#### **Music | UK Vladimir Jurowski and the London Philharmonic Orchestra**

"The Young Vladimir Jurowski does have a galvanising effect on everything he conducts." *The Times*

"Watching him conduct, you sense a magnetic intensity and commitment, and the LPO play better for him than they do for nearly anybody else." *The Guardian*

The London Philharmonic Orchestra (LPO) returns to the Hong Kong stage with its newly appointed Principal Conductor, Vladimir Jurowski. Heralded as a 'conductor on the rise' and the most 'creative force' in London (*Financial Times*), Jurowski's performances never fail to astound. Appointed Music Director of the Glyndebourne Festival Opera at the age of 28, and voted one of the 'world's top young conductors' by *BBC Music Magazine* in 2004, he received the Royal Philharmonic Society Music Award in 2007.

Jurowski is a revitalising force in the long and celebrated history of the LPO, which debuted under Sir Thomas Beecham in 1932. Since then a long line of distinguished maestros – Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur – have added to the orchestra's musical versatility and artistic excellence. With a prodigious number of recordings to its name, it is widely regarded as one of the world's finest orchestras.

The London Philharmonic Orchestra will be joined by two notable soloists; Nikolaj Znaider, one of the most sought-after violinists, especially noted for his interpretation of Brahms; and Jean-Yves Thibaudet, the charismatic and versatile pianist, who so eloquently captures the poetic sparkle of Ravel's concerto. Jurowski will lead the LPO in two evenings of great symphonies – Tchaikovsky's Sixth and Prokofiev's Fifth – in the finale of the 2008 Hong Kong Arts Festival.

#### **Music | UK / Hong Kong London Philharmonic Choir**

The London Philharmonic Choir (LPC) is one of the finest and most active choirs in the world. Since its formation in 1947, it has performed numerous concerts, in collaboration with leading orchestras and made over 80 recordings. It has worked with many of the world's greatest conductors – Georg Solti, Pierre Boulez, Kurt Masur and Simon Rattle, to name but a few.

The LPC will perform in two glorious evenings of contrasting choral fare. On the first evening, Edo de Waart will lead the choir and the Hong Kong Philharmonic Orchestra in two epic Russian symphonic works: Stravinsky's *Symphony of Psalms*, the jewel of the composer's neo-classical era, and Rachmaninov's *The Bells*, another brilliant choral symphony written during the golden age of romanticism.

On the second evening, the LPC's Artistic Director Neville Creed will lead the choir through unaccompanied and organ-accompanied choral music selected from the rich history of the English choral tradition. As a choral scholar and a specialist in English choral music, Creed has won international acclaim for his leadership of choirs and orchestras.

**Music | PRC / Hong Kong Yuan Chenye with the Hong Kong Philharmonic Orchestra**

“Great vocal power with heartfelt emotion.” *The Evening Herald*

In 1994, Chinese baritone Yuan Chenye claimed victory as the gold medal winner in the International Tchaikovsky Competition; he also made history as the first Chinese singer to win first prize in the prestigious competition. After his resounding success he stepped out onto the world stage, garnering numerous invitations to perform: among them, an invitation from Plácido Domingo to share the stage at Washington Opera's Domingo Gala at the Kennedy Center in 1996.

Yuan's clear, supple voice and ability to portray vastly different characters have earned him wide international acclaim. His extensive repertoire includes Verdi, Rossini, Mozart, Tchaikovsky and Korngold. His performance with the Welsh National Opera in 2002 was broadcast live on the BBC.

Yuan Chenye is a household name in China where he hosts various educational television programmes and gets regular radio air-time for his performances. The Central Conservatory of Music in Beijing, the premiere music institute in China, recently honoured him with the title of Visiting Professor.

**Music | Hong Kong Hong Kong Chinese Orchestra – Music about China 2**

The annual music extravaganza is here again!

Exploring the boundless realm of modern Chinese orchestral music

A sell-out concert with Music about China, in 2007

Zhang Haofu is one of the few ethnic Chinese to carve a niche in Europe's 'Music Hall of Fame'. Many of his works have won critical acclaim at major modern music festivals around the world. For this Festival he will premiere his latest work, the lyrical *Chang'An Symphony*.

The South African composer, Bongani Ndodana-Breen, will premiere his inspiring crossover piece, featuring Chinese musical instruments and African dance music.

The local, young composer, Tang Lok-yin, will give audiences a taste of her youthful energy for music, in *Dragon-lantern* a concerto for nine *suonas* and orchestra.

Apart from these new commissioned works, the Orchestra will revisit two highly acclaimed works from its repertoire. Wang Ning's *Festivity*, a musical panorama of the folk customs around China on celebration feast days. Wang takes the folk music of the land and presents it in a modern idiom; and Yang Qing's *Scenes of Rivers Xiao and Xiang*, a splendid acoustic representation of the Flowerdrum Opera from Hunan and folk music of the region.

“Bolstered by Yan Huichang’s mellifluous and coherent direction of the 85-member group, the music was cinematic.” *The Washington Post*

“Musical precision and charm just defined the conductor of the orchestra, Yan Huichang.” *The Vancouver Sun*

“Presenting works of varying styles in one concert, and to be able to win the heartfelt approval of all composers is a gargantuan feat that only the world-class professional HKCO can achieve.” Guo Wenjing, Renowned Chinese Composer

#### **Music | Norway Trio Mediaeval**

Singing doesn’t get more unnervingly beautiful

“A highly musical and seemingly flawless group.” *Gramophone*

For a decade the Oslo based Trio Mediaeval has astonished world audiences with the beguiling beauty of its sound: voices so pure and unadulterated that listeners are unfailingly stunned by their potency and power. The synthesis of the three Norwegian soprano voices, often described as perfect and flawless, causes critics to marvel at the “immaculate blend...and beauty of their clear, fluid voices” (*The New York Times*). In their soaring, celestial renditions of medieval contrapuntal music they are applauded for their purity of tone, spot-on pitch, wide vocal range and nuanced control.

Singing songs from the medieval period and the modern age, Trio Mediaeval comfortably alternates between the old and the new with exceptional ease. Their repertoire includes medieval polyphonic music from England and Italy, traditional Norwegian ballads, as well as contemporary works written especially for their voices. Since its formation in 1997, Trio Mediaeval has made three recordings, the first of which went straight into the Billboard Top 10 Bestsellers list, with the others following close behind.

Performing within the acoustics of St John’s Cathedral, Trio Mediaeval promises an unforgettable evening, filled with hauntingly beautiful songs that are sure to make your spirit soar!

#### **Music | Hungary András Schiff Piano Recital**

Schiff lives and breathes Beethoven’s sonatas

Hungarian-born pianist András Schiff is one of the most respected pianists of his generation. After winning the Tchaikovsky Piano Competition in 1974, Schiff went on to perform with the New York Philharmonic, Vienna Philharmonic and the Berlin Philharmonic orchestras and graced the stage of many prestigious concert halls. Famed for his Bach and Beethoven recitals, he is equally respected for his interpretation of Mozart, Schumann and Bartók.

In 2004 Schiff began a series of concerts, playing all 32 of Beethoven’s piano sonatas in chronological sequence. Critics were stunned by the performances and the “sovereign mastery and depth of understanding Schiff brings to these works.” (*Evening Standard*)

Schiff will perform two Beethoven piano sonatas, *Tempest* and *Waldstein*, and two works by Schumann, *Papillons* and *Fantasia*.

#### **Music | UK Joanna MacGregor Piano Recital All 20 Movements – A first for Hong Kong**

“MacGregor’s verve, energy and astounding technique are always at the service of the music and never vice versa.” *BBC*

“MacGregor performed in one continuum of invention and imagination.” *The Times*

Joanna MacGregor is a brilliant and spirited pianist who defies easy categorisation. Always passionate and sincere, she is equally comfortable accompanying an orchestra as performing with a jazz trio or collaborating with the likes of tabla virtuoso Talvin Singh or legendary producer Brian Eno. Her lively eclecticism has made her something of an unusual presence in the world of classical music and “her ability to inhabit so many sound worlds with the same intensity and commitment is profoundly impressive” (*BBC*). As a soloist she has performed with many of the world’s leading orchestras, including the New York Philharmonic and the London Philharmonic Orchestra, and has been unreservedly acclaimed for her innovation and vigour.

Messiaen’s *Vingt regards sur l’enfant Jésus*, is a work of singular significance in the repertoire of contemporary piano literature and one of the most outstanding piano cycles ever composed. The 20 movements, rarely played back-to-back, are technically demanding and rigorous to perform, and there could be no better time to undertake such an endeavour than on the centenary of Messiaen’s birth, in 2008. Taken together, the movements create a profound, inspired meditation on the nature of divinity. The work is collectively revered as one of the great piano masterpieces of the last century.

#### **Music | Hungary / Japan Piano Trio**

Renowned pianist András Schiff joins his virtuoso violinist wife, Yuuko Shiokawa, and long-time musical collaborator cellist, Miklós Perényi, to perform a selection of Beethoven’s works for the piano trio.

Yuuko Shiokawa has captivated world audiences with her amazing sound and technique. A student of the legendary violinist Sándor Végh, she has performed with many leading orchestras, including the Berlin Philharmonic under Herbert von Karajan.

Miklós Perényi, another close collaborator of Schiff’s, was appointed teacher at the Ferenc Liszt Music Academy Budapest in 1974 and made professor of the cello department in 1980. As a soloist and a chamber musician he has appeared in many music festivals in Europe, as well as in America, Japan and China. His CD of Beethoven’s cello works, with Schiff on piano, won the Cannes Classical Award in 2005.

Schiff, Shiokawa and Perényi are all celebrated musicians of their generation and they share a special devotion to the piano trio. Acclaimed for their trio recitals – Beethoven, Grieg and Dvořák – their recordings of Mozart and Schubert have brought them wide critical acclaim.

#### **World Music | Spain Tomatito Sextet**

“The crowd goes wild for Tomatito.” *The Guardian*

Rhythmic fury and free spirit Pure Gypsy Flamenco

Born to a family of guitarists in the gypsy heartland of Spain and raised on the sensual, vibrant rhythms of flamenco, José Fernández Torres, or ‘Tomatito’, quickly emerged as a guitarist of exceptional ability. His defining style – energetic strumming, earthy expression and impassioned, rhythmic fury – has made him a memorable force in the flamenco tradition.

Tomatito first found fame and international acclaim as the charismatic accompanist to legendary singer Camerón de la Isla. For 18 years the duo captivated audiences with their electrifying, heartfelt

performances. After Camerón's death in 1992 Tomatito began his solo career.

Infused with a wonderful spirit of freedom, Tomatito's music is "an infinite refreshment" (*Geneva Tribune*). With his band of highly accomplished musicians he shares the passion and magic of flamenco, its captivating pulse and enduring spirit.

**Jazz | USA Ornette Coleman A living legend of jazz**

Voted by 400 critics, journalists and broadcasters as the Musician of the Year, Jazz Awards 2007  
2007 Pulitzer Prize for Music winner 2007 Grammy Lifetime Achievement Award

Wherever jazz thrives, you will find the influence of Ornette Coleman. In the five decades since his debut, his pioneering and prolific work has steered the course of modern jazz, influencing a tide of musicians who have emulated, but never equalled, his mastery. His saxophone playing, described as "the most recognisable sound on the planet" (*BBC*), invited collaborations from musicians as diverse as jazz-rock guitarist Pat Metheny and the Grateful Dead's virtuosic front-man Jerry Garcia.

Now in his late seventies, Coleman's presence is as vibrant and creative as ever. A venerable elder statesman of jazz, he continues to compose and perform new works to vast critical acclaim. *The New York Times* recently described his output as "still unusual and provocative, a thing with its own breath and life force."

Saluted the world over for his maverick inspirations and offbeat invention, songwriter and critic David Was dubbed Coleman "The Samuel Beckett of jazz" (*The Guardian*). So don't miss a once-in-a-lifetime opportunity to see this great jazz-legend live on stage.

"Coleman, at 76, remains a fountain of sublime ideas." *Entertainment Weekly* (Sept 2006)

"One of the last of the truly imposing figures, from a generation of jazz players that was full of them." *The New York Times*

"Ornette Coleman is as vital, vibrant, edgy, and imaginative as ever." *BBC*

**Jazz | Japan Hiromi's Sonicbloom – Time Control**

上原ひろみ Electrifying! A fiery-red storm on stage!

"...a crackling gig that got the audience standing and baying for more." *The Straits Times*

When renowned piano master, Chick Corea, heard 17 year-old Hiromi Uehara playing the piano he asked, "can you improvise?" Her musical answer - a virtuosic invention of great sensitivity and power - impressed Corea enormously and he immediately invited her to perform with him on stage. That legendary meeting was 11 years ago and since then the Japanese prodigy has taken the world by storm. Her powerful, electrifying performances, defined by her razor-sharp technique and honest display of emotion, have captivated audiences and singled her out as a unique musical spirit. Trained from an early age to 'feel the music', Hiromi uses her whole body during her recitals; swinging her arms onto the keyboard, rocking forwards and back and letting her spirit pour through the keys, without reservation.

Hiromi's early education was in classical piano but jazz lit-up her musical horizon. As a composer she is comfortable with many musical genres and improvises with great sensitivity. Her 2003 album, *Another Mind*, sold over 100,000 copies and several of her recordings have won 'best album' awards. In 2007, Hiromi composed and recorded *Time Control* which, according to *All About*

*Jazz*, introduced “significant and lasting changes in the idiom of jazz fusion.”

**Jazz | USA Eddie Palmieri Afro-Caribbean Jazz Sextet ‘The Sun of Latin Music’**

Forget about sitting down and staying cool – when Eddie Palmieri is at his piano, the keys burn, temperatures soar and bodies beg to dance. With pounding rhythms and Latin refrains, Palmieri is one of the world’s leading jazz pianists and the undeniable ‘Sun of Latin Music’.

In a career spanning 50 years and nine Grammy Awards, Palmieri revolutionised the sound of Latin music, digging into his native Puerto Rican roots for rhythms to fuse with his free-flowing Jazz piano. A powerhouse of innovation and astounding technique, Palmieri captivates audiences with his infectious energy and radiating rhythms, until all toes are tapping and the auditorium goes in carnival fever.

Among his many awards is the first ever Grammy given to a Latin album (1975), and the Best Latin Jazz Album Grammy for his 2006 album *Listen Here!* Recognised as the “most consistently innovative artist,” (*Boston Globe*) in his field, Palmieri lives and breathes the spirit of Jazz, always improvising and experimenting. The heat is on – the ‘sun’ is bright – so get down and dance!

**Music | Hong Kong ExxonMobil Vision – *Sheng It Up***

Get down with the *sheng* – one of the oldest instruments on the planet! Local composer Ng Cheuk-yin weaves melodies from the 3,000 year-old Chinese wind instrument into SIU2’s contemporary rock feel. The band – comprising a *sheng*, bass guitar, drums and more – produces a fascinating and unique musical language sound inspired by Hong Kong’s melee of cultural influences and complex soundscapes.

All SIU2’s music is written by Ng Cheuk-yin; a powerhouse of creativity and innovation. With their unique arrangements and juxtaposed styles SIU2, strum-up a sensational new sound. So don’t miss this chance to rock out with the *sheng*!

**Music | Hong Kong / Canada Pius Cheung Marimba Recital**

“Pius Cheung is a remarkably gifted and accomplished young artist. I always enjoy listening to his elegant and virtuosic music-making.” Gary Graffman

When Pius Cheung raises his mallets and strikes his marimba, his skill, technique and unbelievable dexterity produce a musical complexity more common to the agility of ten fingers on the keys of a piano. His repertoire includes classical works that he has adapted as well as his own compositions. The result has been variously acclaimed as brilliant, spellbinding and absolutely incredible.

Born in Hong Kong, Chinese-Canadian Cheung began playing the piano at five and the marimba at nine. At 17 he entered the prestigious Curtis Institute of Music in the US, where he was awarded first prize in the Philadelphia Orchestra’s Albert Greenfield Concerto Competition. He has since toured the international circuit, always performing to delighted audiences.

In 2006 Cheung released his debut album – Bach’s monumental *Goldberg Variations* – which he sensitively rearranged for the marimba. His efforts garnered rave reviews: “Cheung adds a tasty amount of musical nuance that Bach would have likely approved of had he heard today’s modern marimba” (*Percussive Notes Magazine*). He also made history as the first marimba player to record



the *Goldberg Variations*. In this Festival, Cheung will play a selection of piano masterworks arranged for marimba, pieces by Keiko Abe, Zhou Tian as well as his own compositions.

**Theatre | France / UK Fragments** **The only Asian stop on a major world tour**

*Rough for Theatre I, Rockaby, Act Without Words II, Neither and Come and Go*

Brook and Beckett Darkly pessimistic and wickedly funny

"He [Peter Brook] cooks with cream, blood and spices: bread-and-water addicts must look elsewhere." *The Guardian*

Peter Brook, visionary director and octogenarian icon of theatre, presents Hong Kong with a production dear to his heart. *Fragments*, a seamless joining of five short pieces, by another theatrical giant and personal friend, Samuel Beckett, is a startling work shimmering with Brook's unique directorial genius.

*Fragments* fills us with Beckett's dark humour, both despairing and killingly funny, as each of the five luminous, spare, stripped-back theatre pieces reveals the brilliance of his writing and the angry warmth of his life-celebrating humanity. One 'fragment', *Rough for Theatre I*, in succinct and brilliant dialogue, portrays the chance meeting of two men, one wheelchair bound and the other blind, who join forces in the interests of survival. Another, *Rockaby*, portrays the startlingly intimate thoughts of an elderly woman in her last conscious moments, before death.

In Brook's deft hands all five fragments unite to form an intriguing internal consistency that draws us in; suspending our connection to conventional notions of reality.

Brook's production team includes long-term partner Marie-Hélène Estienne with whom he has collaborated since *Timon of Athens* in 1974. The actors -- Jos Houben, Kathryn Hunter and Marcello Magni -- were hand-picked by Brook for *Fragments* and are all members of the celebrated physical theatre company, Complicite.

*Fragments* comes exclusively to the Festival, so don't miss this landmark theatre event and the chance to celebrate two extraordinary geniuses of theatre.

**Theatre | UK** **CHATROOM+CITIZENSHIP** **Asian Premiere**

"The best new plays in Britain...the Brothers Grimm for the iPod generation." *The Observer*

"Sparky, vibrant, disturbing and moving." *Sunday Express*

"Punchy, provocative plays... first-rate productions." *The Independent*

"Mackmin's production leaves you with a smile on your face." *The Guardian*

"One of the most thrillingly enjoyable evenings I've had in the theatre." *Sunday Times*

Accolades rain down on this superb double-bill of new works from the UK's multi award-winning National Theatre of Great Britain. Short, sharp and provocative, the plays address the compelling and often confused world of teenagers on the verge of adulthood. Written by two of Britain's most exciting and celebrated playwrights, Enda Walsh and Mark Ravenhill, the plays feature sharply drawn characters, superb dialogue and a penetrating wit. Performed by an outstanding young cast and directed by award-winning Anna Mackmin, *Chatroom* and *Citizenship* have an energy and edge that revitalise the stage.

**Chatroom**

“A 60-minute masterpiece...” *The Times*

Described as “a kind of cyberspace *Lord of the Flies*” (*Telegraph*), *Chatroom*, by Enda Walsh, is a clever, funny and discomfiting foray into the subterranean world of teenage cyber-chat. Taut, vivid, scary and often hilarious, Walsh offers a stark and penetrating insight into the world of alienated, internet-age adolescents.

Walsh’s critically acclaimed plays are performed in festivals and major theatres in London, New York and around the world. *Disco Pigs* won him the Arts Council Playwrights Award, Best Fringe Production in 1996 and was made into a film, premiering at the Berlin Film Festival in 2001. *Four Big Days in the Life of Dessie Banks* won the PPI Award for Best Radio Drama 2001 and *The Monotonous Life of Little Miss P* was commended in the Berlin Prix Europa 2003. He is currently working on a film version of *Chatroom*

### ***Citizenship***

“...funny and touching – indeed, the writing is blessed with a warm generosity of spirit.”

*Telegraph*

Mark Ravenhill’s *Citizenship* is a brilliant and bittersweet comedy about the search for teenage identity. His protagonist, Tom, has a recurring dream in which he kisses a vague figure. Unsure whether it is a boy or a girl, he embarks on a confused and hilarious search for the answer. Described as “gloriously foul-mouthed and deliciously naughty” (*The Stage*), Ravenhill skilfully captures the confusion of burgeoning sexuality.

Ravenhill was catapulted to notoriety in 1996 when his first full-length play *Shopping and Fucking* debuted in London. The play reputedly caused a controversy not seen since John Osborne’s *Look Back in Anger* in 1956. Since then Ravenhill’s work has been performed at many prestigious London theatres including, the Royal Court Theatre, the National’s Lyttleton Theatre and in the West End. His radio play *Feed Me* was broadcast by BBC Radio 3 in 2000.

### **Theatre | PRC The Master Builder**

The founder of Chinese contemporary theatre meets the father of modern drama in *The Master Builder*.

*The Master Builder*, one of Ibsen’s later plays, is an intense, psychological work, widely considered his most autobiographical. Directed by Lin Zhaohua, China’s most accomplished and prominent theatre director, it comes to the Festival with a star-studded cast, including mainland household favourite Pu Cunxin, as Halvard Solness, and multi award-winning actress Tao Hong as Hilde Wangel, the mysterious woman who unwittingly instigates the play’s tragic conclusion. The production debuted at the ‘Beijing Ibsen Festival’ in 2006.

Hailed as the ‘father of modern drama’, Ibsen pioneered realism in theatre, seeking the truth behind society’s facades. Though many of his plays challenged the moral and political assumptions of his era *The Master Builder* turned the focus inwards, offering insights into his own truths.

*The Master Builder* is the story of Halvard Solness, an aging architect reflecting on his life achievements, his diminishing creative powers and the desire for success that has always consumed him. In Lin’s compelling production, audiences get a rare chance to see the great work on stage, and

catch a glimpse of the inner-Ibsen, the man behind the art.

**Theatre | Hong Kong *The Shape of Things***

Seduction is an Art A twisted tale of love, truth and artistic freedom. Moralists have no place in an art gallery. Adam is totally besotted with Evelyn - he changes his hairstyle, starts going to the gym and buys new clothes. He even contemplates cosmetic surgery. But how much is he prepared to really change? And will he pay the price? *The Shape of Things* questions the existence of trust, betrayal and deception in our relationships, and offers us a dark, yet illuminating, account of the power games men and women play.

The production welcomes the return of Gabriel Lee Chung-chuen as director (*The French Kiss*) and one of Hong Kong's most celebrated actresses, Louisa So (*Between Life and Death*) in the leading role. With superb dialogue and a stunning plot twist, this hotly anticipated drama - from award-winning playwright LaBute – is not to be missed.

**Theatre | Hong Kong *Titus Andronicus***

Adapted from William Shakespeare's *Titus Andronicus* Guts and Gore!

*Titus Andronicus*, one of Shakespeare's earliest tragedies, fell out of favour for many decades due to its bloody, gory obsessions. Recent years have seen a revival in its fortunes and the Festival marks its first appearance on the Hong Kong stage.

Under the artful eye of the visionary and award winning director Tang Shu-wing, *Titus Andronicus*, is a brutal tale of hatred and revenge. As the great Roman General's tragedy unfolds - his sons are killed, his daughter raped - the play leads us into a confrontation with the filthy, murderous, shadow-side of human nature.

**Theatre | Hong Kong *Danny Yung Experimental Theatre — Tears of Barren Hill***

Many people might think Chinese traditional art is not experimental. But legendary performers, Cheng Yanqiu and Mei Lanfang, stand testimony to its explorations.

In 1932, at the age of 27, Cheng was named one of the four great female leads in Beijing Opera, along with, Mei Lanfang, Shang Xiaoyun and Xun Huisheng. Despite his early success he kept searching for inspiration and knowledge. On travels to the West Cheng found that comparing Western and Chinese concepts of performing arts gave him a fresh perspective on his own performances. Returning to China, he integrated this learning into traditional Chinese opera. Cheng Yanqiu died 50 years ago, but left behind a remarkable legacy of innovation.

Danny Yung adapts Cheng's acclaimed opera, *Tears of Barren Hill*, to examine cross-cultural influences and tell the story of the young Cheng in the West.

**Music Theatre | USA *American Repertory Theatre Orpheus X***

Exclusive to the Hong Kong Arts Festival Asian Premiere

Rock music theatre at its absolute best. At last! The A.R.T.!

A long time in the coming, the American Repertory Theatre (A.R.T.) debuts in Hong Kong with its signature production – *Orpheus X* – a finalist in the 2007 Pulitzer Prize for Drama.

“The God must be smiling! Rinde Eckert and Robert Woodruff have reshaped the story of Orpheus into a stunning music-theatre production.” Variety

*Orpheus X* revisits the Greek myth of Orpheus and reinvents it for the modern age. In the original legend, Orpheus is a master musician and bereft husband whose inconsolable grief plunges him into the underworld to bargain for the life of his wife, Eurydice. In the A.R.T.'s edgy, musical rendition, Orpheus is recast as a vain and vacuous rock star, churning out chart topping hits. The object of his loss is not his wife, but a lonesome stranger, an unknown poet, with whom his taxi accidentally collides. As Orpheus attends to the dying Eurydice, her words "oh it's you" catapult him into a life crisis that quickly evolves into obsession.

Written and composed by the charismatic, award winning, Rinde Eckert, who plays the title role, the poetic text, lyrics and art-rock songs – interpreted by Eckert and seasoned actors, Suzan Hanson (Eurydice) and John Kelly (John/Persephone) – take the audience on a journey into the universality of myth and music. Replete with hauntingly evocative video projections of the lost Eurydice, by internationally acclaimed video artist Denise Marik, and a four-piece band that strums jumpy rock songs, thundering instrumentals and melodious ballads, *Orpheus X* is a musical and emotional tour-de-force that will stay with you long after the curtain falls.

**Musical | Hong Kong Hong Kong Repertory Theatre – *Family Protection Unit (FPU)***

Fight for your beloved family... ACTION!!!

Staring at his good-for-nothing son who spends all day in front of the television, Grandad remembers the days when he fought the Japanese during the war. He was young then and life was hard, but at least he lived it to the full.

These days Grandad wonders where his children and grandchildren fight their battles.

During a computer game? On the mahjong table? Or at the racecourse? Yes, that's it! Their true enemy today is technological advancement, which is slowly taking over the world. This may be the final battle Grandad and his family have to fight... before it is too late.

**Dance Theatre | Germany Pina Bausch Tanztheater Wuppertal *Vollmond (Full Moon)***

**Asian Premiere** Vintage Bausch – bold and breathtaking Wet and wild

"She has basically re-invented dance. She is one of the greatest innovators of the past 50 years...Dance-theatre didn't really exist before she invented it." William Forsythe

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.

This is typical and vintage material from Bausch whose pioneering choreography continues to startle the dance world with its edgy blend of dance and theatre, or 'Tanztheater' as it is known in her native Germany. Her influence is unmistakable: wherever theatrical elements and dance co-exist an air of Bausch resides. "Bausch is a choreographer who has expanded the possibilities of modern dance, opening up the genre to snatches of dialogue, stage visions and chaotic intrusions from everyday life", said John O'Mahony in *The Guardian*.

Seemingly unstructured and free-form, Bausch's work defies any of the usual reference points such as plot, character and even coherent meaning. 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.

Replete with Bausch's inimitable choreographic trademarks – superb dance, theatrical play and moments of absolute artistry, *Vollmond* is more than a reinvention and re-inspiration of her earlier works. With its breathtaking stage design and eclectic range of music (from the likes of Cat Power, Tom Waits, Leftfield and the avant-garde Alexander Balanscu quartet) *Vollmond* promises a night of virtuoso dance – wet, wild and impassioned.

### **Dance | Germany**

Celebrating the choreographic genius of John Cranko with two spectacular performances from his legendary repertoire.

John Cranko's narrative vision and grand-scale choreography inspired many dance greats - Marcia Haydée, William Forsythe and John Neumeier, to name but a few. A revolutionary in the classic ballet form, he is widely revered as a dance 'master of masters'.

Celebrating the 80<sup>th</sup> anniversary of Cranko's birth and in honour of his pioneering contribution to dance, the 2008 Hong Kong Arts Festival proudly presents two of his most renowned and spectacular productions - *Onegin and Swan Lake* - performed by his home troupe, the Stuttgart Ballet.

"John Cranko's *Swan Lake* is one of the company's most favourite classics." *Dance International*

*Swan Lake*, set to Tchaikovsky's delightful score, is one of the world's best loved ballets. The tragic tale of the doomed love between Prince Siegfried and his beautiful swan maiden – really Princess Odette bewitched by an evil sorcerer – is a passionate, heart-wrenching tale.

In Cranko's tender and luminous rendition, Prince Siegfried's role is greatly expanded; his character imbued with a deeper emotional intent. Cranko also re-works the finale, creating, as *Dance International* exclaims "...one of the most stunning endings anyone has produced for this ballet."

*Onegin*, based on the 19th century novel-in-verse, *Eugene Onegin*, by Alexander Pushkin, *Onegin* is an enduring tale of a broken heart, a deadly duel and passionate revenge. Rejected in her youth by the arrogant aristocrat Onegin, Tatiana buries her love and grows gracefully into womanhood. Many years later when Onegin realises his mistake and declares his love, the circumstances have changed, and Tatiana must painfully refuse his advances. The final *pas de deux*, in which Tatiana sends Onegin away, is a sensational tussle between love and moral duty and one of the most heart-wrenching scenes in all ballet. *Onegin* is set to Tchaikovsky's music, arranged and orchestrated by Kurt-Heinz Stolze.

### **Dance | Hungary Hungarian State Folk Ensemble, Concerto: Hommage à Béla Bartók**

A wonderful, rip-roaring spectacle. Asian Premiere

"It is marvelous – crackling with dancing that snaps like a whip..." *The New York Times*

Eight million fans world-wide love them! The sensational Hungarian State Folk Ensemble delivers high-octane performances that are sure to stir your spirit.

In a riot of swirling skirts and slapping thighs this troupe of over 40 dancers summon the festive, joyous air of traditional Hungarian folk dance. Dressed in authentic costumes – flaring bell skirts and bright petticoats for women; black pants, brimmed hats and gleaming boots, for men – the dancers are exceptionally gifted, technically skilled and have a genuine love of their art.

Time-honoured Hungarian folk dance is lively, energetic fare, fuelled by the melodies and rhythms of vigorous gypsy tunes. The opening and closing dances are set to the music of Béla Bartók, an avid collector of Eastern European and Middle Eastern folk tunes and one of the 20<sup>th</sup> Century's greatest composers.

Strumming up the music is a band of virtuoso musicians – an ensemble of strings, wind and traditional folk instruments. Together with the dancers they create vibrant synergy, in a repertoire drawn from many different eras and regions. To add to the visual feast, a backdrop of video images that convey the rural origins of the dance and have a spectacular light display that adds to the dramatic, theatrical qualities of this performance.

The Hungarian State Folk Ensemble was formed in 1951 and has performed in over 44 countries around the world. Its rousing, heart-warming shows have gathered a loyal international fan-base; good testimony to its reputation as one of the happiest entertainments imaginable.

**Dance | Canada A Compagnie Marie Chouinard production *Ode to Joy L.I.V.E.***

**World Premiere Tour** The new sensation of body and soul

In 1978, Marie Chouinard stunned the dance world with her first solo work, *Crystallization*. Since then she has amassed a body of strikingly original and critically acclaimed works. In 2008, she expands her repertoire again with her latest creation, *Ode to Joy L.I.V.E.* (provisional title) Making the Festival its first stop, after a Rome debut, *Ode to Joy L.I.V.E.* comes to Hong Kong as part of a world premiere tour.

*Ode to Joy L.I.V.E.*, as the provisional title suggests, moves with wild, unbridled joy. Inspired by Beethoven's *Ode to Joy* in Symphony No.9, the choreography is set to an original score by Louis Dufort, Chouinard's collaborator of many years. Performed by her home troupe, Compagnie Marie Chouinard, the work shines with verve and vitality, so don't miss this exciting Asian premiere - and witness the body in motion, in joy.

### **Appendix III French May 2008 (English version)**

#### **Werther**

Opera in 4 acts based on Goethe's best-selling *The Sorrows of Young Werther*, Massenet's celebrated opera has captivated audiences since its debut in 1892. Massenet's emotion-filled melodies, touching solos, and gorgeous orchestral textures combine to create a deeply satisfying musical experience.

This ravishing opera depicts the joys and sufferings of the classic romantic, Werther, whose passion for Charlotte is frustrated by a sacred vow and her marriage to another man. Werther's outpourings of poetry and Charlotte's spiritual insecurities move her tormented heart to compassion

and finally to an expression of love, but by then, tragically, Werther has succumbed to his self-destructive melancholy.

The whole production from Massenet's home town, L'Esplanade Opera Theatre de Saint-Etienne, will be presented under the direction of Jean-Louis Pichon, a famed French director, giving a very fresh interpretation of the tragic story. Internationally acclaimed mezzo-soprano Denyce Graves will be starring in the opera as Charlotte, along with world-renowned Hong Kong tenor Warren Mok as Werther, mixed with local and international casts. Macau Orchestra will be performing for the first time with Opera Hong Kong. This truly will be a treat for opera lovers to see Werther's Hong Kong premiere.

### **La Périchole**

La Périchole is an "opéra bouffe" (a genre of late 19th century French operetta) & musical comedy, based on a piece written by Offenbach and staged extravagantly by Jérôme SAVARY. Its title character is based on Micaela Villegas (1748-1819), a beloved Peruvian entertainer and the famous mistress of Manuel de Amat y Juniet, Viceroy of Peru from 1761 to 1776. La Périchole contains caricature and also parody; its plot is not a pretext to be sung but tells a story that concerns two impoverished Peruvian street-singers too poor to afford a marriage license, they travel to Peru where Don Andrès the local Viceroy likes to roam the streets incognito. Charmed by La Périchole he takes her onto his staff on condition she takes a husband of convenience. The Viceroy's equerry chooses none other than Piquillo who, desperate about the disappearance of his lover, turns up at the wedding blind drunk not realising who he is to marry. Piquillo ends up in gaol and when Périchole tries to rescue him by subterfuge, she ends up there too. The lovers' escape and when Périchole sings the Viceroy the Ballad of Augustus's Clemency obtains his pardon.

### **Karen Ann 2008 HK –Painting in Sound**

Karen Ann is a recording artist, singer, songwriter, and producer. She plays guitar, piano and clarinet, engineers and writes choir and musical arrangements.

Based in New York and Paris, Karen Ann has racked up accolades for original compositions that put a fresh perspective on the age-old art of songwriting. But inspired raw materials are only part of the creative process. Beyond the chords and cadences, there are other dimensions waiting to be explored. In the studio, the musician has an opportunity to set rethink each composition from its foundation up, to twist every component, extract something new. Marrying words and notes is only the beginning. "The big challenge for me today is everything that has to do with sound and engineering," she says.

Originally, the Israeli-born artist had planned to take a longer hiatus before making a new album. But her muse had other ideas. The raw materials for Karen Ann set upon her quickly, in a couple bursts of writing. Always on the move, she laid down tracks in Iceland, Los Angeles, Paris, New York, and Israel. She explored the different studios at each stop, taking advantage of their unique capabilities.

### **A Cover with Class, a piano salute to electro**

The last few years has seen a plethora of acoustic cover projects – Nouvelle Vagues's

reinterpretations of an eclectic new wave and post punk and Acoustica's rendering Aphex Twin – all have twisted the originals in unique ways.

A native of Besançon, the Swiss border in the east of France, Maxence Cyrin spent his childhood behind a piano studying classical music. He went on and studied at music academy, giving him the perfect classic musical background.

For the last two years, Maxence has come full circle and is listening again to new wave and techno whilst having fun reinterpreting classics from both genres on the piano. The covers work brilliantly and several notable live performances have ensued (Pompidou Centre, Tapis Rouge, Japan Sonar festival...) as well as a first recording for the Megasoft Office 2005 compilation where he revisited the legendary Laurent Garnier tune 'Acid Eiffel'.

He has spent the best part of his life honing his skills on the ivories and has recently released a solo piano covers album featuring his interpretations of tracks from LFO, Aphex Twins, Depeche Mode, Carl Craig, Massive Attack, even Britney Spears and Daft Punk to name a few. Those were re-rendered in an introspective, lilting and just surreal!

### **HUSHPUPIES**

Enjoy a total French – Hong Kong rock experience!

I want my Kate Moss, everyday spread on my toast...With these lyrics opening their last album titled 'Silence is golden', released in October 2007 in France, Hushpuppies will make you vibrate all night long! The story starts in Perpignan, a nice and sunny town in the South of France, and continues in Paris where the five meet together and form Hushpuppies. They develop a unique style, a subtle combination of the dirtiest rock sound and the most atmospheric melodies, and prove to be as comfortable with both their garage rock and electro-psychedelic inclinations.

### **BALBEC**

This record oozes genius, absolutely magnificent.

When reference is made to Balbec, reminiscence of Marcel Proust comes out... Moving around somewhere between indie-rock and dance-pop, Balbec entices us into multiform rêverie. Fed from the rich soils of Portishead and Tortoise, bred by the likes of Stereolab and The Wedding Present, those nomadic architects raise an unexpected and deceptively unsteady building, cemented by seminal inspirations ranging from Nick Drake to Mogwai. You'll be mesmerized by the caressing female vocal. Fancy a journey with them?

### **THE LOVESONG**

Over the last two years they have self-released a couple of EPs, as well as submitting songs to a handful of compilation CDs and having a limited edition 3" CD released by local label Lona Records.

In 2007, the band was invited to perform at China's largest outdoor rock event – Midi Festival, and also picked by Nine Inch Nails to open up for them at the AsiaWorld-Expo. They also managed to find the time to go out on a tour of South East Asia – booked and funded by themselves. And now with offers from labels in Japan and Norway, 2008 should prove to be a great and exciting year.

### **Harlequin Trvels in China**

“When Commedia dell'Arte meets Chinese Opera!”



Founded in 1992, the Asphodel Theatre Company (Compagnie du Théâtre des Asphodèles) became in 15 years one of the main European companies specialized in Commedia dell'Arte.

Proposing a revisited version of this performing art able to form a perfect balance between tradition and modernity, the Asphodel Theatre Company's new play is based on the aesthetic encounter between the Commedia dell'arte and the Chinese Opera.

Indeed, these two dramatics forms have the elements of immediate acknowledgment of the character as the mask, the make-up or the costume.

The play "Harlequin Travels in China" symbolizes the encounter of these two cultures that have considered body movement as an art in their respective continents and where a variety of disciplines are performed.

The goal of this long-term project is the exchange and the transmission of knowledge. Based on a simple plot including conspiracy, adventure and wedding, the play will present the wonderful richness of the cultural sharing between these 2 traditions.

To make the play understandable by everyone, focus will be made on universality and timelessness of body movements.

#### **Art- Contemporary Masterpiece**

"Hilarious, sneakily profound...Art takes that yawn old bore, the play of ideas, and jolts it to life." Newsweek

Art has picked up numerous international drama awards and has been translated into 36 languages produced worldwide. Premiered with 19 full-house performances in Hong Kong last year, Hong Kong Repertory Theatre proudly re-runs Art in May 2008.

Art is the most reputable comedy of Yasmina Reza, a highly significant female playwright in the French contemporary theatre. A black comedy full of philosophical insights, Art starts with a debate among three best pals on a pricey contemporary oil painting that one of them has recently acquired. The debate then sparks off a series of emotional outbursts which bring laughter and tears to the audience. It is a funny, poignant and even philosophical tale about friendship and living.

#### **Les Bonnes**

Le jeu est dangereux.' (Play is dangerous.)

'Their minds are inside out, and they are always other than themselves.' Jean Paul Sartre

Les Bonnes (The Maids) by Jean Genet, the author of *Le Balcon* (The Balcony), *Haute surveillance* (Deathwatch) and *Les Paravents* (the screens), erases the clear borderline between truth and imagination, announces that reality and dreams are all illusions. The performance will be a mixture of sign language and stylized body language, that is co-produced by Theatre Action and Theatre of Silence.

Les Bonnes is a play about power, cruelty and human relationships. The two maids/sisters Claire and Solange enact their love hate relationship for Madame while she is out of the home. They imitate her and put on her dresses, shoes and make-up. They act out her apparent cruelty and exploitative attitude in what seems a regular ritual. A plan to poison Madame is elaborated. Then Madame returns home and play-acting intersects with reality. But how real is the theatre?

### **Slam Connection Join an evening of Slam Poetry in Hong Kong!**

Come and express yourself!

Marc Smith is credited with starting slam poetry at the Get Me High Lounge in Chicago in November 1984. Slam started in France in the 90s. Slam poetry consists of reading or reciting original work, it usually takes place in bars, but slam has now spread to very different types of places: art galleries, libraries, festivals and even on the streets. Slam Poetry workshops create a place where people express themselves by using words differently than in the everyday language, it stimulates creativity and brings a great variety of people together. Slam also adapts to all languages. French, Chinese, English find their place; having one thing in common, freedom of speech.

### **Le Dindon**

One of the chef d'oeuvres of Georges Feydeau who is among the best writers of farce in the history of theatre. It tells the crazy story of a woman who decides to revenge against her husband by taking a lover because she believes that he has been unfaithful to her. But after many surprising traps and counter traps, nothing really happens. Feydeau is adored in France and in many other countries because he has depicted human behaviour in a bourgeoisie society in the funniest manner.

### **Gao Xingjian Arts Festival**

The Gao Xingjian Arts Festival is an all-encompassing celebration featuring the theatre, film, novel, poetry and paintings of Gao Xingjian, the 2000 Nobel Prize Winner in Literature, who will attend the 10-day festival in person. Highlights of the festival include a public lecture entitled "The Finite and the Infinite --- the Aesthetics of Creation" and an exhibition of the Gao Xingjian Special Collection in CUHK Libraries on the 23rd, a three-day international symposium from the 28th and the world premiere of his play, *Of Mountains & Seas*, on the 30th, which will take place on the campus of the Chinese University of Hong Kong. There are also programmes scheduled in town by joint presenters.

### **New Works by Gao Xingjian**

Since 1994, Alisan Fine Arts has been representing Gao Xingjian in Hong Kong. The gallery organised Gao's first solo exhibition in 1996, and subsequently in 1998, and 2002, and finally in 2004 in New York. Featuring 25 new ink paintings, this exhibition is the artist's fifth solo exhibition presented by our gallery. Encounters with artists who master as many disciplines as convincingly and intensely as Gao does are most infrequent. Recipient of the Nobel Prize for Literature in 2000, he has signified during decades the necessity to make literature his second land of exile within himself. Gao's artworks, on the other hand, use another language, one that is deeper than words. He describes his works that often recall landscapes and cosmic processes as shadows that have emerged from his deepest self and could not be rendered by anything else but in ink. The artist will be present at the opening, and Mr. Jean-Pierre Thébault, French Consul General of Hong Kong and Macau, will be inaugurating the exhibition.

### **A Taste for China: Paris 1730 – 1930**

The Musée Guimet was founded by Emile Guimet (1836-1918), an industrialist from Lyon, in 1879. Established on the fruits of Mr. Guimet's grand expeditions to the Far East, the museum is now

home to one of the largest collections in Asian art and civilization outside Asia.

On the occasion of Le French May 2008, the Hong Kong Museum of Art joins hands with the Musée Guimet (Musée national des arts asiatiques) in Paris, in the presentation of the exhibition “Paris 1730-1930: A Taste for China” that has been specially curated for Hong Kong.

Among the new artistic and intellectual movements that flourished in Paris from the 18th to the 20th century, a taste for Chinese art played a major role. To define “a taste for China” in 18th century Paris, one should highlight the movement of the Court (Versailles) to the City (Paris), and the implications this had on artistic, intellectual and day-to-day life.

Indeed, novel artistic and intellectual movements flourished during this period, and a taste for Chinese art among the major players played a prominent role in this blossoming. This exhibition creates a rolling “cross section” of Paris spanning 1730-1930 and recreates various Parisian locales where the collectors and connoisseurs, artists and scholars cultivated, advocated and enjoyed the Chinese aesthetics.

These reconstructed environments serves as backdrops against which some 170 works including Chinese porcelain, lacquer, bronzes, furniture, drawings, prints and paintings will be displayed to evoke the ambience of that epoch as well as the strength of that movement. Apart from selected items from the collection of Musée Guimet, the exhibits include items from other museums and institutions in France including the Louvre, Musée d’Orsay, Centre Pompidou, Musée des Arts décoratifs, Musée Carnavalet, Paris.

#### **Plato in the Land of Confucius Greek Art from the Louvre**

In order to highlight the role of Macao as a Sino-French cultural exchange platform and to enhance the cultural background of the Beijing 2008 Olympic Games, the Macao Museum of Art takes great pride in hosting a joint exhibition with the Louvre entitled Plato in The Land of Confucius – Greek Art from the Louvre.

The exhibition – designed to introduce the public to the treasures of ancient Greek civilization – will display 130 works of Greek art, highlighting the wisdom, lives, religion, spiritual and artistic temperament of the Greek people, thereby affording viewers some rare glimpses of the origin of Western art while illuminating the spirit of the Olympic Games.

The timeless wisdom of an ancient civilisation is right here with us. Its lure will surely prove once more to be unfailing.

#### **Pablo Picasso The Vollard Suite**

During his lifetime Picasso created approximately 2000 prints in a variety of media ranging from etching, drypoint, lithograph, to linocut. For the first 40 years of his artistic career Picasso concentrated almost exclusively on intaglio processes.

The 100 remarkable intaglio prints that make up the Vollard Suite are generally regarded as his finest achievements in printmaking. Made in the 1930s, the prints depict five main themes: The Battle of Love, the Sculptors’ Studio, Rembrandt, the Minotaur and the Blind Minotaur that explore the relationship between the artist and his creativity, and the artist and his model. The set of prints is named after the prominent French art dealer and publisher Ambroise Vollard. The set also includes 27

prints on disparate themes including 3 portraits of Vollard.

Picasso's preoccupation with neo-classical and classical subjects lends homogeneity and consistency to the series, which is evident when the set is viewed in its entirety. The Vollard Suite is a testament to Picasso's talent and ingenuity as an artist, and his technical brilliance as an engraver.

### **The Sight Of Time Films and Videos by Robert Cahen**

Robert Cahen, one of the most renowned artists in the realm of experimental video.

Robert Cahen is a seminal figure in the European art realm and is firmly positioned and widely regarded as one of the most important personalities in the field of experimental video.

In Cahen's uniquely nuanced world, fiction and document alike are presented as metaphoric voyages of the imaginary, exquisite reveries that describe passages of time, place, memory and perception.

His research has been haunted by the notion of passing: passing from fixed image to moving image, passing from a place – and a time – to another, transformation of filmed reality and eye, exploration of sound related to the image. His approach is part of an always-renewed dialogue between visible and invisible, narration and poetry, distance and presence, confronting another world, a world made different – beautiful, disturbing – by metamorphoses of time and space. The Sight of Time exhibits major works of the artist, integrating these images to an installation device and introducing the visitor in the heart of imaginary landscapes.

After earning a degree from the National Higher Conservatory of Music of Paris in 1971, Cahen trained as a composer and studied with Pierre Shaeffer. He became a member of the Musical research Group of ORTF (National French Radio and Television organization) and then took charge of experimental video research at INA (the National Audiovisual Institute) until 1976.

Since 1997, his works have been shown all over the world in Contemporary Art Exhibitions such as The Museum of Modern Art, New York or the Documenta 8, Kassel. He's one of the most award-winning video artists in the world today.

### **Where the lions are Curated by François Piron and Tobias Berger**

« Where the lions are » is a sentence that European cartographers from the Middle Ages used to indicate unknown, “undiscovered” territories on their maps, projecting fantastic images, produced by fantasy and fear, on the otherness.

This exhibition gathers international artists who question the relationships with the other and its domestication or reject, two complementary ways to maintain distance with what is considered as alien, and the first step in a colonization process.

The exhibition will consider contemporary situations of colonization but also the way that a society, a group or an individual can unconsciously desire for, admit to and integrate into a system, a hierarchy of values that will assign it to a minor position and as a result become a colonized subject. It is not through oppression, but rather through a limitation of possibilities that leads to a situation where one cannot recognize oneself anymore.

Intertwining histories and uses of culture emerge in the works of the exhibited artists. Their researches investigate cultural exchanges as places of conflict, where the otherness inside us becomes

the uncanny within an ungraspable identity.

**Tarpaulin Covered Pathways Photo Exhibition by Isabelle Oble / © IzaO**

‘An invitation to travel’ Colette Dubuisson Art Critic

“Discovered by chance, actual places are photographed. Next comes digital processing resulting in tilted prints presented in sequential series, organized around various diagonal perspectives.

The sky both lifts and invades the space occupied by the dynamics acting upon the objects forming the requisite setting: draped tarpaulins – maze/labyrinth. The light and its reflections create the vanishing point that pulls the viewer into the photograph.

Isabelle Oble studied at the Fine Arts School in Orleans, France. She then taught at the Gobelins School in Paris (a visual arts school, in the photography and video department), then at the Efet School where she perfected her silver photo developing and printing skills and attained mastery in digital image processing.

An independent photographer since graduating from the Fine Arts School, she has produced a large number of photographic series on commission and for solo and group exhibitions.”

**The Screening: film/performance/exhibition by Ariane Michel**

“One night, in a forest. Owls, ferrets, foxes... The usual activities of the beasts are disrupted by rays of lights: it’s a group of humans. They sit in front of a big white surface onto which, when it’s dark again, shadows start moving.”

This synopsis is both the narration of a performance, and the one of the film it featured. Last June, in Basel, an audience has, indeed, been guided into a forest by torchlight. Then people sat in a glade and the projection of a film started. As the film played, a continuity with the truth appeared: The film was the present situation, but in the point of view of the surrounding forest. A «mise en abyme»: not fairly a duplication but a distorting mirror that endlessly stretched reality from behind the bushes.

**From the Plague to New Emerging Diseases**

An all-ages educational exhibition celebrating the history of lifesaving scientific medical exchange between France and Hong Kong, in conjunction with the 120th anniversary of the Institut Pasteur.

In June 1894, Alexander Yersin, who had been sent to Hong Kong at the request of the Institut Pasteur and the French Government, identified and isolated the bacillus of Bubonic Plague, one of the deadliest diseases in human history. This great discovery, made from an ill-equipped laboratory in a straw hut in Hong Kong’s Kennedy Town, paved the way for sera and vaccines against this disease.

Yersin’s remarkable story is just one of many in the 120-year history of Louis Pasteur’s Institut Pasteur (IP). Louis and his successors have built a network of thirty international research centres that play a major role in the global effort to identify, contain, and cure infectious diseases in Asia and all over the world.

Locally, the Hong Kong University Pasteur Research Centre continues this valuable and vital work, focusing specifically on dengue fever, Avian Influenza, and most recently in the detection and treatment of SARS.

This fascinating and engaging look at the past and future scientific collaboration between France

and Hong Kong offers an entertaining and enlightening experience for all members of the community.

**Before the Fame: Sketches of Le Petit Prince by Antoine de Saint-Exupéry**

The book "Le Petit Prince", written and illustrated by the French author Antoine de Saint-Exupéry, is said to be second in number of translations published around the world, after the Bible. The Little Prince, with his golden hair and his long scarf, traveling in space from his small planet until he lands on Earth, is certainly present in the imagination of millions of adults and children. The first drawings showing the Little Prince were produced by Saint-Exupéry when he was in the United States, where the English version of the book was first published.

The exhibition presents some of these drawings. They show several versions of what would finally become the visual definition of the Little Prince. Not surprisingly, Saint-Exupéry drew many sketches of The Little Prince: he used to constantly draw on any piece of paper, on the margins of letters, on restaurant napkins, throwing away a great deal of his spontaneous sketches, giving to friends the ones he considered well achieved.

The selection of drawings shown in this exhibition was collected and presented in the book: Dessins, Aquarelles, pastels, plumes et crayons, published by Gallimard in 2006 for the 60th anniversary of the first Little Prince publication in France.

**Mobility - Chinese is a plus**

Mobility is the ability to move or be moved freely and easily. It means the ability to move between different levels in society or employment

Sylive Boisseau and Frank Westermeyer are a French-German couple and an artists' team. They collaborate in their works at the same time as they draw their ideas from their (cultural) differences and identities. Their interest is devoted to spaces that are determined by language. The human being not only lives in physical spaces, but also in linguistically spaces. These physical and virtual spaces coin the mindset and structure our comprehension.

In the exhibition Mobility the artists try to measure those spaces, to fathom their limits and question what is happening between the individual space's edges. Their intention is to play and to experiment with the role of the observer. The observer obtains more than a contemplative role, he becomes virtually part of the art piece itself.

The idea is to explore how the public space is overlaid by linguistic/cultural spaces. By a complex aesthetic experience the observer will face the linguistic and cultural relativity of his perception.

**Bertrand Lavier**

Bertrand Lavier was born in 1949 in Châtillon-sur-Seine, France and currently lives and works in Paris and Aignay-le-Duc, near Dijon. Lavier is one of the most influential European artists of his generation, and is internationally acclaimed for employing, reinterpreting and presenting everyday ready-made objects as works of art. He has been exhibited extensively in numerous prestigious institutions and exhibitions worldwide, including the eighth Documenta in 1987 in Kassel, Germany, the Guggenheim Museum and the Museum of Modern Art in New York, the Pompidou Centre and the Lourve Museum in Paris, Japan's National Museum of Modern Art in Tokyo, the Bass Museum in

Miami, the Tate Gallery in London, the Sao Paulo Biennale in 1985, the seventh Lyon Biennale in 2003 and the Venice Biennale in 1976, 1993 and 1997.

#### **Postcapitalism Kidnapping by Frank Perrin and ZEVS**

'Postcapitalism Kidnapping' is a collaborative exhibition by upcoming French artists Frank Perrin and ZEVS, their first ever showing in Asia. Perrin's dramatic yet detailed photographs have not only captured the visual spectacles of various fashion catwalk shows, nor do they simply pronounce and accentuate the relationship between man and architectural space, they in truth subtly mirror and reflect on the notion of 'buying' into a fantasy world that is built by the believe system of consumerism. The infamous act of 'kidnapping' and manipulating symbolic elements from established brand names has been the core of ZEVS's creative efforts. Although they can undoubtedly be seen as an examination of our materialistic society, the strong presence of our deeply rooted association with these logos and the captivating and intriguing visual quality can hardly be ignored. Together they post an interesting question of our understanding and interaction with 'consumerism' through their stunning creations.

#### **Touch by Patrick Becuwe**

"We have to protect the world, particularly the natural world".

The new creations Patrick is specially working on for this exhibition will offer a unique interaction with the public to discover an essential symbiosis with values that drive our world. Therefore, Patrick introduces many kinds of organic materials into translucent silicon, such as ham (pig's flesh), wood (tree's flesh) and feathers (bird's flesh). Today, Patrick is trying to share with the public his feeling of natural silk (insect's secretion) coming from China....very tough but very fragile...like human skin!!! Patrick believes not only Hong Kong people will be very interested in a new form of art which they can touch and see through, but also the Hong Kong environment will give him new inspirations.

#### **May '68: A Dream of Utopia**

Slogans during May '68: "Be Young and Shut Up!" "Be Realistic, ask for the Impossible."

1968 was a year of unparalleled ferment: riots all over the world, Martin Luther assassinated, Robert Kennedy soon followed, the Prague Spring crushed, the hippies ecstasied, women and black people fought for equal rights. In France, it was swept by the student riots in May that moved two thirds of the whole work force into strikes and demonstration. Hardly could the French film circle isolate itself from the turbulence. The nouvelle vague directors such as Godard, Truffaut and Lelouch, even stormed to Cannes, staged protest and finally halt the world-class film festival.

May '68 shaped an entire generation of filmmakers. Godard's immediate response to the incident was a series of leftist documentaries and a highly reflective film, *Everything Is Alright*, made in 1972. It creates an epitome of the strike that exposes the tension between social classes, probes into the struggles between gender. Agnès Varda rode on the wave of feminism in the 60's, making *One Sings, the Other Doesn't* to affirm different female identities. Bresson's rarely screened *The Devil, Probably* is a resonance of the turbulent Sixties, seeing a twenty-something Parisian who fails to find fulfillment from religion, politics, psychoanalysis, music and even drugs. Louis Malle made a comic

turn on the events by naming its satirical film *May Fools*. *Regular Lovers* (Philippe Garrel) and *The Dreamers* (Bertolucci) are among the latest works that revisit the May events, with one revealing the failure of the student riots while the other intertwines movie, youth nihilism and sexual liberation.

Though May '68 was a political failure at last, its spirit remains. When we look at the cinematic images of the events forty years later, every one of us can still be moved by the idealism behind the chaos, the genuine heart among raging young souls. This is perhaps the spirit of le French May.

#### **National Orchestra of the Pays de la Loire**

"The National Orchestra of the Pays de la Loire has acquired a great reputation among the amateur and professional audiences. This is not only due to its successive directors, including the current director Isaac Karabtchevsky, but also to the [high] quality of its soloists. Ouest France

In September 1971, the philharmonic orchestra of Pays de la Loire gave its first concerts in Nantes and Angers under the baton of Pierre Dervaux. Created on Marcel Landowski's initiative, music director at the Ministry for the Arts, this original orchestra was constituted by the meeting of Nantes Opera orchestra and Popular Concerts Society Orchestra of Angers. Thus, since the origin, this orchestra is based on two cities with hundred musicians per half in Angers and Nantes.

Pierre Dervaux was the first musical director. He printed straightaway a "French colour" marked by the recordings of Vincent d'Indy, Henry Rabaud and Gabriel Pierné. This orientation was continued by Marc Soustrot who succeeded to him, from 1976 to 1994. With this French conductor, the orchestra made many tours (USA, Poland, Romania, Italy, Greece etc). Dutch Hubert Soudant, musical director from 1994 to 2004, gave to this orchestra new base, privileging the Viennese repertory (Mozart, Haydn, and Beethoven) and increased its audience. The orchestra became "national" in 1996 and gave concerts in Germany, Hungary, Salzburg, China, and Japan...

Brasilian Isaac Karabtchevsky is the fourth musical director. Besides, he creates, in 2004, an amateur singers chorus in order to increase the repertory with the major vocal works and set-up a link between the orchestra and the public. Isaac Karabtchevsky favours the great repertory of 19th century's end and the 20th century's beginning (Tchaïkovski, Mahler, Stravinski, and Bartok). Under his baton, the orchestra performed a triumphal tour in the main German cities (Cologne, Dusseldorf, Nuremberg etc.) and is going to start a great tour in South America (Buenos Aires, Saõ Paulo, Rio de Janeiro). Today, with more than 10 000 subscribers and 200 concerts gathering each year nearly 200 000 persons, the national orchestra of Pays de la Loire is one of the European orchestras having the strongest audience.

#### **The Aix-en-Provence Festival**

"9 young talents from all over Europe with a touch of Provence!"

The Aix-en-Provence Festival, one of the most prestigious European Festivals of Vocal Art, will be celebrating its 60th birthday in summer 2008. Born from a love of Mozart, the Festival quickly expanded its program to include baroque and 19th century music before turning its attention to 20th century works and the integration of contemporary productions. The Festival takes place over a period of three weeks and radiates such immense energy and influence that it is renowned as being a leading event of this kind – not only locally but nationally and internationally to boot.



Created in 1998 as a teaching extension of the Festival, the European Academy of Music plays a central role in ambitions fuelled since 2007, that is to say the provision of an excellent vocal and instrumental coaching centre as well as a workshop for the creation of interdisciplinary opera productions and a place for young artists to spread their professional wings in a Festival production or by participating in Academy concerts in Europe and throughout the world.

**Jean-Frédéric Neuburger & Hong Kong Sinfonietta**

“A brilliantly polished, profoundly gifted young pianist.” The Washington Post

Since winning four prizes at the 2004 Concours International Marguerite Long-Jacques Thibaud at the age of 17, Jean-Frédéric Neuburger has gone on to dazzle the world with his formidable technique and interpretive instincts. He has performed at major festivals such as Festival d’Auvers-sur-Oise, Le Festival de Radio France et Montpellier, La Roque d’Anthéron International Piano Festival, Le Festival de l’Orangerie de Sceaux and at prestigious venues including Carnegie Hall and Suntory Hall. As a concert soloist, he has performed to high acclaim with leading orchestras such as the New York Philharmonic under Lorin Maazel. His Hong Kong début with the Hong Kong Sinfonietta is not to be missed.

**David Greilsammer Piano Solo**

“One of the greatest surprises of this Mozart year” Le Monde

“A disk that merits a special place in anybody’s Mozart collection” The Daily

First Prize Winner at the Juilliard Concerto Competition 2004, pianist David Greilsammer is regularly invited to perform in the most important concert halls around the world, and under the leading conductors of our time.

Praised by critics and audiences as an artist of audacious imagination, David Greilsammer is a fervent advocate of innovation and creativity. His strong interest in non-standard repertoires has brought him to performing fascinating and intriguing recital programs in recent years.

David Greilsammer’s concerts have been broadcast numerous times by various radio and television networks worldwide, such as Radio-France, Radio-Classique, the Israeli Radio, WQXR New York, Europe 1, RTL, Opus 94-Mexico, Mezzo TV, and TV5 World. Furthermore, the TF1-LCI Network has recently produced and broadcast a special documentary film on David Greilsammer, with the participation of distinguished artists such as conductor James Conlon.

**Denyce Graves Recital**

“Put simply: if the human voice has the power to move you, you will be touched by DenyceGraves.” Atlanta Journal-Constitution

Recognized worldwide as one of today’s most exciting vocal stars, Denyce Graves gathers popular acclaim in performances through the combination of her expressive and rich vocalism, elegant stage presence, and exciting theatrical abilities. She has worked with prominent conductors and orchestras at leading theatres throughout the world, performing a wide range of repertoire. In 2003, she was appointed as a Cultural Ambassador for the United States.

**En Famille**

“14 years old only: “The future is bright for this prodigy!” Diapason, Jean Cabour

Hong Kong Wind Kamerata is delighted to invite Sévère's family to appear together on stage as part of Le French May 2008. Raphaël Sévère, the 14-year old talented French clarinetist, has won 1st Prize and special Prize of the jury at the Tokyo International Competition in Japan (age-group 20) in 2007, 1st Prize at the European Music Competition of Picardy in France (upper level) in 2007, 2nd Prize at the Marco Fiorindo International Competition in Italy (age-group 18) in 2006, 2nd Prize at the Bucharest International Competition in Rumania (age-group 18) in 2006, 1st Prize at the Ufam International Competition in Paris (upper level) in 2006 and 1st Prize and special Prize of the jury at the Lempdes National Competition of France in 2005. Together with his parents, clarinetist Yves Sévère and pianist Tünde Hajdu, they are giving concerts in Hong Kong and Macau, performing works from Berlioz, Mendelssohn, Weber, Debussy and Prokofiev.

**Rain/Bow By Jérôme Thomas Company**

This ballet does not rest on past experience, because there is no history of juggling ballet. Jérôme Thomas

**Rain/Bow** 'the most thrilling visual ballet' Le Monde, Rosita Boisseau

Rain/Bow is the last creation of the Company. Fusion of juggling ballet and circus art pieces, it was choreographed by Jérôme Thomas, and offered to the public's eyes in February 2006. The show has been performed more than 100 times since then.

Rain/Bow is a contemporary circus show for ten artists, composed of two parts: Rain and Bow. The idea of the show was born from the research for a juggling practice which considers objects manipulation and body movement as a unique gesture. The company named this practice developing a detailed geography of the space as «cubic juggling».

**Rain** 'just like a grey monochrome' Le Monde, Rosita Boisseau

Sustained by the surprising and emotional music of the Austrian composer Max Nagl, Rain magic comes from the simplicity of the brush stroke and a precise writing. This juggling ballet is full of mystery and sensuality, and combines calligraphic body paths in the nocturnal space, and the trajectories of classical juggling props : balls, clubs, sticks, rings ... Rain is written as a unique and long movement, with subtle scenographic and musical changes close to kinetic arts. The music is born from a series of real recorded sounds, which had been worked on again, the aim being « to put a melody on the noise of our contemporary world ».

**Bow** 'multicoloured as a balloon drop' Le Monde, Rosita Boisseau

Bow is the opposite : a surrealist explosion of colors, funny costumes, a tribute to circus and cabaret. The artists on stage build a show from everything they have at hands, with the wonderful energy of clowns, and a provocative joy ! Close to absurd and grotesque situations, jugglers become objects manipulators and use the most diverse things : feathers, umbrellas, brooms... They can pick up every object they fancy and use it, as they want. Juggling is mixed with different forms of expression, and the music turns to a sophisticated brass band...

**Let my joy remain by Fêtes Galantes Company**

Let my joy remain is a huge success everywhere it goes (...) It's light, sparkling, full of soft bubbles that are about to burst at any time. Le Monde , Rosita Boisseau

“Let my joy remain: ‘See the music, hear the dance.’ Bangkok Post, Bancha Suvannanonda

“If the Company *Fêtes Galantes* was a choreographic orchestra....A red floor, sparkling, designed to become, under the dancers’ feet, a musical instrument that reveals “glissades”, “tombés”, all kind of “frottés” specific to baroque dance. Sober costumes allowing the bodies to be seen, a set of hot and luminous colours, playing on harmony, subtle nuances specific to each interpreter. It is a necessary wink to create complicity with the baroque world.” Béatrice Massin

Béatrice Massins’ creation is first of all a jewel of written choreography showing us that baroque dancing is a style that can be interpreted in many ways, even in the most contemporary one. We must admit that it has been a while since we last enjoyed looking at dance and music so harmoniously linked together.

#### **ADUNA, Land of Adventure By Hip Hop Dance Company Etha Dam**

Etha Dam may shake up more than a few audience members [...] the percussion and sashaying African walk and other Capoeira acrobatics that burnish their show are just a few dazzling examples.” Regards, Ch. B 2003

Etha Dam, an urban dance group from France, has managed to overturn the stereotypes of hip hop with their original and dynamic style, combining street dance with theatre dance techniques, influenced by capoeira and African dance.

The company Etha Dam was created by Ibrahim Sissoko in 1998 from the common wish of talented and experienced dancers who share an open-minded spirit as well as same appreciation of dance art: a same *état d’âme* (frame of mind in French).

The identity of the company is based on its creative spirit and a dance that impresses by its precision, sensibility and energy.

The company has performed on international stages in countries such as France, Belgium, Switzerland, England, Finland, Sweden, Columbia, Equator, Haiti, Venezuela...

The show *Aduna* deals with the discovery of an unknown land by 7 adventurers. By a metaphoric evocation of the themes of revelation and sacred, the company offers to the audience a journey to the frontiers between reality and imagination, a dance composed of signs, creating a symphony of words of stones and sand. The word ‘aduna’ in Wolof African language is a concept gathering the notions of world and destiny.

#### **Tricolor by Hong Kong Ballet Three ballet masterpieces of the 20th Century**

For *Le French May*, the Hong Kong Ballet’s Artistic Director John Meehan creates the programme *Tricolor* – red, white and blue - three 20th century masterpieces all new to the repertoire of the Company.

White is for *Suite en Blanc*. With its purity of style and dazzling technique, Serge Lifar’s brilliant ballet is a showcase for the whole company. Red is for *Rubies*. Inspired by Claude Arpel’s luminous jewellery, George Balanchine’s high energy, neo-classical ballet *Rubies* is filled with choreography that is sparkling, and jazzy with a truly spontaneous quality. Blue is for the flowers in Antony Tudor’s intense *Jardin aux Lilas*. Young lovers steal their last, furtive goodbyes in a garden redolent with the scent of lilacs and unfulfilled longings.

### **GourMAY**

Knowing how to appreciate the aroma of a good wine or taste the tenderness of a mouth-watering of meat is part of the French “art de vivre”. During the entire Festival, the best French Restaurants of Hong Kong will treat you with a feast of special menus especially prepared for the occasion. So, why not go and pamper yourself with a succulent “Creme Brulee” after a good play?

#### **agnes b. le pain grille**

Complementing the French lifestyle concept, since 2006, Agnes b. has opened her first cafe, le pain grille, in Hong Kong, where you can enjoy an authentic voyage of French food & dining discovery!

#### **C’est bon! French Cuisine Shop G02**

Originally from Thailand, C’est bon! French Cuisine has started its first business in Hong Kong since 2005. With quality service, cozy environment and its signature delicacy – French Rougie foie gras, it now becomes a favorite of Hong Kong Food lovers.

#### **Brasserie on the Eighth**

Designed with an open kitchen concept and surrounded by floor to ceiling glass wall which overlooks the city’s skyline, Brasserie on the Eighth offers a relaxing venue ideal for a casual gathering with friends over French inspired food and exceptional wine.

#### **Cafe de Metropark, Metropark Hotel**

The Cafe de Metropark awaits you with soft music for convivial conversation. Afterwards, our experienced chefs present their culinary art from delightful Western cuisine to Oriental dishes tailored to your needs.

#### **Chez Patrick Peel Street**

Chez Patrick is a fine dining restaurant in a warm, casual and homey environment. With wooden flooring and white wall panels, the atmosphere of the restaurant is exactly like that of the dining room in a typical Parisian apartment. French Chef Patrick Goubier runs the restaurant, closely assisted by his wife and his friends who have worked with him for many years. He enjoys sharing his passion for food, and loves to blend his creations with the specialties from home-Lyons. This coming May, join us at Chez Patrick for a remarkable French meal!

#### **Cafe de Paris Soho**

Echoing the ambience of Parisian street cafes, Café de Paris is lined with dark wood panelings, maroon coloured-walls and mirrors etched with decorative scrolls, creating a warm and cozy atmosphere. It brings a Parisian touch to the popular Soho dining district and the relaxing Discovery Bay’s water front.

#### **Four Seasons Hong Kong**

Four Seasons Hong Kong is proud to bring to you the chef of the best restaurant in Bordeaux for last 20 years – Michelin Star Chef Michel Portos. He is here to provide for your dining pleasure a delectable menu offer lunch and dinner. Each course will be paired with a special wine for you to enjoy that is guaranteed to enhance the naturally delicious flavours of the cuisine. He will be here from 26 May to 29 May, for reservation, please call 3196 8860

### **Ooh La La! Pui O beach, Lantau Island**

The French Riviera in Hong Kong! A day at the beach the French way... with salads, BBQ, Pastis and wine, French DJ and beach games (Volley Ball, Petanque, Football...).

### **La Terrasse Wine bar & Restaurant**

La Terrasse restaurant is situated in the mid-levels area of Central, on the periphery of the popular Soho dining area, offering traditional French cuisine in a relaxed, ambient and romantic setting. Chef Rene's philosophy is very simple, quality produce cooked precisely and presented with the minimum of fuss, utilizing the freshest and finest of products. La Terrasse is organizing an exquisite menu on the occasion of Le French May anniversary!

### **The Landmark Mandarin Oriental**

Two of the finest French two-star Michelin chefs have been invited to showcase their culinary creations at Amber. From 7 until 10 May, Jean-Francois Piegé from Les Ambassadeurs at Le Crillon, and from 26 until 29 May, Thierry Marx from Cordeillan-Bages will both unveil their inventive cuisine during four dinners and two private lunches only.

### **The French GourMay at MO Bar**

MO Bar will celebrate the famous French Bouchon & Bistro Cuisine by offering the classic dishes such as "Quiche Lorraine and Boeuf Bourguignon", a large selection of matured French cheeses

### **The Verandah at The Repulse Bay**

The Verandah is a celebrated restaurant that brings you a faultless combination of heavenly traditional Continental cuisine, blended with innovation, fine wines and discreet, attentive service, in a classic yet relaxing setting in true Peninsula style.

### **The Fragrant Harbour meets Port de la Lune**

In a will to highlight the recent selection of Bordeaux by UNESCO as part of the World Heritage, the French Chamber has decided to dedicate its Gala Dinner to this city. Guests will be greeted with a champagne cocktail followed by a sumptuous dinner prepared by three Michelin-awarded French Chefs Michel Portos, Thierry Marx and Philippe Etchebest. Throughout the evening, guests will be taken to a magnificent world of dream and luxury culminating with a breathtaking Basque Chorus Errobi Kanta, an enchanting juggler's performance by Jerome Thomas Company and a long awaited cooking performance by Martin Yan "Yan Can Cook".

The French Chamber will give all proceeds from the lucky draw ticket sales and its life auction surprise to the charity "Cooking for Life" whose ambassador is Martin Yan.

### **Everyday Bordeaux Wine Fair**

Everyday Bordeaux Wine Fair is a great opportunity for wine lovers to savour modern, top quality Bordeaux wines recommended by wine critics. In February 2008, six renowned wine connoisseurs have selected 100 top quality best value Bordeaux wines (red, rosé, dry & sweet white) available in Hong Kong for tasting in this Wine Fair. What's more, a practical and handy guidebook, "Everyday Bordeaux 2008" will be distributed to all participants. In this guidebook, wine lovers will be able to find the label, tasting notes, and supplier contact of each featured wine. Come

and enjoy Bordeaux wines!

### Apéritif à la française

Let's celebrate Apéritif à la française with 23 other countries around the globe! Once a year rendezvous worldwide, the first Thursday of June, the 5th edition of Apéritif à la française evening party will be held at the hottest spot in town. An unlimited supply of mouth-watering gourmet canapés, scrumptious cocktails and fine wines, not to mention fantastic entertainment all night long! Tickets sell out quickly. Book now!

## Appendix IV French May 2008 (Chinese version)

### 維特 - 法國聖安娣雅濱海歌劇院製作

《維特》是根據歌德的著名小說「少年維特的煩惱」改編，也是作曲家馬斯奈的代表作之一。此四幕歌劇自 1892 年首演後，深受大眾的好評及愛戴，讓這充滿憂愁的曲調、扣人心弦的詠嘆調及宏偉的交響樂曲的《維特》能在每演出時給觀眾留下難忘的體驗。

這齣歌劇對角色的喜樂及哀苦作出了仔細的刻劃，令這經典浪漫的愛情故事更是迷人。維特對夏洛特一往情深，但他的真愛卻不幸地難以傳遞，只因夏洛特早已成婚。但維特對她的愛卻絲毫沒有減退，而最終夏洛特對他的感人詩辭所動心，及對自己的鬱愁而屈服。但遺憾是，維特最終為愛受盡折磨而自尋短見。

是次《維特》是香港首演，而製作則源自作曲家馬斯奈故鄉的法國聖安娣雅濱海歌劇院，在世界著名法籍指揮家讓·路易·畢松的領導下，國際知名的美國女中音丹妮絲·格費絲及本地男高音莫華倫將聯同其他國際及本地出色的演唱家譜寫美麗的樂韻，而澳門樂團更是首次與香港歌劇院合作。馬斯奈這扣人心弦的悲劇著作定能令觀眾動容。

### 沙法利呈獻:奧芬巴赫名作《秘魯歌兒》

《秘魯歌兒》(La Périchole) 是一齣 opéra bouffe (十九世紀末的法國劇種)，是以音樂主導的喜劇，改編自劇作大師奧芬巴赫 (Offenbach) 的作品，由法國名導沙法利 (Jérôme SAVARY) 搬上舞台。

故事女主角芭莉歌爾 (La Périchole) 以備受歡迎的秘魯女演員維拉卡斯 (Micaela Villegas) (1748-1819) 為藍本。她亦是秘魯總督朱尼特 (Manuel de Amat y Juniet, 任期是 1761 至 1776 年) 最有名的情婦。

《秘魯歌兒》內容包含睿智的諷刺和戲謔，絕非單純堆砌歌曲，劇情講述一對以街頭賣唱為生的貧困小情人，窮得連辦結婚證書的費用也付不起。他們在秘魯流浪，遇上喜歡微服出巡的當地總督安德烈 (Don Andrés)。迷上芭莉歌爾的美色，總督把她帶回宮當侍婢，但當地法律規定宮中所有女性必須已婚。總督的隨從於是隨便找來因情人失蹤而傷心欲絕的佩基彌柯 (Piquillo)，把他灌醉帶來出席婚禮。醉得一塌糊塗的佩基彌柯連自己娶了誰也不知道，翌日酒醒後大吵一場，被鎖進牢中。芭莉歌爾找藉口救他，結果亦身陷囹圄。幸而，一對小情人終於亦能逃出籠牢，而總督更被芭莉歌爾一曲《情深義重的奧古斯都》所打動，成全了他們。

### Keren Ann 2008 香港 - 以聲繪色

「她創造出豐富華美、如夢如幻，而悠然的音樂。」《時代》雜誌

「它滲透出無比力量，將嗓子的清脆細膩與樂曲的感染力富麗堂皇地共冶一爐。」 Voir

Keren Ann 是唱片藝人、演唱者、創作人及監製。她懂得演奏結他、鋼琴及單簧管，策劃及創作合唱團與各種編曲。

遊走於紐約、巴黎之間，Keren Ann 為古老相傳的音樂創作藝術帶來新景象，為此屢獲原創音樂殊榮。不過，蘊藏靈感的原材料亦只是創作過程的一部分。超越和弦與韻律之外，尚有其他層次有待發掘。進入錄音室中，這位音樂家能把握機會，由根基深處重新思量每項音樂佈局的構成，顛覆每個元素，提煉出新意。讓歌詞和旋律融合只是開始。「對我來說，今天的重大挑戰是所有與聲音工程相關的細節。」她表示。

本來這位在以色列出生的藝術家打算休息一段較長時間才再製作新唱片。但她的繆斯女神卻另有所想，令她靈感不絕，創作力爆發，擋也擋不了。經常外遊的她，足跡遍佈愛爾蘭、洛杉磯、巴黎及以色列，發掘每一站的不同錄音室，善用它們各自的獨特優點。

#### 法·電·港 音樂巡禮 2008 呈現 ED BANGER

由 VOLAR 舉辦的「法·電·港」音樂巡禮是一個以音樂、藝術、生活及現今文化交流為目標，為法國和香港的潮流開創者、音樂發燒友、時尚型人及潮人而舉行的一個別開生面的音樂巡禮，保證讓你過足電癮！

#### 現代狂想曲 – Maxence Cyrin

近年世界樂壇興起一遍翻唱熱潮 -- 曾來港演出的 Nouvelle Vague 以 Bossa Nova 的音樂翻唱了一系列 80 年代 New Wave 及 Post Punk 的另類經典；德國的 Acoustica 以鄉謠搖滾的方式重新演繹流行曲至電子音樂之極端表表者 Aphex Twins 的名作等 -- 全部都把原曲演化成獨特的作品。

法國五月今年為大家帶來另一位風度翩翩的改編能手 -- Maxence Cyrin。俊秀的 Maxence 來自法國東部瑞市邊景比桑松市 (Besançon)，小時候學習與鋼琴為伍，學習古典音樂，繼而進入音樂學院進修，因而造就出其完美的音樂背景。

過去 2 年 Maxence 在 techno 和 house 的音樂薰陶下，不單沒有放下其精湛的鋼琴技巧，反之更把他喜愛的 synth 和 electronic 音樂幻化成現代狂想曲!!!完美的鋼琴演奏使 Maxence 聲名大噪，曾於多個著名場地表演，包括巴黎龐比度中心、Tapis Rouge 及日本 Sonar Festival 等。2005 年，Maxence 的作品更第一次被錄在著名合輯 Megasoft Office 2005 內，重新演繹電子界傳奇大師 Laurent Garnier 的“Acid Eiffel”。

#### 法蘭西 Band Show 欣賞十足的法國風味—香港搖滾體驗！

#### HUSHPUPIES

我要我的 Kate Moss 每天為我做早餐...

Hushpuppies 在 2007 年 10 月推出的最新大碟 Silence is golden 裡面的歌詞，保證令你整個晚上搖滾不停！故事始於法國南部一個充滿陽光的美麗城市佩皮里昂，五個志同道合的音樂人相遇，組成 Hushpuppies。他們將喧鬧粗鄙的搖滾樂和藝術感性的歌曲結合，創出一種獨特的風格，並證明了俗世之音和飄飄仙樂也可是天作之合。

#### BALBEC

天才橫溢，鏗鏘有聲。一提及 Balbe，便想起 Marcel Proust .....Balbec 邀請我們在獨立搖滾和跳舞流行歌之間思想漫遊。出自波提斯黑肥沃的土壤，受 Tortoise 的演奏音樂的薰陶，加上對 Stereolab 另類音樂組合和 The Wedding Present 搖滾樂隊的熱愛，這些浪蕩的音樂工程師

建構了出人意表又令人神往的音樂構築，靈感來源千絲萬縷，從歌手 Nick Drake 到 Mogwai 組合都有。女主音的美妙音質定必令你心蕩神馳，有興趣到來一起馳騁縱橫嗎？

### THE LOVE SONG

在過去的兩年時間，他們自資發行了數張 EP，同時參與數張合輯及由香港的 Lona Records 發行了限量版 3 吋 CD。在 2007，樂隊被邀請參與國內的最大型音樂節 Midi Festival。另一方面，被樂隊 Nine Inch Nails 挑選為其在香港 AsiaWorld-Expo 舉行的演唱會之暖場樂隊。在同一年內，他們同樣自資在東南亞國家作了的巡迴演唱。近來更有日本及挪威唱片公司聯絡他們，因此 2008 對樂隊而言將會是更興奮、更令人期待的一年。

### 丑生遊中國 - 水仙花劇團 「當意大利即興劇與京劇結合！」

1992 年成立的水仙花劇團在過去 15 年成為歐洲主要的劇團之一，專門創作即興喜劇。

在結合傳統與現代表演藝術的大前提下，水仙花劇團的新作是即興喜劇和中國大戲的純美相遇。事實上，這兩種藝術形式在面具、化粧和戲服方面已互相呼應，相得益彰。《小丑遊中國》像徵兩種文化的相遇，兩者均視身體動作是藝術的一種，並有多種的演繹技巧。這項長久的合作計劃旨在交流和傳遞知識。劇情包括陰謀、歷險和婚禮，劇目表現出兩個傳統文化豐富多采的共通處，並且以國際化和不受時間影響的身體動作為主，讓每位觀眾都能明白。

### 藝術 - 法國當代喜劇 一致公認當代最出色的喜劇作品

「看李國威導演的《藝術》，妙趣生動，忍俊不禁，笑中有淚，一齣出色友情喜劇。觀眾反應熱烈，笑聲甚多。情景真切傳神，這齣一畫三男舞台劇簡而曲折，三演員擦出火花。」明報

《藝術》是當今法國屈指可數的女劇作家雅絲曼娜 雷莎 (Yasmina Reza) 最受讚譽的喜劇作品，富有深層哲學思維的黑色喜劇味道。故事講述三位情同手足的男性好友，因對現代派油畫的審美觀點不同而引起感情風暴。

### 女僕

「扮演是危險的。」尚 惹內

「她們的思想是內心的投影，個人身份永遠給關在自我以外。」沙特

男演員反串飾女角，戲中女僕扮演夫人，「劇場行動」與「無言天地」合力製作，一場發生在戲裡戲外的靜默模仿遊戲。

尚 惹內的《女僕》模糊現實與想像的界線，宣佈現實和內心慾望全屬幻象。戲中兩女僕模仿夫人，進行角色扮演，並暗中盤算一個謀殺計劃，可是謀殺者與被謀殺者在重重身份錯置下，竟無法分清彼此……

### 比試網絡 參加香港誦詩比試之夜!

你也來暢所欲言一番吧！誦詩比試 (Slam poetry) 被指是由 Marc Smith 於 1984 年在芝加哥的 Get Me High Lounge 開始的。這種朗誦新派詩的比賽在九十年代的法國出現。誦詩比試是指讀出或朗誦原創作品，一般在酒吧舉行，但這種活動已擴展到其他場合：藝術館、圖書館、節日甚至在街頭進行。誦詩比試工作坊讓人們能使用非日常語言表達自我，不單能激發人們的創作力，亦將各方人士拉近。誦詩比試的趣味在於觀眾可成為每首詩的一部分，衝破詩人 / 演出者、評判和觀眾的界線。此外，每個演出者下台後便成為觀眾，相反的，觀眾接過麥克風後便可成為演出者。任何語言都可進行誦詩比試。



### 一拍兩散偷錯情（排演習作）

法國「喜／鬧劇之父」喬治 費度被譽為戲劇史上最佳的喜／鬧劇的劇作家之一。他的作品「一拍兩散偷錯情」是一個瘋狂爆笑的偷情故事，女主角為了報復丈夫對她不忠，於是跟情人到旅館偷情，期間上演了幕幕錯綜複雜而又驚險惹笑的情節，最終，始發現只是一場誤會，甚麼也沒有發生過。

喬治 費度的作品備受法國和其他國家推崇，他善於描寫人物在資產階級社會下詼諧可笑的眾生相。

### 高行健藝術節

高行健藝術節旨在全方位介紹和探討這位 2000 諾貝爾文學獎得主的藝術成就，節目涵蓋戲劇、電影、小說、詩歌及水墨畫等多個範疇。高先生今次將蒞臨香港，大家可以一睹高先生的風采。在中大學校園舉行的項目包括大學圖書館「高行健特藏展」、公開講座，講題為：「有限與無限—創作美學」；為期三日的「高行健研討會」及藝術節的壓軸項目，高氏劇作《山海經傳》的世界首演。此外，尚有合辦者節目在其他地點舉行。

### 高行健水墨新作 2007-2008

藝倡畫廊舉行法國華人畫家、二〇〇〇年諾貝爾文學獎得主高行健的水墨新作展，是藝倡畫廊繼一九九六、一九九八、二〇〇二、二〇〇四年先後在香港、紐約替高先生舉辦畫展後，第五次的個人畫展，展出新作約二十五張。高行健一直遵循繪畫藝術自身的特點以水墨作畫，學習、繼承傳統，取神棄形，將中國水墨畫的筆墨神韻，融入現代世界，作品表現一種神秘悒鬱而又奮發向上的意境。高行健將專程從法國巴黎來港出席五月二十二日 在藝倡畫廊舉行的開幕禮，展覽畫冊同時發售。

高行健生於一九四〇年中國江西贛州，北京外國語學院法語系畢業後，從事翻譯工作，工餘寫作和繪畫。一九八三年自我放逐，半年橫越八省。一九八七年定居法國巴黎，一九九二年法國政府授予騎士勳章。畫作獲法國、德國、瑞典、台灣等地的藝術館收藏。

### 華采巴黎 1730-1930：中國精神 法國品味

吉美國立亞洲藝術博物館由里昂工業家愛米爾·吉美（1836-1918）創立於 1879 年，是亞洲地區以外擁有最豐富的亞洲文物及藝術收藏的博物館之一。愛米爾·吉美足跡遍及遠東不同地區，收藏不少當地的藝術珍品。其珍藏成為吉美博物館的奠基館藏。

香港藝術館與法國吉美國立亞洲藝術博物館携手合辦，法國駐香港總領事館協辦之「華采巴黎：1730-1930」，將於 4 月 11 日至 6 月 15 日舉行。本展覽為 2008 年「法國五月」節目之一。

16 至 18 世紀的巴黎正處於「百花齊放、百家爭鳴」之局面，在各種新的文藝風潮之中，對中國藝術的好尚更盛極一時。當時巴黎不少收藏家、鑒賞家、藝術家、甚至學者對中國藝術及美學趨之若鶩。是次展覽將重現當時巴黎文化界的一些場景，配合 170 多件藝術品，將中國藝術對當時巴黎人文化及生活的影響重現。展品包括中國瓷器、漆器、青銅器、家具、繪畫、版畫及油畫。展品除了由吉美國立亞洲藝術博物館借出之外，亦包括由羅浮宮博物館、奧塞博物館、巴黎龐比度中心等機構借出的珍藏。

### 文明序曲——羅浮宮珍藏古希臘瑰寶展

為突顯澳門作為中法文化交流平台的角色及配合二零零八年北京奧運會的舉行，澳門藝術博物館與羅浮宮合作舉辦“文明序曲——羅浮宮珍藏古希臘瑰寶展”，為觀眾帶來古希臘文明

珍品。

是次展覽將展出一百三十件希臘化時期作品，主題將圍繞古希臘人民之生活、宗教、精神及藝術特質展開，體現希臘人民的智慧，追溯西方藝術的根源，領會奧林匹克的運動精神。

遠古文明，永恒智慧。希望觀眾能體會西方文明起源的無上魅力。

### **畢卡索 沃拉爾系列版畫**

畢卡索終其一生，約創作了約二千幅版畫，創作技巧多元化，從蝕刻法、乾刻法、以至石版到麻膠版。在四十年的創作生涯中，畢卡索幾乎全力投注於凹版版畫創作。

這一百幅的沃拉爾系列蝕刻版畫別具一格，被見譽為登峰造極的作品。沃拉爾系列是於1930年代創作的，並以著名的藝術經紀兼出版商命名，分為五大主題：愛情之役、雕塑家工坊、林布蘭特、牛面人身米諾陶，以及盲怪米諾陶，均反映出畫家與他的創意及模特兒之間的關係。此外，還有二十七幅主題不一的版畫，其中三幅是恩布瓦茲·沃拉爾的肖像。

總體而言，這些版畫表現出新古典與古典主義的藝術，交溶成一致的風格。

沃拉爾系列揉合了畫家匠心獨運的畫風及版畫創作的精湛技巧。

### **時間觀\* Robert Cahen 影片和錄像展覽**

Cahen 對世界、幻想和事實有其獨特的觀點，並善於以抽象的隱喻和不可思議的幻想曲表達時間、地方、記憶和意識的流徙。

他的實驗作品的理念在於轉移：固定影像轉移到移動影像、地方和時間不斷轉移、攝錄現實的變換以至聲音與影像的探索。他的手法是透過時間和空間的變化，表現出有形和無形、敘事和詩趣、遠和近這些互相對立，又各有不同，同時造就美好和混亂的世界之間時刻在變的對話。

《時間觀》展覽將 Cahen 一些主要的作品配合展示裝置展出，誠邀觀眾深入幻想的領域。

1971年，Cahen 獲法國國家高等音樂學院頒發學士文憑後，跟隨 Pierre Shaeffer 學習作曲，並加入法國國家廣播電視局的音樂研究部。其後負責法國國家視聽藝術學院的視聽研究工作至1976年為止。

自1997年起，Cahen 的影片和錄像已在多個國家的當代藝術展覽的展出；他亦是現今獲獎最多的錄像藝術家之一。

### **不入虎穴**

《不入虎穴》（是覽英文名為：Where the lions are; 中文意譯：獅子所在地）是指中世紀時代的歐洲製圖師指他們對未知、「未發現的」土地，投射出他們對異類由幻想及恐懼所產生的荒誕影像。

《不入虎穴》是一句指中世紀時代的歐洲製圖師指他們對未知、「未發現的」土地，投射出他們對異類由幻想及恐懼所產生的荒誕影像。

是次展覽集合了一些關注異客與它的同化或排擠之間的關係的問題的國際藝術家，於同化或排擠間，正是兩種互補方式，使人們與這些被視為外僑及殖民化過程的最初步而保持距離。

展覽將檢視當代殖民化的處境，以及一個社會、團體或個體如無意識地追尋、承認及融入一個將他們打壓成二等地位的價值體系，從而變成一個殖民化主體。這並不是透過壓迫所

致，而是透過局限的發展，產生出個體無法自我認同的處境。

### **篷布蓋著的路 Isabelle Oble / © IzaO 攝影展**

「一次遊歷的邀請」。藝評家 Colette Dubuisson

拍攝偶然發現的真實地方，經數碼處理成印染效果，呈現出一系列不同角度的構圖。

天空提升空間，同時進入於物體上的動力，形成必然的背景：懸垂篷布一迷宮/迷城。光與影創造消失點，吸引觀者投入照片中。

Isabelle Oble 畢業於法國奧爾良的藝術學校 (Fine Arts School)。之後在視覺藝術學校巴黎法國動畫學院 (Gobelins School) 的攝影及錄像部任教，後轉到艾菲學校 (Efet School)，並在那兒改良了她的銀鹽攝影沖印及打印的技術，而她更精於數碼影像處理。

於藝術學校畢業後，Isabelle Oble 便擔任獨立攝影師，曾受聘或為個人及集體展拍攝，作品無數。

### **「螢光幕」電影、表演及展覽 by Ariane Michel**

「在森林的一個晚上。貓頭鷹、雪貂、狐狸……野獸如常的活動受一些光線的影響而變得混亂起來：原來森林來了一班人類。他們坐在一幅巨大的白布幕前靜待光線回復昏暗，野獸的影子在幕後再度活動。」這是表演及電影的背景。

去年六月於瑞士巴塞，一班觀眾以手提電筒引路往這個森林。他們坐在林間的空地，欣賞投射在布幕上的電影。由於觀眾置身在拍攝的森林地點，當電影播放的同時，在布幕上及布幕下的環境，均有著一種真實性的延續。觀眾享受電影的同時，卻身處電影的一部份，達致戲中戲，或電影學裏所謂「鏡像迷宮」(mise en abyme)的效果。

### **從鼠疫到新出現疾病：在香港的巴斯德研究史**

這是為配合法國巴斯德學院成立 120 週年而舉行的教育展覽，內容老少咸宜，紀錄了法國和香港兩地救人扶危，在醫學交流方面的歷史。

1894 年 6 月，Alexander Yersin 受巴斯德學院及法國政府委託，在香港堅尼地城一間設備簡陋的研究所工作，他成功在病人身上分離出引致鼠疫的鼠疫桿菌，確定了這種人類史上其中一種最烈性的傳染病。他的重要發現亦為後來對抗這種傳染病的血清和疫苗的研發鋪路。

Yersin 非凡經驗祇是巴斯德學院在 120 年歷史的巴斯德學院中的一個故事。巴斯德和他的繼任人建立了一個聯繫三十個國際研究中心的網絡，在亞洲以至全球擔負識別、控制和治療傳染疾病的工作。

香港大學巴斯德研究中心的工作承這項有意義的工作，專門於研究登革熱、禽流感，以及控制和治療最近的沙士疫症。

法國和香港在過去和將來的科學合作，顯然為社區各界人士帶來生活趣味，並起啟發學術研究的作用

### **回到未紅時：聖·修伯里的《小王子》素描**

《小王子》由法國作家 Antoine de Saint-Exupery 編寫和插圖，被指是全球翻譯本發行量第二大的小說，僅次於聖經。在改編版本中，一頭金髮和戴著長披風的小王子從他的小小星球穿越時空來到地球，絕對能代表數百萬大人小朋友的幻想。《小王子》首批繪圖是 Saint-Exupery 在美國時繪畫的，是該部小說最先發行英語版本的地方。

部分繪圖會在展覽中展出。參觀者可見《小王子》的插圖定稿前的其他版本。Saint-Exupéry 為《小王子》設計了很多插圖：他經常不停在紙上、信紙邊沿、餐廳餐巾上畫圖。他丟掉了很多即興的素描，又將一些他認為好的送給朋友。

在展覽中展出的繪圖取自《Dessins, Aquarelles, pastels, plumes et crayons》。該書於 2006 年由出版商 Gallimard 發行，紀念《小王子》在法國出版 60 週年。

### 流動 - 中文有益

《Sylvie Boisseau 和 Frank Westermeyer 是一對法德夫婦及藝術家組合，作品意念往往來自共同創作時，相互間的身分及文化差異。他們感興趣的是語言所構成之間距。人類並不單生活於物理上的空間，亦存活於語言上的間距，這些物理及虛擬的間距杜撰出人類的心態及理解。

在 Mobility 展覽中，Sylvie 和 Frank 嘗試以量度那些間距，來揣摸它們的極限，及探究個體間的空間邊緣所發生的事情。他們的意圖是以觀察者的角色去遊玩、去試驗；過程中，觀察者獲得的不只是沈思冥想的角色，而是成為藝術作品的一部分。

Sylvie 和 Frank 的創作意念是探索公共空間如何被語言或文化的距離所覆蓋，透過一次合成的藝術體驗，觀察者將會以其既有觀念面對語言及文化間的相對性。

### Bertrand Lavier

國際知名的 Bertrand Lavier 於 1949 年出生於法國，目前居住和工作於巴黎和第戎市郊。Lavier 可說是當今歐洲藝壇中的佼佼者，一般的日常物品在經過他的重新詮釋後成為了無數件精彩的藝術作品，獲得各界人士的一至好評。其作品曾在全世界各地享富勝名的藝術機構如 1987 年在德國卡塞爾的第八屆 Documenta，紐約的古根漢博物館和現代藝術博物館，巴黎的龐畢度中心和羅浮宮博物館，東京的日本國家現代藝術博物館，倫敦的泰特畫廊，1985 年的聖保羅雙年展，2003 年的第七屆里昂雙年展和 1976 年、1993 年和 1997 年的威尼斯雙年展等展出。

### 後資本主義綁架

「後資本主義綁架」為法國藝術家 Frank Perrin 和 ZEVS 第一次在亞洲的雙人展。Perrin 充滿戲劇性的攝影作品不僅捕捉了時裝天橋上那迷人的視覺盛宴，他更巧妙地反映出大眾對一個以物質所建立的幻想世界的信念。ZEVS 以「綁架」和顛覆名牌標誌為他的創作核心而聞名。雖然這些畫作可以被看作是對這個物質世界的一種探討，但是我們與這些標誌的深厚感情和一幅幅令人著迷的作品又豈能被忽視呢？

### PA/IN/HK

在 P-A Gillet 眼中，萬物皆有性情、生命。通過相機的濾光鏡，極平凡的事物變也升華得具有吸引力。地板上的花紋變成了圖畫，成為了構圖完素，成為了照片。P-A Gillet 以他獨到的眼光，發掘我們平日身邊的事物，賦予新生命 攝入鏡頭，留下令人驚訝的相片集。這相片集於 2006 年首次公開展出。

### Touch 藝術展

Patrick 特地為這次展覽創作的作品將會為大眾提供一個獨特的互動機會去發掘正推動我們世界的一個基本共生關係及價值觀...Patrick 將許多有機材料加入半透明矽，如火腿（豬的肉），木材（植樹的肉）和羽毛（鳥的肉）。並更會與大眾分享他對中國天然蠶絲（昆蟲的分泌物）的感受...非常堅韌，但又非常脆弱...就像人的皮膚！Patrick 不單相信香港市民一

定會對這種可觸摸可看透的新藝術形式很感興趣，更相信香港這環境還會給他很多新靈感。

### 五月風暴：青春．電影．烏托邦

1968年，5月，巴黎。一場學生運動。

2003年，貝托魯奇，《戲夢巴黎》。重現這場風暴，重溯當時的社會氛圍－電影、性解放、社會重新秩序。2005年，當時經歷了這場風暴的菲利普·加希爾，拍了《合格情人》，再現新浪潮的神髓，呈現了68年年輕人的無重狀態、一個烏托幫如何幻滅。

2008年，「五月風暴」40年了，但'68的精神依然在光影中載浮載沉，它代表了一個美好的年代，一個年輕人相信團結可以改變社會的年代。時光的菲林回捲到60年代，那時瀰漫着的性解放、迷幻藥、反戰、樂與怒、女權、種族主義，都在在地影響著當時正值年輕的法國導演。高達、雷奈、華達、馬盧、布烈遜、基斯·馬爾卡，都相繼地以電影去紀錄、再現和反思了這場風暴。高達的《中國人》、《一切很好》激進有火，踏進創作上的轉捩點；馬盧的《五月傻瓜》笑看人生，溫馨幽默；華達借《一個唱一個唔唱》來建立不同的女性身份；布烈遜的《大概是魔鬼》和尤斯塔奇的《母親與妓女》，都瀰漫着后六八的情懷，人際網絡的崩潰，還有《戲夢巴黎》和《合格情人》那生命中不能承受的輕，沉甸甸地呼吸著自由的空氣。

雖然這場風暴最終成為泡影，但經歷了天星、皇后的香港，今天再看這批作品時，相信仍會被風暴背後理想主義、躁動心靈內的激情和率真所感動。大抵青春過的都曾經如馬丁·路德所說：“I Have a Dream”。

### 法國盧瓦爾國家樂團

「法國盧瓦爾國家管弦樂團以能吸引業餘和專業的音樂愛好者而譽滿國際。這不單要歸功於樂團歷任的音樂總監，亦有賴樂團中高質素的獨奏者。」 Ouest France

1971年9月，法國盧瓦爾國家樂團在 Pierre Dervaux 的指揮下，在南特和昂傑作首度演出。樂團由藝術事務部的音樂總監 Marcel Landowski 倡議成立，並在南特的歌劇院管弦樂團和昂傑的流行音樂會協會兩樂團的會議表決下組成。從一開始，樂團定基於兩個城市，由總共數百名的樂師中選出代表擔任樂團的成員，各佔一半席位。

Pierre Dervaux 是第一任音樂總監。他隨即發行了充滿「法國色彩」的音樂光碟，由樂團演繹 Vincent d'Indy、Henry Rabaud 和 Gabriel Pierné 的樂曲。從1976至1994年，這方向由他的繼任人 Marc Soustrot 延續。樂團跟隨這名法國指揮作多次巡迴演出（美國、波蘭、羅馬尼亞、意大利、希臘等）。從1994至2004年，荷蘭的 Hubert Soudant 擔任音樂總監，演繹維也納曲目（莫札特、海頓和貝多芬），為樂團增加演出經驗和擴闊觀眾群。盧瓦爾於1996年成為「國家」樂團，繼續在多國演出，包括德國、匈牙利、奧地利、中國和日本……

來自巴西的 Isaac Karabtchevsky 出任樂團第四屆音樂總監。2004年，他創立了業餘合唱團增加演出以歌唱為主的曲目，並加強樂團與公眾的聯繫。Isaac Karabtchevsky 鐘愛19世紀末至20世紀初的偉大傑作（柴可夫斯基、馬勒、斯特拉文斯基和巴爾托克）。在他的指揮棒下，樂團的巡迴演出在德國主要城市（科隆、杜塞道夫、紐倫堡等）相當成功，並將會到南美（布宜諾斯艾利斯、聖保羅、里約熱內盧）作巡迴演出。今天，法國盧瓦爾國家樂團有超過10000個贊助人，每年舉行200個演奏會，觀眾人數接近200000名，是歐洲擁有最多觀眾的管弦樂團之一。

### 布拉特卡薩爾斯室樂節

「9位國際知名室樂大師共同泡製出兩場非凡的音樂會!」

卡薩爾斯生於西班牙的加泰隆尼亞。他四歲便可彈奏小提琴、鋼琴和吹奏長笛。十一歲時，他初次聽到大提琴的樂韻，自此便決定投身彈奏這種樂器。卡薩爾斯到過世界各地獨奏或參與室樂樂隊或管弦樂團的演出，曾為伊利沙伯女皇和羅斯福總統表演。西班牙內戰結束後，卡薩爾斯自行流放，在布拉特過著隱居的生活（居住在與西班牙邊境接壤的比利牛斯山一法國村落）。他決定不再公開表演作為靜默抗議。

1950年，朋友勸諫他復出，再次展現他的音樂才華，並與公眾見面，亦因為正是巴赫二百周年紀念，他決定演出一連串的演奏會。在他身邊都是當代偉大的音樂家。在音樂和友情的氛圍下，布拉特卡薩爾斯室樂節面世了。

音樂節將創辦人的精神延續到廿一世紀：最傑出的室樂演奏家年復一年來到布拉格，與觀眾分享他們對室樂的熱情、精湛的演出和聖米歇爾德庫克薩教堂的音響效果。

### 2007年 HSBC 歐洲音樂學院得獎人音樂會

「來自歐洲各地的傑出青年音樂家,帶出普羅旺斯的風情!」

2008年夏天，歐洲最著名的歌劇節之一的艾克斯普魯旺斯藝術節已踏入第六十年頭。起初藝術節主要演出莫札特的曲目，不久節目範圍便擴展至巴洛克時期和19世紀的樂曲，到20世紀，更包括現代音樂的演出。藝術節為期三星期，無限勁度和感染力，被認為是在法國國內和國際間同類藝術節中之最。

由藝術節衍生的歐洲音樂學院於1998年創立，自此肩負重要的任務，自2007年起，院內備有優質的聲樂及樂器教學中心和一個歌劇創作工作坊，學院讓年青的藝術家參與藝術節的專業製作，或參與學院在歐洲及世界各地舉行的音樂會。

### 香港小交響樂團《天方夜譚》

「一位經過精雕細琢，極具天賦的年輕鋼琴家。」華盛頓郵報

香港小交響樂團將獻上充滿戲劇性、靈感來自文學名著《天方夜譚》及《浮士德》的名曲，並由17歲已獲隆-蒂博音樂大賽數個獎項的年輕法國鋼琴家紐伯格演出聖桑扣人心弦的鋼琴協奏曲。紐伯格曾在紐約卡奈基音樂廳及華盛頓甘迺迪中心演出，並曾與倫敦愛樂、紐約愛樂、上海愛樂等舉世聞名的樂團合作。

### David Greilsammer 鋼琴獨奏

「今個莫札特年最大的驚喜之一」Le Monde

「任何收藏莫札特音樂光碟的人也應擁有一張」The Daily Telegraph

鋼琴家David Greilsammer是Juilliard Concerto Competition 2004 (2004年茱莉亞大提琴協奏曲大賽)大獎得主，經常應邀到世界各地的主要音樂廳演出，並與當代著名的指揮家合作。

David Greilsammer非常主張改革和創新，其大膽的演繹手法備受樂評人和觀眾的讚賞。近年，他對非標準曲目尤感興趣，其演奏會的演出更令人聽得出神。

David Greilsammer的音樂會在世界各地的電台和電視網廣播，包括法國電台、古典音樂電台、以色列電台、WQXR紐約古典音樂台、歐洲一台、盧森堡電視及電台、墨西哥94音樂台、女中音電視和法國電視第5台。此外，TF1-LCI網絡最近邀請傑出的藝術家參與，例如指揮家James Conlon，製作了一輯David Greilsammer的紀錄片，並在網絡上廣播。

### 丹妮絲·格費絲獨唱會

「如果人類的聲音能觸動您，那您必定給格費絲的所感動。」《亞特蘭大新聞憲政報》

丹妮絲·格費絲是當今全球最觸目耀眼的歌唱家之一，她能善用豐富及明朗的聲線來表達情感，加上其優雅細膩的演繹及精彩的舞台觸覺，使她在國際歌劇界享負盛名。她曾在各地著名的劇院與世界級的指揮家及樂團合作，演出的劇目不勝枚舉。在 2003 年，格費絲被任命為美國文化大使。

### 室樂薈萃

只是十四歲：「這天才的前途必定一片光明！」 Diapason, Jean Cabourg

年僅十四歲的天才法國單簧管家 Raphaël Sévère 已勇奪多個音樂大獎，包括東京國際音樂比賽二十歲以下組冠軍、法國 Picardy 歐洲音樂大賽高級組冠軍、意大利 Marco Fiorindo 國際音樂大賽十八歲以下組亞軍、羅馬尼亞布加勒斯特國際音樂大賽十八歲以下組亞軍、法國巴黎 Ufam 國際音樂大賽高級組冠軍及法國 Lempdes 全國音樂比賽冠軍。今年會聯同管樂雅集及其父母鋼琴家 Tünde Hajdu 及單簧管演奏家 Yves Sévère 為法國五月藝術節於香港及澳門帶來多場音樂會，演出白遼士、孟德爾遜、韋伯、德布西及浦羅高菲夫之作品。

### 雨/虹 – 雜技芭蕾舞 「最令人興奮莫名的視覺芭蕾舞」

「本芭蕾舞並非札根過去經驗，因為歷史上並無雜技芭蕾舞。 Jérôme Thomas

「過去 15 年法國雜技藝術的改革份子」 Le Monde, Rosita Boisseau

雨/虹是舞蹈團最新的創作。Jérôme Thomas 結合雜技芭蕾舞和馬戲藝術而編舞，於 2006 年 2 月公演，自此該劇目已演出超過 100 次。雨/虹是由十名藝人演出的一齣當代馬戲表演，由兩部分構成：雨和虹。劇目的意念來自一個雜技項目的研究，主題是物件的操控和身體的動作是一種無可比擬的姿勢。舞蹈團將這個具有精細空間佈局的項目命名為「三次方雜技」。

### 雨 「灰濛濛一片」

奧地利作曲家 Max Nagl 出人意表又感動人心的音樂營造出雨的奇妙，猶如簡鍊的筆觸和細膩的書法。這齣雜技芭蕾舞既神秘又感性；夜空下人體書法，結合雜技道具：球、棍、棒、環的經典軌跡……雨描繪的是獨特漫長的動作，微妙的透視技巧和音樂的變奏將動感變成藝術。劇目的音樂由實地錄音改編而成，目的是「將旋律帶到我們現今世界之端」。

### 虹 「猶如彩色的汽球水果糖」

虹剛好相反：它併發出超現實的色彩、稀奇古怪的戲服，是一場對馬戲和歌舞夜總會的讚禮。台上藝人手上有甚麼便演甚麼，小丑活力無比，激起快活情緒！雜技人在近乎奇異怪誕的處境下當物件操控者，順手拈來各樣東西：羽毛、雨傘、掃帚……隨心而發。雜耍結合多種表達形式，而音樂亦變成精密的大合奏……

### Fêtes Galantes 舞蹈團：樂在我心

Let my joy remain 《樂在我心》在各地的演出都無比成功(…)它輕快活潑，歡樂滿載，一發不可收拾。 Le Monde, Rosita Boisseau

「假如 Fêtes Galantes 舞蹈團是舞蹈的管弦樂團……舞者腳下的紅色舞台閃爍生輝，為成就才情橫溢的舞蹈員而設，樂聲「滑行」、「跌墮」，表現出巴洛克舞蹈特有的各種「摩戛」舞姿。樸素的舞衣暴露身驅散發的熱力和色彩，隨著細緻和諧的音樂而起舞。這是串連巴洛克世界的必要秘技。

### ADUNA, 歷奇之地 —Hip Hop 舞蹈團 Etha Dam

“Etha Dam 的演出可能會引起不只幾位的觀眾情緒激昂(……) 敲擊樂和滑步而行的非洲舞，以及其他令他們的表演更精采耀目的卡波拉(非洲武術舞蹈)都只不過是部份顯眼的例子而已。” Regards, Ch. B

Etha Dam, 法國一城市舞蹈團，成功將 Hip Hop 的陳規轉營，加入他們原創的動感，將街頭舞和舞台技巧結合，表現出 capoeira 卡波拉(非洲武術舞蹈)和非洲舞的風範。

1998 年，Etha Dam 舞蹈團成立。創辦人 Ibrahim Sissoko 和一班才情橫溢的資深舞蹈員實踐他們開放的思維和對舞藝的熱愛，可謂 état d'âme (即志同道合的意思)。

舞蹈團的風格以創新的精神為本，跳出精湛感性和活力澎湃的舞步，令人嘆為觀止。

舞蹈團曾在多國演出，包括法國、比利時、瑞士、英國、芬蘭、瑞典、哥倫比亞、厄瓜多爾、海地、委內瑞拉等。演出項目「Aduna, 歷奇之地」的主題是 7 個冒險家探索未知的領域。透過召喚真象和神聖的比喻，讓觀眾神遊現實與幻想之境，舞蹈充滿著意象，創造了形容沙和石的文字，鏗鏘有聲。‘Aduna’在非洲烏洛夫族語中，包含了世間和命運的概念。

### 舞若色 - 香港芭蕾舞團 大師作品 綻放三色芳華

香港芭蕾舞團藝術總監米瀚文以法國國旗藍、白、紅三色出發，編選三位芭蕾大師的獨幕芭蕾，為六月舞台開闢馥郁芳園。

《白色組曲》由前巴黎歌劇院芭蕾舞團 (Paris Opéra Ballet) 巴蘭欽傳世傑作《珠寶》其中一幕《紅寶石》，巧妙揉合芭蕾與百老匯歌舞風格，瀟灑張揚，猶如紅寶石綻放閃爍光芒。另一大師安東尼·都鐸，素以建構舞蹈戲劇張力聞名。其成名作《丁香園》於 1936 年首演後，被當時舞壇形容為「現代經典」。作品氣氛靈巧深幽；藍月映照，四角戀情錯愛斑駁。

### 法國五月美食導覽

不懂得細意品嚐美酒佳餚，又怎算懂得生活的藝術？法國人正是深諳這門藝術的表表者。於法國五月期間，香港最優秀的法國餐廳已特別為您準備好一系列的精選菜式，何不趁這一年一度的盛事，忙裏偷閒，來一客心太軟，體會一下法式生活情趣！

#### agnes b. le pain grille

貫徹法國人的生活概念，agnes b.於 2006 在香港開設了全球首間餐廳，務求為香港帶來完全法式的飲食體驗。

#### Brasserie on the Eighth

落地玻璃窗設計把都市景色映入眼簾，開放式廚房設計散發着優閒氣氛，都令懷歐釵成為三五知己共敘的好去處。餐廳提供多種法式及歐陸式的菜餚及多款世界各地的名釀，以供選擇。

#### C'est bon! French Cuisine

源自泰國的 C'est Bon! 法國餐廳，開業以來一直好評如潮，並於 2005 年在香港創立首間分店。優質服務、舒適環境，以及招牌菜 — 法國 Rougie 鵝肝，令 C'est Bon!法國餐廳成為香港美食家的至愛。

#### Cafe de Metropark, Metropark Hotel Wanchai

灣仔維景酒店 位於酒店閣樓的紫荊閣餐廳，設計優雅，為賓客提供一個怡人的用膳環境，名廚專為是次預備中西食美。

#### Chez Patrick Peel Street

Chez Patrick 餐廳的環境典雅溫馨，木地白牆營造出的氣氛像極了巴黎典型的家庭餐廳，



店子由法國籍廚師 Patrick Goubier 主理，還有隨他工作多年的太太和好友們。除了樂於與大家共享對美食的熱愛之外，來自里昂的 Patrick 還不忘在菜式中融入家鄉的風格。今年的五月，來 Chez Patrick 體驗一下別具特色的法國大餐吧！

#### **Cafe de Paris Soho**

Cafe de Paris 為時尚的蘇豪區及休閒的愉景灣海傍帶來巴黎風味。餐廳以特別設計的傢具和燈光帶出原本巴黎咖啡室的情調。牆上飾以深紫色木嵌板，配上柔和法式圖案的鏡子，為舒適的小食肆營造溫馨氣氛。

#### **Caprice 香港四季酒店**

香港四季酒店，Caprice 為你帶來最好的米之蓮客席廚師 — Michel Portos。他曾學遍法國東西南北美食，更遠付世界各地尋找美饌創作的意念。他以新派的烹調美學混合傳統的優勢。每一道菜，均會襯托一種特別的紅、白餐酒供你享用，令每道菜餚更具吸引力，更美味！五月二十六至二十九號期間，想一睹仍他的風彩，請即致電訂座。

#### **Star Extravaganza at The Landmark Mandarin Oriental**

Two of the finest French two-star Michelin chefs have been invited to showcase their culinary creations at Amber. From 7 until 10 May, Jean-Francois Piege from Les Ambassadeurs at Le Crillon, and from 26 until 29 May, Thierry Marx from Cordeillan-Bages will both unveil their inventive cuisine during four dinners and two private lunches only.

#### **The French GourMay at MO Bar**

MO Bar will celebrate the famous French Bouchon & Bistro Cuisine by offering the classic dishes such as “Quiche Lorraine and Boeuf Bourguignon”, a large selection of matured French cheeses

#### **Ooh La La!**

你可在香港找到法國的里維耶拉，你可找到有異國風情之貝澳沙灘。及法國式之燒烤及特飲，法國 DJ 播放充滿法式風情音樂和沙灘活動（如法式滾球、沙灘排球、足球…）。

#### **La Terrasse Wine bar & Restaurant**

La Terrasse 位於蘇豪區奧卑利街，餐廳佈局高雅華麗，設有後花園，讓您安座具傳統法式情調的餐廳中輕鬆享用佳餚。主廚 Rene 相信食物品質才是餐廳的靈魂，無論對烹調手法還是材料選擇均一絲不苟，今年更為慶祝法國五月歡度十五週年，特別為您設計了一系列精選菜式，富有品味的您又怎可錯過這次一嘗法式風味的機會呢？

#### **The Verandah at The Repulse Bay**

淺水灣影灣園露台餐廳洋溢着典雅懷舊的歐陸風情，提供頂級傳統兼具創意的歐陸特選佳餚、醇酒佳釀，配以細緻殷勤的服務，令貴客賓至如歸。

#### **香江月港頌**

香港法國商會周年聚餐晚會 為了表揚波爾多被聯合國教科文組織選為世界文化遺產之一，法國商會決定以此晚會獻給這個城市。晚會將會以香檳雞尾酒款待各嘉賓，而慶典的豐富晚餐將由三位米芝蓮級別法國廚師（Michel Portos、Thierry Marx 及 Philippe Etchebest）共同主理。宴會上，來賓會被引領進一個夢幻和壯麗的世界。法國商會更為晚會的高潮安排了巴斯克的 Errobi Kanta 合唱團扣人心弦的表演；Jerome Thomas 雜技團的精彩雜耍獻技；以及期待已久的“Yan Can Cook”主持人甄文達的廚藝娛賓。

此外法國商會更以當晚幸運抽獎及現場慈善拍賣所得的一切收益，全部捐贈予“Cooking

for Life”作慈善用途，甄文達先生是此機構的慈善大使。

### **每天波爾多葡萄酒嘉年華**

「每天波爾多葡萄酒嘉年華」是一個愛酒人士不容錯過的盛會，讓來賓品嚐並即場購買由本地葡萄酒專家推介的現代優質波爾多葡萄酒。香港六位經驗豐富的著名葡萄酒專家曾在本年 2 月聚首一堂，特意為這次嘉年華，品試並精選出 100 款價格相宜的優質波爾多酒，包括紅酒、白酒、玫瑰紅酒和甜白酒等，大家可以在「每天波爾多葡萄酒嘉年華」內逐一細意品嚐。來賓更可獲贈《每天波爾多》小冊子乙本。這實用小巧的買酒指南，不但列出了每一款精選波爾多葡萄酒的品酒筆記以供參考，還有其標籤及供應商資料等方便日後選購。**imp** 來一起舉杯享用美妙的波爾多葡萄酒！

### **法蘭西美食派對分**

讓我們與全球 23 個不同地區一起舉行 Apéritif 法蘭西美食派對吧！這個一年一度在 6 月第 1 個星期四舉辦的環球盛會，今年已是第 5 屆了。Apéritif 法蘭西美食派對將會在城中最高熱點的熱點進行，來賓將可全情投入令人興奮的法國餐前飲食文化和歡樂輕鬆的氛圍之中。色香味俱全的精美法式小食、繽紛的雞尾酒和香醇的葡萄酒，將會整晚無限量供應，當然還有精彩無匹的娛樂節目！

入場券勢必搶手，欲免向隅，請即預座。