

Characteristics of Japanese Public Service Announcements and Their Chinese Translation

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Abstract: *Public service advertising is a cultural narrative that focuses on social issues and serves the public interest. Public advertisements are cultural objects that focus on social issues and serve the public interest. Advertising language variation is a special linguistic phenomenon, fully reflecting the special linguistic purpose and intention of the advertiser's creator. This paper will take the example of Japanese public service advertisements as an entry point to analyse the linguistic features of Japanese public service advertisements and the analysis of the thematic content of the advertisements, as well as to study the translation methods of Japanese public service advertisements. Through reading a lot of literature and conducting research, we finally found that Japan's public service announcements have developed for a long time and are unique in terms of expression, theme, and rhyme, which are inextricably related to Japan's economic, cultural, and political background. At the same time, Japanese PSAs also have their limitations. By translating Japanese PSAs into Chinese and summarising their translation methods, we can take the best and discard the worst.*

Keywords: Japanese Public Service Announcement, Characteristics, Translation Methods.

1. Introduction

Advertising as a means of communication often has the imprint of local culture on the information conveyed behind it, and public advertising differs from other forms of advertising as a special form of advertising that is not for profit but for the direct benefit of the public with social benefits. By communicating certain concepts, it advocates that people pay more attention to social issues, strictly regulate their own behaviour according to social moral standards and support or guide certain social projects. Based on cultural differences between countries, public advertising has different cultural expressions in different countries. This paper analyses the cultural factors influencing public advertising in Japan based on the linguistic characteristics of Japanese public advertisements and the current state of translation, and studies appropriate translation methods. By studying it, we can better understand Japanese culture and promote Sino-Japanese communication and social development.

2. Definitional Analysis of Public Service Announcements

The definition of public service announcements (PSAs) often reflects a country's emphasis on the subject and object of a PSA, and the Dentsu Advertising Dictionary in Japan has a clear definition of a PSA, which is "an advertisement in which a company or organisation expresses its function and responsibility for society, shows that it is concerned with and participates in solving social and environmental problems, and clarifies this intention to the consumer". "In the definition, it is not difficult to find that the initiator or organisational unit of the public service advertisement is the "enterprise or group" for its function and responsibility in the society, which is the reason for the emergence and initiation of the public service advertisement, and the enterprise or group's part of the public service form of realisation of its own part of the responsibility that should be borne in the society, which is mainly needed to What the enterprise or group explains is that it should confess and undertake the social responsibility that it should undertake in the society to the consumers, that is, the public,

such as the contribution power that the enterprise or group does in the maintenance of the environment and environmental protection. This definition, however, is limited to the fact that a company, as a producer of PSAs, is confessing its social functions to consumers, and does not make much mention of the medium and social effects of PSAs.

The Japanese definition of PSAs focuses on who produces and disseminates the PSAs and who takes on the role of the initiator of the PSAs, and regards the realisation of PSAs as the assumption of social responsibility by the enterprise or organisation. The Japanese definition of PSAs emphasises the role of the producer and disseminator of PSAs, and sees the realisation of PSAs as the undertaking of a company or organisation of its own social responsibility. In describing the target audience of PSAs, the Japanese term "consumers" is used, because the production and dissemination of PSAs is entrusted to companies or organisations, and the target audience of the PSAs is therefore the consumers who are compatible with the companies, and the PSAs are regarded as the commitment of the companies to the consumers, and the guarantee and explanation of social responsibility and environmental protection. and explanation. In terms of the purpose of PSAs, Japan favours explaining to consumers the realisation of their social functions and responsibilities. Emphasis is placed on contributing to civic awareness, social progress and welfare. In terms of the content of the PSAs, the Japanese expression is that companies are involved in, participating in, and solving social problems, so it can be seen that in the choice of the content of the communication is to understand the existing problems of the society, to find a practical form, and to transform it into the form of spiritual education, to teach by example and scene simulation, etc., to the public or the consumers to show their concern for the social problems and to convey the solutions.

3. Public Advertising Flow in Japan

Japan's truly modern public service announcements came from the United States. The Second World War ended with the defeat of Japan. As a defeated country, although Japan was

far away from the battlefield, the disaster brought by the war itself was also unavoidable. The impact of the war caused a reduction in the scale of the economy, the spread of inflation, the idleness of production equipment, and a decline in real production. However, the impact of the war on Japan was limited after all, and Japan's economy developed rapidly after 1950. Japan's economy developed rapidly after 1950. On the one hand, the U.S.A. supported Japan through the U.S. Occupation Forces Command (USOFCOM). The U.S.A. used almost a coercive force to bring about a sudden and comprehensive change in the Japanese society, so that Japan's goals, which had taken a long time to realise, were accomplished in a short period of time. The root cause of the success of the American policy in Japan was that the US did not destroy the old social and cultural structure of Japan compulsorily, and Japan was able to maintain its own independent culture and nationality while receiving a strong external force, which greatly contributed to the rejuvenation of Japan. On the other hand, during the outbreak of the Korean War in 1950, Japan, as the closest industrialised country in terms of geographic location, was able to recover rapidly from its economic difficulties by expanding its production through exports (especially military supplies). In the 1960s and 1970s, Japan's economy grew at a miraculous speed, and by 1970, it had already become the second largest in the world. The history of Japan's defeat in the war was deeply seared into the memory of the whole nation. They aspired to build up a strong nation and attached great importance to the manufacturing industry, taking the economy as the highest indicator. A great deal of Japan's policy has been guided by the economy, but while the world has been impressed by its economic achievements, various social problems have also come to the forefront. Behind the extremely rich material resources, mass production and consumption, there are obvious phenomena such as destruction of mountains and rivers, energy wastage and environmental pollution, and the problem of public hazards in Japan has even directly endangered people's health and safety, which has aroused the concern of the Japanese people as a whole, and even of the whole world. People's values and social trends have also changed strongly in the midst of rapid social transformation. For example, Japan's traditional sense of collectivism has become somewhat fragile, and social morality is being severely tested in the midst of the economic boom. In addition, Japan's demographic imbalance, social security and welfare, and employment were also under great pressure. The devastation caused by the defeat of the war has been haunting many Japanese people for a long time, and the imbalance between the economic development belt and the society has led to a lack of confidence. In the face of many social problems, Japan needs a strong force to support the beliefs of the whole society and the prevailing social spirit in line with Japan's long-term development. An effective combination of economic prosperity and overall social progress is necessary to create a truly strong Japan. In this context, the emergence of public service announcements is a necessity of the times and a necessity to regulate the balanced development of society.

“By looking into the history and tracing the roots, we found that Hideo Yoshida, the fourth president of Dentsu, started to set up the All Japan Advertising Association (AJAA) as early as 1959, modelling on a similar organisation in the United States, in order to promote public service advertisement

activities in Japan. Mr Yoshida's tireless efforts were supported by people from all walks of life for three years, and the ANA was established in 1962. At that time, the ANA consisted of nine organisations: the Japan Press Association, the Japan Folk Broadcasting Union, the All Japan Advertising Union, the All Japan Advertising Agencies Press Association, the All Japan Advertising Delivery Association, the Japan Advertisers Association, the Japan News Delivery Advertisers Association, the Japan Magazine Advertising Association, and the Tokyo Outdoor Advertising Association.” When the ANA was established, Mr Yoshida pointed out that the ANA had a strong influence on the development of social welfare activities in Japan. The fact that the concept of social welfare activities was formally introduced into the Japanese advertising industry from that time on is an indelible achievement in the history of Japanese advertising. Unfortunately, the ANA was not able to incorporate PSAs into its activities in the same way as in the United States. This was mainly due to the fact that the Japanese advertising industry itself was facing a number of urgent problems, such as the long-standing problem of unclear legal relationships in advertising, and among these problems, public service announcements were not taken seriously. In addition, the Japanese civic movement was not mature at the time, so it was difficult for PSAs to gain popularity as a new type of advertising in Japan. In addition, with the death of Mr Hideo Yoshida, the AWA was unable to continue its PSA activities. In view of the maturity of Japanese society at that time in terms of economy, politics and social awareness, the ANA lacked the necessary and appropriate timing for the promotion of PSAs.

The public service announcement (PSA) campaign in Japan finally began in 1971. Keizo Saji (President of Suntory Ltd. and Chairman of the Osaka Advertising Association) was a key figure in the development of PSAs in Japan. His greatest contribution was to bring the concept of modern public service advertising from the United States back to Japan, leading to the establishment of the Kansai Public Advertising Agency. “In November 1969, Keizo Shoji visited New York, USA. During his visit, he had the opportunity to experience a large number of American public service announcements, especially the Metropolitan League of America's large-scale public service announcement “Love, Beyond Race. The 30-second PSA, which was created by the American Advertising Council, was based on the theme of universal love for all human beings, transcending racial and religious barriers to unite people around the world with “love”.

More than 100 celebrities from the arts, sports, media, government, industry, and labour appeared in the campaign, and the commissioner, the National Urban League, and the American Advertising Council (AC) collaborated to create some of the best PSAs in AC's history.” Keizo Zoji was able to experience many of the best PSAs, and he also examined the history, current status, and production process of PSAs in the U.S. He was also able to learn about the history of PSAs in the U.S. and how they are produced. Keizo Zoji was so moved by PSAs that he brought the concept of PSAs back to Japan and started his own PSA communication business in Japan. This time, the organisation was adapted to its own characteristics, using the United States without being assimilated. The initial organisation was the Kansai Public

Advertising Agency (KPA), which was established on 7 July 1971, and was centred in Kansai. The agency was established on 7 July 1971 to carry out publicity and education campaigns in the mass media, centred on the Kansai region, on the subject of “public mind”. The Kansai Public Advertising Agency was established with 114 members and a budget of approximately 170 million yen (approximately 13 million yen) in its first year, and in 1974, as its business expanded, it was officially registered as an incorporated organisation and renamed the Japan Public Advertising Agency, and in July 2009, the name was changed to AC JAPAN. In July 2009, the name was officially changed to AC JAPAN. Currently, AC JAPAN is Japan’s largest non-profit, socially responsible service advertising organisation. The mission of the Public Advertising Agency of Japan is very clear. The Charter of the Public Advertising Organisation of Japan (PAOJ) clearly states. “The purpose of this corporation is to contribute to the progress of society and public welfare by raising public awareness through public service advertisements.” There are three types of member companies. The first is manufacturers, distributors, service providers, and other companies that are advertisers. The second is media companies such as newspapers, magazines, radio, television, and railway companies; and the third is companies that specialise in the creation of advertisements. The close co-operation of member companies in each field makes the PSA campaign possible. Almost all newspaper companies, broadcasting companies, magazine companies, and railway companies in the country are members. There are 1,300 individual members. The activities of Japan’s public advertising organisations are financed entirely by membership fees and sponsorships, and receive no government funding. Advertising ideas and production costs are borne by member advertising agencies and production companies, and advertisements are published, broadcast, and posted free of charge in the space and time slots provided by member media outlets.” When the Japan Public Service Advertising Agency was first established, it was at a time when national environmental awareness was high, so it chose themes that would inspire environmental conservation, and in 1973, in response to the world oil crisis, it shifted from prevention of public hazards to resource issues, and it endeavoured to create works that focused on resource conservation. At the same time, at the suggestion of Keizo Saji, the theme of criticising the poor public habits of the Kansai people at the time was to promote public awareness, and along these lines blood donation, volunteerism, and welfare issues were also placed high on the agenda. While the initial scope of activities was limited to the Kansai region, and it was easy to choose a theme for the campaign, the establishment of the Tokyo Office in 1976 created an east-west momentum, and the public and social campaigns spread rapidly throughout the country. The establishment of a nationwide organisational system was on the agenda, and a consensus was reached on a long-term philosophy for public advertising agencies in Japan, and on the guidelines for selecting the themes for their campaigns. “As a result, in September 1976, a Theme Committee was added to the Policy Implementation Committee of the Osaka Headquarters. Immediately after the establishment of the Theme Committee, a study was conducted on the future development of public advertising agencies in Japan. As a result of these repeated studies, a basic policy was proposed for the future development of appealing thematic areas and creative works.

Five areas of social issues were identified as the first to be addressed. 1. educational reconstruction initiatives. 2. environmental remediation initiatives. 3. proposals for making the best use of resources. 4. creation of welfare and co-operation. 5. alarm bells about the pathologies of modern society.

In 1971, it began providing public service advertising worth 170 million yen to the public free of charge. Since 2000, it has exceeded 30 billion yen, and in 2004, it reached 42.96 billion yen. In fiscal 2011, the Japan Public Advertising Agency had 62 board members, and its current chairman is Nobutatsu Saji, the son of the first chairman, Keizo Saji, and president of the Suntory Group. As of May 2011, a total of 1,174 organisations from a wide range of sectors have become members of the Japan Public Service Advertising Agency. There are two types of membership, full membership and sponsorship. Regular members pay an annual membership fee of 120,000 yen (about RMB 9,000), while sponsoring members pay 60,000 yen (about RMB 4,500), but sponsoring members do not have the right to make decisions. The member organisations have sent more than 300 staff members to the various committees of the Japan Public Service Advertising Agency to actively participate in and evaluate public service advertising activities. The Japan Public Service Advertising Agency has eight regional offices in Japan, responsible for PSA projects in the Hokkaido, Tohoku, Tokyo, Nagoya, Osaka, Chushoku, Kyushu, and Okinawa regions. In addition to the four major media outlets: television (178), radio (93), newspapers (114), and magazines (37), a number of online advertising companies, transport companies, and digital media companies have joined the Japan Public Service Advertising Agency. The value of free advertising time provided by these media is 79.7 billion yen (approximately 5.5 billion yen). Advertisement production companies also play an important role, and today there are 46 advertisement production companies nationwide participating in the production of public service announcements, and the selected advertisement companies are paid by the Japan Public Service Advertising Agency for the production of these advertisements.

4. Background of Japanese Public Service Announcements

4.1 Political Background

Japan is a capitalist system with a bourgeois ruling class, a mono-ethnic country, and the Democratic Party has been in power since 2007 [1]. The Japanese government has little involvement in public advertising in Japan. The main executive mechanism is the Japan Public Advertising Agency (JPA), which is the core point of interest, and the selection of themes for public advertisements is determined by the members of the JPA, with little involvement from the government.

4.2 Economic Background

After experiencing negative growth in the post-war period, Japan’s economy shifted from high to low growth, and after 1978, the country was able to escape from the economic depression brought about by its defeat in the war, with businesses benefiting from it and economic development on

the rise. As a result of this economic growth, many social impacts, such as environmental problems arising from the development of heavy industry and the quality of education of the public, became the focus of social concern, and public advertisements appeared as the most important means of advocating and counselling the public. After the oil crisis and the collapse of the bubble economy, the number of bankruptcies declared by various enterprises, financial institutions, banks, etc. increased, the overall income of households plummeted, the public's concept of consumption changed significantly, the number of unemployed increased, and the number of public advertisements promoting energy conservation increased, and the choice of themes for public advertisements in Japan began to change. 2000 and onwards, Japan's economy recovered slowly, and new developments began. After 2000, Japan's economy slowly recovered and began a new development, but environmental and resource issues were still the top priority of Japanese public advertisements. Years of war and social instability led to a rapid decline in the birth rate in Japan in the early 1970s, resulting in a serious aging of the population, and by 2008, according to the National Institute for Security and Population Research's projections of the development of the world's major aging populations, Japan had the highest level of population aging in the world. As a result, the selection of themes for public advertisements in Japan is more likely to consider topics related to the elderly, such as respect for the elderly, companionship for the elderly, and old-age care, which are among the top choices of themes for public advertisements.

4.3 Cultural Background

Japan, as an island nation, is the closest neighbour to Korea, and its early culture was very similar to that of the two Koreas, which is why it has always been called the "Japanese-Korean culture". From the Tokugawa period onwards, Japan gradually began to absorb modern Western science, and in the Meiji period it began to learn about Western American culture, introducing Western science, technology and culture by founding schools, sending foreign students and recruiting foreign personnel. After the Second World War, Japan began to study Western civilisation on a large scale and its lifestyle became more enlightened, which brought about great changes to the Japanese people in terms of dress, food, education and living habits. The onslaught of foreign culture did not cause Japan to accept and discard its own unique culture. On the contrary, Japan absorbed other cultures in a selective and dominant manner, and gradually formed its own distinctive Japanese culture.

In addition, Japan's high intensity and rigorous work takes up most of the time, with even less attention paid to the family. A more obvious phenomenon in China is the high number of migrant workers in remote areas, and the seriousness of the phenomenon of elderly people living alone and left-behind children. Japan, like China, is a more traditional form of family, with the man working outside the home and the woman doing housework inside the home, etc. Moreover, Japan's rigorous attitude towards work has led to the phenomenon of more occupational diseases in society, as well as excessive mental stress, which has led to the emergence of the concept of the "new middle-aged man", whereby

middle-aged men have no way to release their pressure in the face of the pressures of family and work. As a result, public advertisements in Japan call on the public to relieve stress. Japan is also a big country that values politeness and etiquette, and attaches great importance to communication between people, which has been inherited from generations of culture, and the selection of themes for public service film and television advertisements is also more important in this regard.

5. Characteristics of Public Advertising in Japan

5.1 Expression

Japanese has a variety of writing systems, including kanji, hiragana, katakana, Arabic numerals, and Roman letters. This rich array of notation methods expands the scope of creativity in advertising production, allowing for various combinations that can generate diverse advertising effects and avoid the monotony of repeated notation. Furthermore, public advertisements in Japan feature diverse styles and can achieve maximum impact with concise expressions.

5.1.1 Figure

Numbers focus the guiding power of words on specific targets, making them easy to read within advertising themes, visually appealing to viewers, and enhancing memorability. The Japanese, known for their rigorous and scientific approach, believe that precise data carries sufficient credibility and persuasiveness, and there are numerous public advertisements in Japan that use numbers in their titles.

For example, a public advertising theme that reads "3809 円" is just a numerical value for yen, but when accompanied by a photo of a university classroom, readers can deduce that this is the cost per lecture at a university. The number "3809 円 = 250 RMB" allows viewers to instantly grasp the monetary value of tuition fees and, without uttering a word, makes college students realize the importance of not wasting their college life.

5.1.2 Katakana

Japanese is typically written using kanji and hiragana, while katakana is used to transcribe foreign words and proper nouns. In Japanese public advertisements, katakana is employed for its simplicity and strong tonality, not limited to conventional usage but also to convey additional emotional effects.

For instance, "デジタルTATTOO" is a public advertisement that combines the European-derived word "デジタル" with katakana and Roman letters to keep pace with the times. "TATTOO" in English refers to the indelible nature of tattoos once they are applied to the body, drawing a parallel to the fact that messages on the internet are also imprinted and cannot be erased. warns that people need to take responsibility for what they say on the internet. Internet language is a product of modern information society, and katakana is more fitting in context. On the other hand, Roman letters offer a higher visual impact, making the advertisement more

appealing. These two elements achieve a deep semantic unity and coherence through a novel metaphor, providing readers with an aesthetic experience.

5.1.3 Extensive sentence structure

Due to constraints of space and cost, advertisements attempt to convey as much information as possible in a highly condensed text. As a characteristic of the Japanese language, there is a tendency not to express directly but to use indirect and euphemistic expressions to make the other party understand and infer one's intentions. Japanese commercial advertisements also have the typical characteristic of "avoiding direct, straightforward information about the performance and price of the product, and trying to make people have a deep impression of the product through abstract expression of mood and meaning." [5] Unlike commercial advertisements aimed at pleasing consumers and stimulating their desire to purchase, Japanese public advertisements aim to actively engage viewers in thought and prompt them to take action.

For example, in a public advertisement that says, "見えるのに、見えない人。その危険見えてますか?" it prompts a reevaluation of the danger that walking while holding a mobile phone poses to those who are visually impaired. The first half of the advertisement uses the continuous auxiliary verb "のに", which carries a tone of reproach and dissatisfaction, to express criticism of this behavior. In the latter half, it employs a rhetorical question with an embedded answer, rich in implication, stimulating the reader's empathy, and enhancing the momentum and persuasiveness of the advertisement.

5.1.4 Rhyme and rhythm

Among the world's languages, modern Japanese has fewer phonemes and a simpler syllabic structure, so it is common for Japanese advertising languages to deviate from the phonological conventions to make the language unique. Japanese onomatopoeia is a combination of fun and musicality, and phonological variation, such as harmonisation and rhyme, is used to consciously replace syllables in order to create phonological rhymes and semantic meanings. Such phonetic variation not only hides the didactic nature of the PSAs, but also greatly enhances the fun and attractiveness of the PSAs.

《ほくほくとうほく》

もりもり青森(あおもり)盛りあがり
きたきた秋田(あきた)ナマハゲ来た
わいわい岩手(いわて)わんこそば
やまやま山形(やまがた)山盛りフルーツ
みやみや宮城(みやぎ)雅な歴史
ふくふく福島(ふくしま)福きたる

The PSA is part of a series of adverts to promote the local economy in Japan, and is narrated like a poem, recited with enthusiasm and wit by local children. We can see that the theme of the advert is consistent with the structure of the content, which is in the form of "ABAB + place name + local characteristics". At the beginning of the first sentence "もり

もり" is taken from the last two syllables of middle place name "青森(あおもり)", The word "盛" means "warm and high atmosphere". The beginning of the second sentence "きたきた" is the two syllables of the middle name "秋田(あきた)", and the latter part is a folk event unique to the Ouka Peninsula area of Akita Prefecture, which is held at the end of the year every year by young and strong men dressed as ghosts and monsters. And the third sentence, "わいわい" is taken from the name of a place called The first two syllables of "岩手(いわて)" and the second part is "One shot buckwheat noodle" which is the special food of Iwate Prefecture; the fourth sentence "やまやま" is taken from the name of the place. The first two syllables of "山形(やまがた)" and the second part of "山形(やまがた)" introduce Yamagata Prefecture's reputation as the "Kingdom of Fruits"; the fifth sentence, "みやみや", is taken from the name of the place "宮城(みやぎ)" from the first two syllables of the place name, the latter part of the long history of Miyagi Prefecture; the last sentence "ふくふく" from the first two syllables of the place name "福島(ふくしま)", The latter part illustrates the long history of Miyagi Prefecture, and then it continues with the word "福", ending the "Good luck!" slogan with a good meaning.

This public service announcement is a novel idea, readable and catchy, the use of language and text homophonic features, so that the same syllable involves three things, and the repetition of syllables to enhance the expressive and infectious power of this public service announcement. It is interesting and highlights the geographical names and local characteristics of the Northeast.

5.2 Advertising Themes

The themes and content of public advertisements are derived from the needs of social development and must not only respond to the pulse of the times but also maintain a relative stability. Japanese public advertisements are characterized by a high level of concern for people's lives, unique angles of expression, concrete and clear content, delicate and considerate expressions, and a tendency for a single theme to be represented using various materials and methods. These advertisements are designed with consideration to deeply and broadly embed their requirements and concepts into people's hearts. Japan's public advertising agencies have clear regulations and requirements for advertising themes, and have established seven standards, including Article 3, "Themes that can grasp the reality and illustrate the problem" and Article 7, "Themes that can express the problem concretely and propose a solution" [6]. These two criteria have been reflected in the themes of advertisements in the past ten years, and have a very distinctive Japanese character.

5.2.1 Moral concept

Whether in the family or in society, Japanese people have a strong sense of belonging to the collective, attaching the greatest importance to the "expectations" of the collective and worrying about the "disappointment" of others, and all of their individual behaviours live up to the "expectations" of the collective. All individual behaviours are for the collective

“expectations” and survival. Japanese people pay a lot of attention to the relationship between people, and from childhood they are taught not to cause trouble to others, and to abide by all kinds of behavioural norms, so that they can be “careful with their words and actions [7]. In Japanese, there is a word “人間”, which means “what people say and what people look at”, and this culture of shame is like an invisible force that always restrains Japanese people’s words and behaviour. Therefore, the Japanese people are very concerned about the views and attitudes of others towards themselves, to their own behaviour will bring trouble and distress to others as the standard, always reflecting on their own, and the following two public service announcements are very typical of the Japanese people’s shame culture of the national nature.

For example, “音漏れテスト” can be translated as “漏音测试 (Sound leakage testing)” in Chinese. The PSA refers to the problem of headphone leakage, which is difficult for me to detect, and which is a nuisance on public transport such as the underground or buses, where it can cause passengers around me to passively hear sounds they don’t want to hear, and instructs people to check their headphones to make sure that they don’t have any sound leakage. The PSA takes a small, concrete issue as its subject matter, and raises the issue of leaking headphones in public places to a moral level that is inseparable from the Japanese culture of shame. “免許は、ここの中にある” can be translated as “驾照在心中 (Driving licence in mind)” in Chinese. It refers to the group of cyclists who do not need to obtain a driving licence, but should remember the traffic rules in their hearts, not to become a road traffic trouble, bicycles, children and adults will ride, because of this do not ride self-centred, need to consider, consider the safety of others around the country and the convenience or not, so as to be safer, more comfortable to ride a bicycle.

5.2.2 Emphasis on social and public morality

Public service advertisements, initially designed to evoke a sense of “public spirit” among citizens and emphasize the need to contribute to the betterment of society, have traditionally focused largely on public morality. In Japan, these advertisements have been particularly concerned with people’s lives, with unique angles of expression, specific and clear content, delicate and considerate language, and a variety of themes and methods to convey a single message. They are crafted to deeply and broadly take root in people’s hearts, reflecting the needs of social development and the pulse of the times, while maintaining a relative stability.

For example, one of the first modern public service advertisements in Japan, “Awakening of Public Spirit,” featured the renowned Japanese film critic Nagisa Oshima. It depicted the behavior of people who disregard public decorum in a characteristically instructive manner, using a serious expression and stern tone to earnestly portray the need for public spirit.

Another example is the public service advertisement titled “Disasters Caused by Pet Bottles,” which adopts the perspective of a discarded bottle. It illustrates how a carelessly discarded bottle can lead to numerous troubles, such as forcing vehicles to swerve, causing disputes when hitting pedestrians, shattering tenant windows, and damaging road

works. The message is that a small, ignored, casually thrown bottle can bounce back and cause harm to people, thereby urging people to maintain a moral heart and not to litter.

Entering the 21st century, a Japanese public service advertisement titled “Volunteer with a Single Finger” introduced the concept of “compassion”, implying that with a caring heart, one can help others with just a single finger. Since its introduction, the term “compassion” has continued to appear in public service broadcasts in Japan, becoming a symbol of public morality.

5.2.3 Emphasis on family virtues

The family is an eternal theme, and parents, as the creators of the family, are an important presence to the entire family unit, with children being an extension of their parents. Especially in modern times, with the pace of life accelerating, many children are becoming distant from their parents. In the midst of busy lives, communication with parents becomes scarce, and concern for parents wanes. As can be seen in Japanese public service advertisements, which highlight the issue, the importance of parent-child communication is increasingly being recognized.

Japan is facing a severe aging issue, and in the early public service advertisements in Japan, attention was focused on the elderly. “What is the happiness of the elderly?” is an earlier work that, through the participation of Berlin Olympic gold medalists Hideko Kitagawa and Yuki Takamura, reflects on the communication issues between the elderly and the young, and evokes considerations for the elderly and the concept of respect for the aged. “Table Communication Chat” focuses on the communication problem between parents and children, depicting the inattentiveness of busy parents during meal times and the earnest efforts of children to communicate with their parents, which touches people’s hearts. These warm public service advertisements have struck a chord with viewers and had a significant impact. Since every parent worries about their children who have left home, increasing the time spent talking with parents should ideally bring both parties closer together.

5.3 Stylistic

5.3.1 The grotesque colours of the narrative

The grotesque usually refers to a strange, absurd and irrational state, and is a kind of literary and artistic expression and aesthetic form [2]. In terms of presentation, advertisements for grotesque narratives often show the strangeness of the familiar, the surrealistisation of real life [3], and extreme perversity in both visual perception and narrative logic, and often use some ugly, funny and scary elements to achieve the effect of perversity. Most of the Japanese PSAs with more than 100,000 broadcasts mentioned above have more or less bizarre narrative features.

The film “The Battle of the Air Girls” tells the story of two high school girls who, because they have no seats on a light rail train, have a “dance battle” inside the train, squatting in the car and performing various dance moves, as if they were two kung fu masters competing with each other in the air. The

film concludes with a call to the public to refrain from occupying seats on the train with their personal belongings, such as handbags and backpacks, so that other people can't sit down. The Tokyu Railway video series consists of four short public service announcements (PSAs) that satirise four types of uncivilised behaviour: wearing make-up, crowding, looking at a mobile phone while walking, and carrying a large bag behind one's back. The storyline unfolds from the point of view of a young female student, who, upon seeing the uncivilised behaviour in the metro, suddenly starts dancing and singing, with no sense of aesthetics in the song, the soundtrack and the dance moves. Such a storyline is impossible in real life, and it is extremely abnormal and surreal. In the Internet environment, people browse information at will, and it is difficult to pay attention to information that is too bland. Exaggerated, horrible, funny and abnormal information has a certain shocking effect, which can satisfy people's curiosity and gain their attention easily. Grotesque narratives can also provoke people to think about the content of the advert. The "grotesqueness" of the storyline is the key message of the advertisement, and those surreal plots correspond to some real phenomena in life. For example, the friction and conflicts between people on the bus or underground are often caused by very small things, which would not cause conflicts in other occasions, but when tired people are in the crowded and small space of the bus or underground, the special scene and physical and mental state will cause people to act differently than they usually do. Unlike the general impression of PSAs from Thailand, the US, and even China, the grotesque narrative makes Japanese PSAs unique among many foreign online videos.

5.3.2 The aesthetics of "appreciation of the fleeting nature of beauty"

The insightful style of Japanese PSAs is mainly reflected in their ability to reflect the dangers of social problems to the personal perspective, and in the PSAs, the protagonists or related characters are portrayed in depth, thus reflecting an in-depth and thorough perspective. More than half of the Japanese PSAs with more than 100,000 broadcasts focus on the psychology of the main characters in the story. More than half of the Japanese PSAs with more than 100,000 broadcasts focus on the psychology of the main characters in the story. Moreover, most of the advertisements draw social issues to the inner perspective of individuals, and use monologues to show the characters' thoughts, emotions and mental states. The expression of personal perspective has a strong uniqueness, which can show the character's personality, make the audience have a sense of reality, and easily cause the audience's emotional resonance. According to the "Mother Teresa effect", when people realise that their behaviour affects "a group of people", they will not have a strong will to change their behaviour, but when they notice that their behaviour affects a specific person or animal, their emotions will be aroused. However, when he notices that his behaviour affects a specific person or an animal, his emotions will be aroused and he will really care about the problem.

In addition, the performance of Japanese PSAs combines character insight with the aesthetic interest of "object sorrow", forming its own delicate and aesthetic "Japanese" style of performance. The so-called "object sorrow" refers to "the

"world of interest" generated by the fusion of external objects and the subject's inner emotions in daily life, artistic creation and art appreciation, that is, the triggering of various moods in nature and life, which leads to a beautiful, beautiful and beautiful expression. In other words, it is the beautiful, delicate, and sorrowful emotional expressions triggered by the various moods of nature and life." [4] For example, "Don't Let Your Beloved Friend Be Sad," a series of short films by Tokyu Electric Railway, "Do You Have the Awareness of Raising Life?", Life is Like a Book (The Girl on the Roof), and It's Okay all have a clear sense of touching things and sighing over them. In the first film in the Tokyu Railway series, for example, before the girl starts to sing and dance, the overall style of the film is fresh and elegant, with close-ups of the girl's pretty face, and the underground woman wearing make-up is beautifully photographed in detail, which, together with the slightly melancholic sound of the monologue, could lead one to believe that it is a Japanese idol drama. However, it is precisely because of this beautiful performance in the first half of the advert, which is characterised by the aesthetics of "appreciation of the fleeting nature of beauty", that the grotesque narrative in the second half of the advert appears to be more and more "natural".

6. Limitations of Japanese PSAs

6.1 Less Variety of PSA Themes on the Website of Japan Public Service Announcement Association

It can be seen that the social concern and phenomenon feedback still needs to be improved, such as the concern for youth employment, because in many news about Japan, you can always see into the workplace employees appear light or overwork phenomenon, these phenomena are in urgent need of a solution, the phenomenon of timely reminder and rectification is conducive to the long-term stability of the country, so according to the needs of their own country to enrich the variety of themes at the right time.

6.2 The Expression of Emotions in Japanese PSAs is Not Very Rich

The form of moving people with emotions is not well achieved in PSAs, the surface of the indoctrination may only play an occasional role or short-term effect, the real behavioural correction needs to be achieved from the inner touch of the way to achieve, therefore, the Japanese public service announcements can be expressed through the public service announcements of the character's delicate inner emotions, to move people with emotions, through the adoption of the way to promote the relevant content of the penitentiary, not only to let the audience understand the meaning of the advertisement through the protagonist's facial expression, but also to let the audience understand the meaning of the advertisement through the protagonist's facial expression. The audience is not only allowed to understand the meaning of the advertisement through the main character's facial expression.

6.3 Japanese PSAs Seldom Teach Children's Thoughts and Behaviours

It can take the form of cartoon animation and simple language

to educate children's social behaviours, cultivate children's awareness of normative behaviours from childhood, and focus on children's early cultivation of social morality. Japan is a country where cartoons are more developed, and has many unique advantages in the selection of thematic expressions for children's public service advertisements, which should be utilised to create advertisements that are popular with children and entertaining.

7. Chinese Translation Methods of Japanese Public Service Announcements

7.1 Adding Translation

AC JAPAN produced a regional program public service advertisement in 2018 titled "Digital TATTOO." This advertisement features two main taglines.

ST: あなたの投稿は永遠に消せない可能性があります。その投稿、一生後悔しませんか？

TT: 如果您发出去的微博可能永远无法消失,那么,您会后悔把它发出去吗？

In this way, the original Japanese text uses honorifics, but there are no conjunctions to show the relationship between the two parties. In the Chinese translation, a conjunction indicating a hypothetical relationship is added, making the logical relationship between the two clearer. Furthermore, the translation includes the personal pronoun “您” (you), specifying a more concrete target for the advertisement. From the comments, it is evident that the same advertisement can leave different impressions on viewers in China and Japan. Chinese viewers tend to look at the advertisement from a broader perspective, relating the content to societal phenomena. On the other hand, Japanese viewers mostly perceive the story as just a narrative and rarely elevate the story to a higher level.

7.2 Changing Translation

Through the example of a Mother's Day public service advertisement, we will analyze the translation technique of adaptation.

ST: 別にいいよ.なんでもいいよ.そう、お母さんは言うけれど.あなたの幸せな顔がみたいんだ.

TT: 没关系.什么都行.虽然妈妈这么说.但我还是希望看到妈妈幸福的样子.

In this public service advertisement, a girl is depicted preparing to give her mother a gift for Mother's Day. With a mixture of nervousness and anticipation, she hands the present to her mother. The message the advertisement aims to convey to the public is, first, that Mother's Day is approaching, and second, that people should hold a sense of gratitude. In Japanese, the second-person pronoun “あなた” was traditionally used primarily when a wife addressed her husband. In modern Japanese, “あなた” has increasingly been used as a second-person pronoun due to the evolution of women's language. The phrase “あなたの幸せな顔がみたいんだ” (I want to see your happy face) reflects the girl's

inner thoughts. A direct translation to “you” would dilute the respect towards the mother, while translating it to “you” with a respectful tone might create a sense of distance. Therefore, in this case, it is more appropriate to translate it as “Mom.”

8. The Implications of Transnational Communication of Japanese Public Service Announcements for the Operation of Public Service Announcements in China

Stronger relevance The operation of PSAs in Japan has been modelled on that of the U.S.A. since 1971, with the establishment of a special organisation responsible for the operation of PSAs. The rapid economic development of Japan in the 1960s and 1970s was accompanied by a variety of social problems, such as the destruction of the natural environment, the increase of social conflicts, and the disruption of the social order, and so on, and the PSAs in Japan were launched at a time when the traditional ethical values were being challenged. Japanese public service announcements began at a time when traditional social and ethical values were being challenged. It is for this reason that many Japanese PSAs are produced to solve social problems. They draw the audience's attention to specific social problems, help people understand the focus of the problem, and point out ways to solve the problem. As our country is also in a stage of rapid economic development, social problems and conflicts of values are increasing, and PSAs are needed to help people pay attention to and understand social problems, and to help them find reasonable solutions. Judging from the Japanese PSAs analysed in this paper, they have succeeded in drawing the attention of Chinese netizens to these social problems, and I believe that these PSAs will also be effective in Japan.

Compared with Japanese PSAs, our common PSAs are more warm and peaceful, and closer to daily life scenes, but they lack some impact. In the era of media information explosion, messages without characteristics and recognisability are easily drowned out. The outstanding characteristics of Japanese PSAs in terms of advertisement format are the most important reasons for attracting netizens to watch and forward them. Although Japanese PSAs with diverse themes, bizarre expressions and deep insights may cause some controversies, it is undeniable that such advertisements are successful in gaining attention, stimulating emotions, and arousing thoughts, and they are also more likely to make people want to share them. Although most of the PSAs are aimed at spreading positive energy in society, they can be more diversified in terms of expression by adding some humorous, grotesque or even ugly elements, and by learning more from the expressions of countries and regions where the development of PSAs is relatively mature.

The advancement of digital media technology provides a rare opportunity for the transnational dissemination of cultural products. Users from different countries and cultural backgrounds can become the audience, and excellent PSAs can become the cultural labels of their own countries. PSAs based on common social issues and values can be uploaded, forwarded and commented on by netizens, creating a viral effect. Therefore, in the current media environment, PSAs are also an effective form of cultural export. On the one hand, the

operation of PSAs in China should take into account the publicity needs of the domestic public, but at the same time, we can also think about and explore the excellent elements of national culture, use storytelling scripts, symbolic elements with Chinese characteristics, and select themes and ideas that can be agreed upon around the world to produce PSAs of a higher level, so as to make PSAs become a new link between Chinese culture and other cultures.

9. Conclusion

The above analysis of advertisements shows that Japanese public advertisements pursue a sense of rhythm in language and often break rules such as ideograms and syntactic structures. In addition, the themes of Japanese public advertisements start from a small place and are produced to play their part in everyday life. Japanese public advertising reflects affinity and is in line with the sensitive Japanese cultural psychology.

Understanding Japanese public advertising is of great significance in understanding Japanese culture and researching how to translate public advertising. As a means of cultural communication, public advertisements contain the culture of each country and are an important measure of the degree of civilization of a country's society. Therefore, when translating public advertisements, appropriate translation strategies and methods should be adopted on the basis of mutual understanding and respect for cultural differences, and accurate and appropriate translations should be produced. This will contribute to the further development of public advertising in China.

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