

中图分类号:         H0        

密级:         公开        

UDC:         800        

学校代码:         10094        

**河北师范大学**  
**硕士学位论文**  
(同等学力)

**Cosmetic Brand Name Translation under Skopostheory**

**目的论视角下的化妆品商标的翻译**

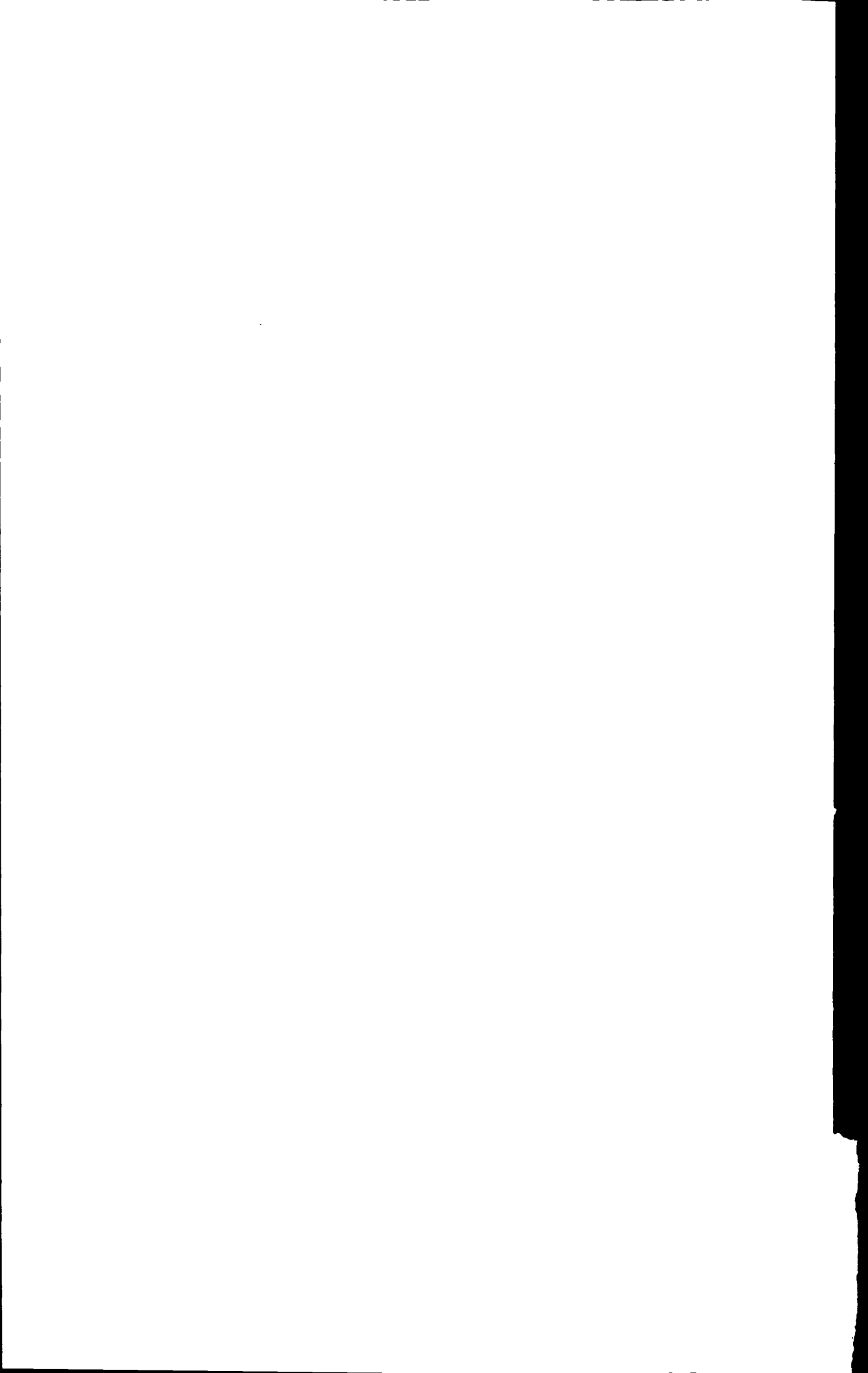
作者姓名: 周素平

指导教师: 高桂香 教授

学科专业名称: 英语语言文学

研究方向: 英语语言学

论文开题日期: 2010 年 12 月 19 日





# **Cosmetic Brand Name Translation under Skopostheory**

**By**

**Zhou Suping**

**Supervisor: Prof. Gao Guixiang**

**Specialty: English Language and Literature**

**Research Direction: English Linguistics**

**Submitted to**

**College of Foreign Languages**

**In Partial Fulfillment of the Requirements**

**For the Degree of Master of Arts**

**At Hebei Normal University**

**July, 2011**



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论文作者（签名）：周素平  
2011年12月1日

指导教师确认（签名）：高松青  
2011年12月1日

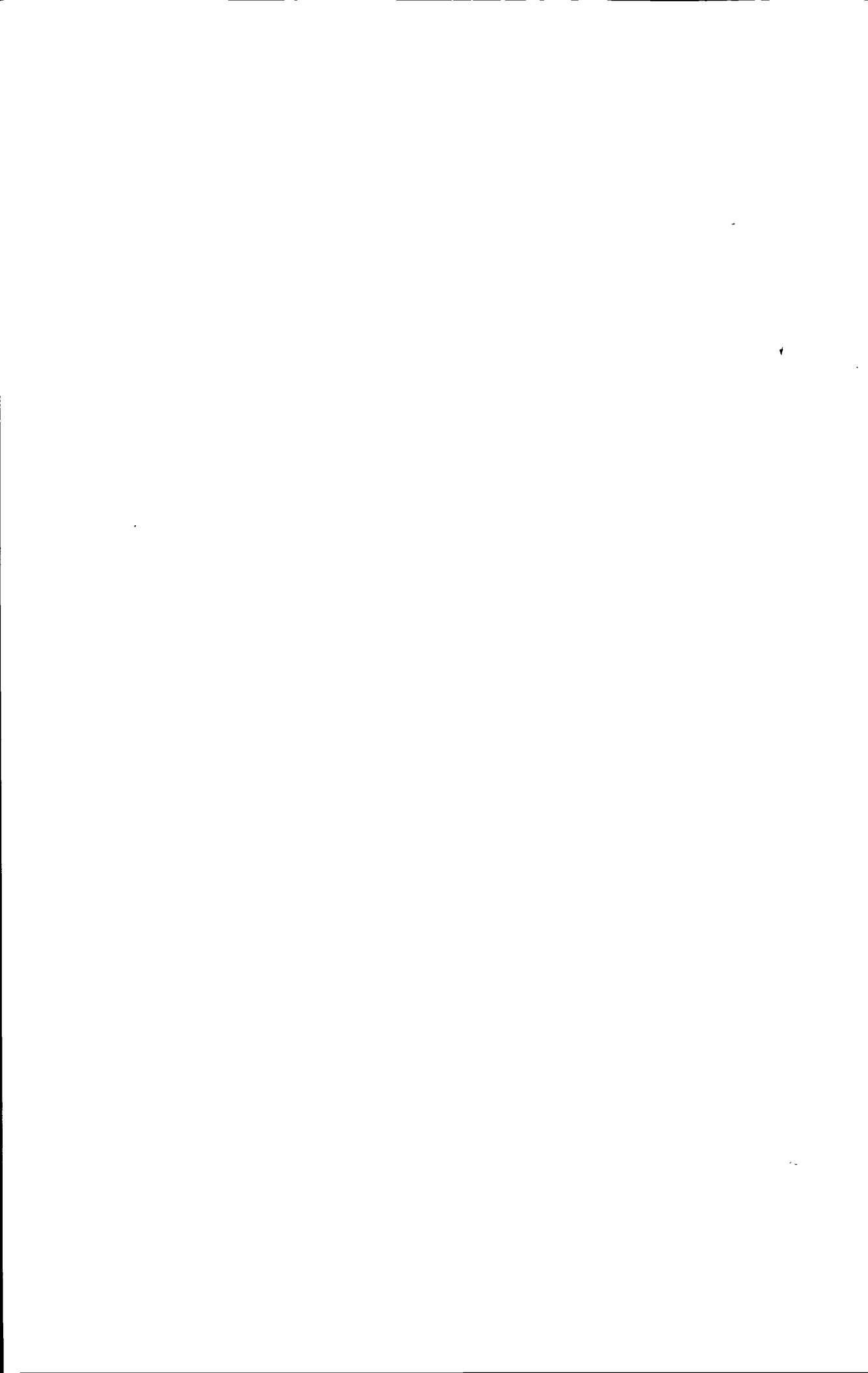
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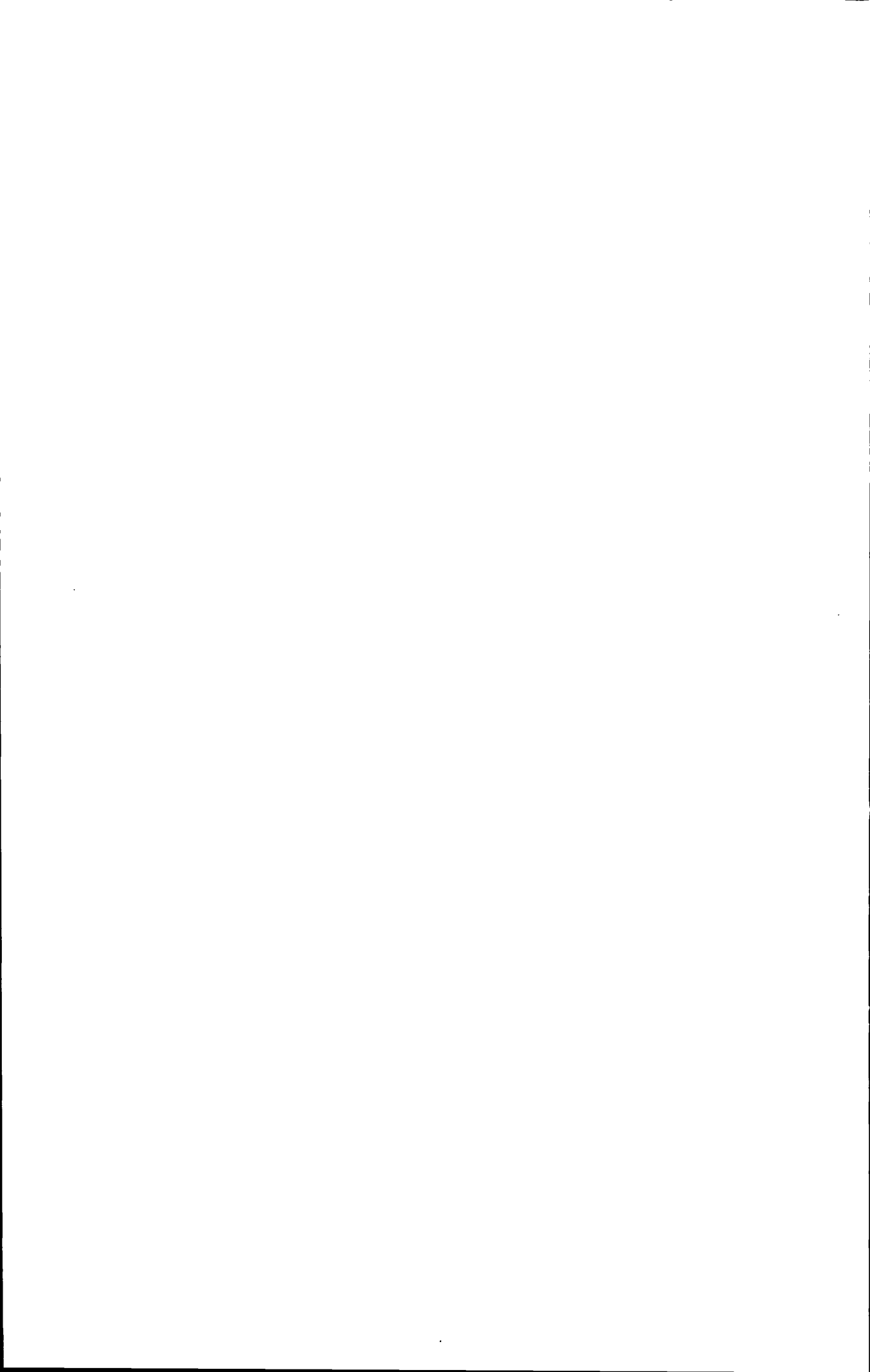
指导教师（签名）：高松青  
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## Abstract

Cosmetic brand name translation has become an increasingly important element in translation domain. In today's highly developed society of market economy, brand name, part of the advertisement, plays a very important role in the corporate image and the promotion of consumption. With the increasingly fierce competition throughout the world in business, people by degrees wake up to the great importance and produce an urgent demand regarding the brand name translation. Brand name is not only the symbol of the quality of the product, the character and intellectual property, but also an intangible asset or even the intellectual creation. Brand name is an important doorstep to understand the products. In general, a well-known brand name contains two important roles: the guarantee of the quality of the product and the information conveyed by the brand name. Brand name is the spokesperson of the enterprise image and quality of the merchandise. The translated brand name has a direct effect on the failure or success of the non-domestic market, so true to the cosmetic brand name translation. Though brand name translation has a long history and in a large number, the cosmetic brand name translation still lacks detailed and deeper research information.

Skopostheory has provided strong theoretical support for the cosmetic brand name translation. The Skopos rule is the top-ranking rule in Skopostheory, which means the end justifies the means. As cosmetic brand name possesses the specific function, the translation of cosmetic brand name should take the delivery of beauty, the appellation of consumers and the promotion of products as the orientation. This orientation will force the translator to take factors such as social property, cultural property and aesthetic value etc into consideration. This article aims to apply Skopostheory to give a comprehensive interpretation to the cosmetic brand name translation. The exploration of Skopostheory in cosmetic brand name translation makes it known that the cosmetic brand name translation must take the "Skopos rule" as the top-ranking principle in order to ultimately achieve the commercial function of cosmetic brand name. The advantage of this theory not only provides a strong theoretical support but also provides a relevant basis for the pros and cons of cosmetics brand name translation.





Skopostheory has great theoretical significance in cosmetic brand name translation. It has broken the traditional theory of equivalence and provides a theoretical basis for the flexible translation. The translator can be flexible depending on circumstances and needs to apply appropriate translation methods in brand name. One of the criteria in marking the success of the brand name translation is whether the purpose of advertising the product has achieved. Therefore, the brand name translation under the Skopostheory has positive and important role on the propaganda of the merchandise. The translation methods under Skopostheory include transliteration, literal translation, the combination of the transliteration and literal translation, adaptation and zero translation. The application of Skopostheory in cosmetic brand name translation can fully reflect the characteristics and the function of cosmetic brand name.

**Key words:** translation of cosmetic brand name; Skopostheory; factors; purpose; translation methods



## 摘 要

化妆品商标的翻译已成为翻译领域一个越来越重要的组成部分,在市场经济高度发展的当今社会,人们逐渐认识到商标翻译的重要性并且对于商标的翻译产生了日益紧迫的要求。很多商品不仅要在质量上达到竞争优势,更需要在品牌上占据有利地位。企业的品牌竞争决定了商品在市场的地位。商标不仅是商品的质量、特色和知识产权的象征,还是无形资产,更是人们精神领域里创造的智力成果之一。一般来讲,驰名商标均蕴含两大作用:一能保证产品品质;二能传达产品信息。商标是质量和企业形象的代言人,译名的好坏直接关系着产品在非本国市场的接受程度和销售业绩的成败,对化妆品商标翻译也是如此。尽管人们对于商标研究已有很长时日,然而对于化妆品商标的翻译还需细致深入的研究。

翻译目的论为化妆品商标的翻译提供了有力的理论支持。该理论指出所有翻译应该遵循的首要法则就是目的法则,即一切翻译行为所要达到的目的决定整个翻译的过程,即结果决定方法。由于化妆品商标所具有的功能,所以化妆品商标的翻译要以传递美感,呼唤消费,促进消费为导向。这种导向就迫使译者在翻译过程中,必须将诸如商标翻译的社会因素,文化因素以及美学价值等重要因素考虑在内。本文旨在运用目的论对化妆品商标翻译进行诠释,通过探讨目的论在化妆品商标翻译的运用,指出化妆品商标必须以目的性为原则,才能实现化妆品商标最终达到商业目的功能。该理论不仅为化妆品商标翻译的独特目的性提供有力的理论支持,还为鉴定化妆品商标翻译优劣提供了相关的依据。

目的论对于商标翻译有着重要的理论指导意义:目的论突破了传统的等效,等值理论,为译者灵活的进行商标翻译提供了理论依据。在商标翻译中,译者可根据不同情况和需求灵活的运用恰当的翻译方法来翻译商标。商标翻译成功与否的标准之一在于是否实现了宣传商品的目的,因此,以目的论为指导进行商标翻译对商品的宣传有着积极,重要的作用。化妆品商标的翻译主要采用音译法,直译法,音译法及直译法的结合,以及改译法和零译法。运用目的论可以更全面的反映出化妆品商标的特点及其功能。

关键词:化妆品商标翻译;目的论;因素;目的;翻译方法

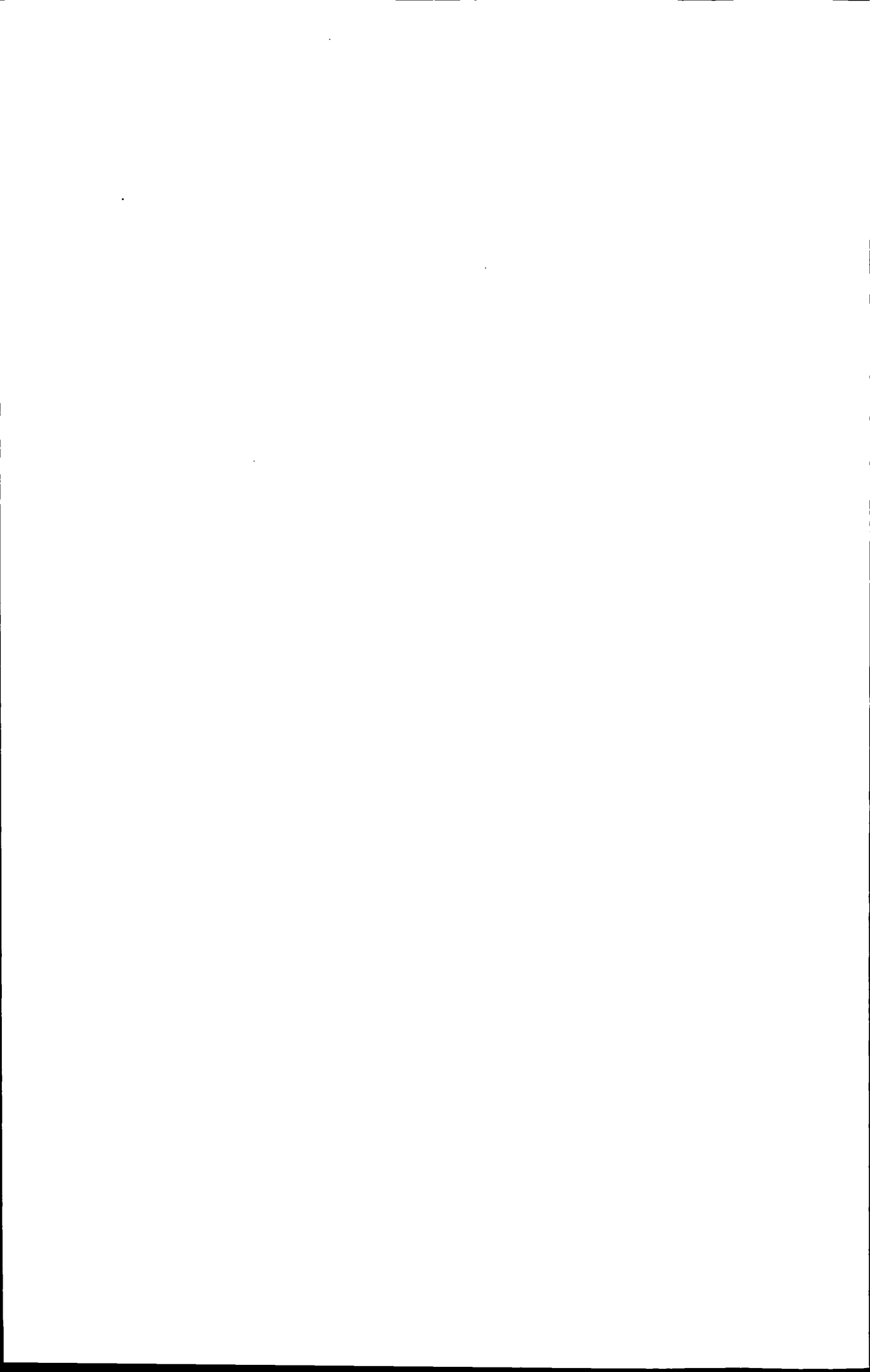


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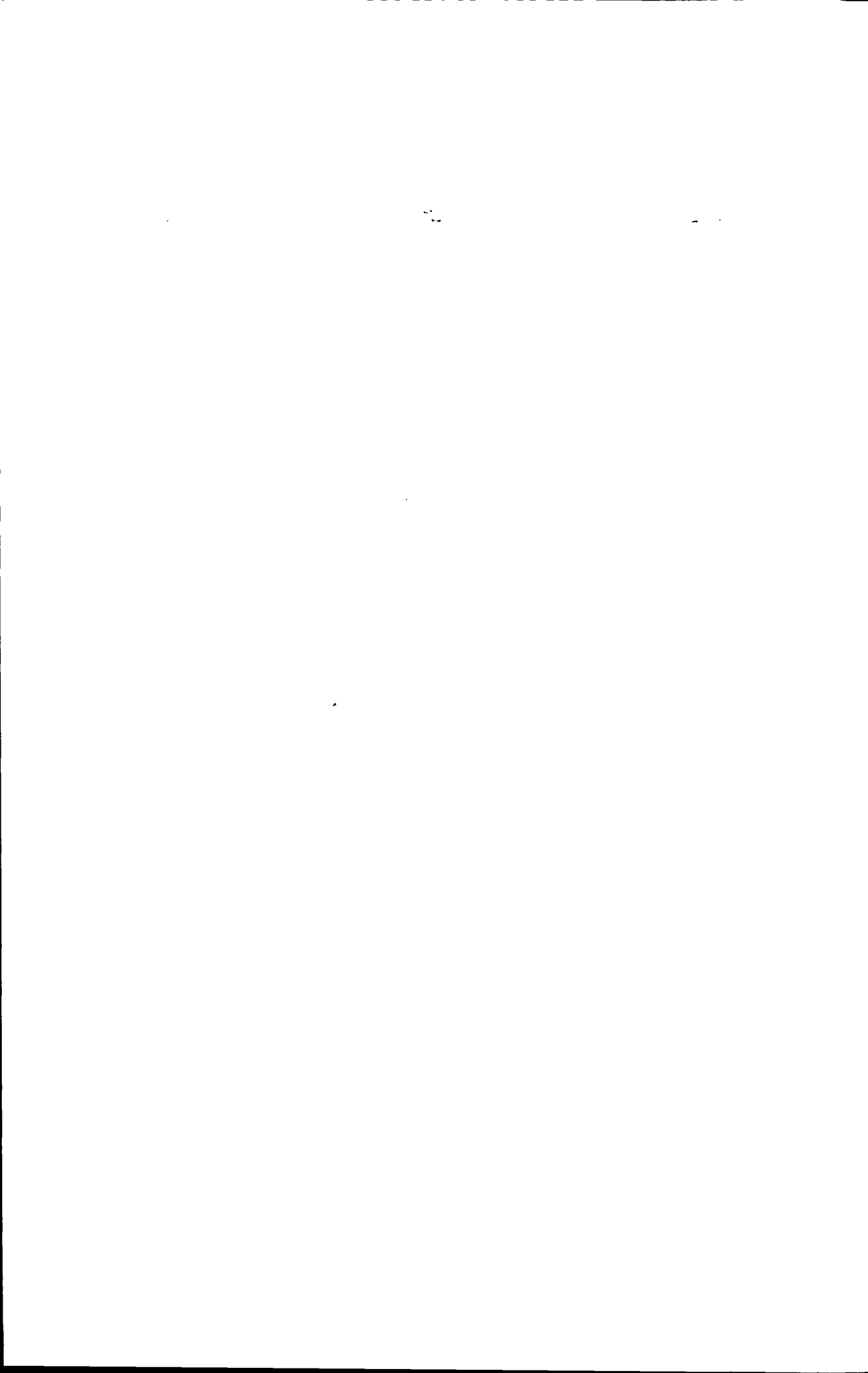


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# Chapter One Introduction

With the progress of the economic globalization, China has more and more extensive commodity exchanges with foreign countries. To win the competition in the world market to become a well-known brand, a successful and proper brand name translation plays a vital role as well as the good quality of the product to satisfy consumers' demands.

## 1.1 Background study

Everybody loves to be beautiful, because beauty is the nature of human being. The quest for genuine beauty and desire to look good pushes people to buy better products. In recent years, more and more attention is given to cosmetic brands. The international famous cosmetic brand does not only require a good quality to meet the consumers' demand, but as much as possible its right brand name translation also plays an important role in order to get a good reputation compared with other market competitors. High grade brand name translation will penetrate deeply into consumers' minds, stimulating their happy imagination and promoting their purchase desire, which enhances the popularity and plays a vital role in opening up markets. China's economic reform and opening up brought rapid growth of China's overall economy.

Many foreign cosmetic brands have entered the Chinese market. Grown up in the reform and opening up, Chinese cosmetic brand has started its path of internationalization. The globalization of the cosmetic industry requires timely translation of brand name and the translation of cosmetic brand is one of the key factors to mark the success or failure of cosmetic sales in international markets. Although the brand name research has a long history, it owes careful and thorough research regarding the cosmetics brand name translation. In the face of this competitive world of business, especially the developed countries are developing high-tech products through research to open up international markets and expand market share, the sales pitch is an important means to sell goods and compete in the international market and foster an important part of branded name import and export products. The brand name translation serves as a special way to penetrate communication between cultures.

Consumers start their exchange with the dealers or manufacturers by the translation of brand names. Thus it requires translators to have a deep insight into the cultural similarities and differences between the source language and target language. An in-depth culture implication will be expressed by the surface culture phenomenon to make translated brand name not only convey foreign culture in an accurate way, but the actual and primitive meaning of specific situation in target language.

## 1.2 Rational

Although the brand name research is overheard and in substantial number, it owes careful and thorough research regarding the cosmetic brand name translation. For quite a long time, the criteria of being accurate in translation dominated a key position. The target text has to be matched in accordance with the source text guided by its standards. With China's rapid economic development and the perpetual expansion of foreign trade, the problem has become increasingly prominent in the translation between English and Chinese. Chinese and English belong to Asian and Eurasian language families with great disparities. There are many differences in language level, culture, customs and other aspects, which requires the translator to have a deep understanding, master and put to use in a flexible way so as to apply the appropriate translation methods to get the best form of cosmetic brand name conforming to the target audiences in language features and habits. The growth of world economy makes some new phenomenon in the translation practice of brand name come into being. For example, when the cosmetic named "poison" was introduced into China, its Chinese version was "百爱神" instead of "毒药". If "毒药" for "poison" was used, the product would be rejected by consumers in China. The above example showed that when the image of the source text is not accepted in the target culture, it's necessary to do some adaptation. Obviously a new theory is urgently called for as "faithfulness and equivalence" can't meet the special needs of the translation of cosmetic brand names.

Skopostheory was introduced into China from Germany around 1990s. This is a theory which puts emphasis on the function of the target text in the target culture. The translator is expected to take an active part in the process of translation and have the right to choose the most appropriate method which can help get the expected functions of the target text.

Therefore, Skopostheory can offer a reasonable and satisfying explanation for the unfaithful and non-equivalent target texts to the source texts. Brand name translation belongs to pragmatic writing, which emphasizes the function of the brand name in target culture. The function of brand name is to arouse consumers' interests to buy the products. With the frequent exchange and contact between nations, the language communication between different cultures will be carrying the responsibility for interaction. No doubt the translation will become the interpersonal ties and bridge of communication. A good translation of cosmetic brand name will attract people's attention and enhance the popularity of the product. The translator should consider different factors in the cosmetic brand name translation so as to translate in the best way. Skopostheory is a relatively new theoretical model of translation which focuses its research on the choice of the variety of purposes. There's no doubt that it would be able to make up in the lack of traditional translation theories so as to add a new perspective in the multi-disciplinary exploration. Skopostheory defines translation as a purposeful behavior and the evaluation of a successful translated text is to see whether it has reached its intended purpose. The success of a cosmetic brand name translation depends on the role of its promotion in commercial products. Therefore Skopostheory has played a positive guidance in the translation of cosmetic brand names. According to Vermeer, translation is a kind of behavior with purpose. The environment of conduct has cultural background in which different culture has different customs and values. Therefore translation is by no means one to one language conversion. The translator should break through the stubborn dead translation of the original text. Under the guidance of Skopostheory, the translation of cosmetic brand names should respect cultural traditions and language habits so as to attract more consumers, enabling them to take action to buy goods. In the translation of cosmetic brand names, translator should follow the "three principles" to ensure not only the fluency of the target language on the surface based on the original information but to ensure the translated text has the deep meaning in correspondence with the original one so as to make the translated text produce equal expressive force and effectivity with the original one or even better than the original text. The language of cosmetic brand name has its own peculiar form and style. Therefore, the translation of cosmetic brand name should have its own strategy and standard. Translations of literary subject based on traditional western

theories can't provide effective and practical support for the translation of cosmetic brand names. Brand name translation is not only the language transformation between the two languages. The source text of brand name is not as influential as other literary forms in the process of translation. In many cases, it is hard for the translation of source language brand text to follow equivalence or loyalty into target language brand text. The standard to judge a good translation of cosmetic brand name is not the extent of loyalty it maintains to the source text, but whether it meets or exceeds the function of the source brand name in the source language, namely the extent to achieve the promotion or services of the commodity realized in target language. Skopostheory broke through the limitations of traditional western theoretical framework based mainly on equivalence established in linguistics, advocating that more attention should be paid to the function and effect of the translated text in target language in translation, which has provided a more effective theoretical framework to guide the commercial translation of cosmetic brand names.

The purpose of this thesis is to study the translation of cosmetic brand from the perspective of Skopostheory.

### **1.3 Research objectives**

Although many researches have been done in the field of brand name translation, studies in cosmetic brand name translation remained unsystematic. There are a lot of factors which haven't been taken into account. The thesis will be touching the cosmetic brand name translation from the perspective of Skopostherory to make an analysis of factors in the cosmetic brand name translation as well as giving some translation methods.

### **1.4 Significance of the research**

The study has both its theoretical and practical significance.

#### **1.4.1 Theoretical significance:**

The research is expected to offer a new approach to analyzing the influence of the target-text on the translation by studying the translation of cosmetic brand name. Many a scholar put forward an important criticism for Reiss's whole theory: whether text types can

really be differentiated. Here the author made an attempt to prove that text types can be diversified. The use of three rules in Skopostheory will test whether the method of present cosmetic brand name translation is reasonable and acceptable. The applied rules in Skopostheory will also help improve the quality of cosmetic brand name translation. It's hoped that a more complete and thorough study will be worked out to enrich Skopostheory to some degree and contribute some good outcome to cosmetic brand name translation.

#### **1.4.2 Practical significance**

With China's access to the WTO and economic globalization, more and more foreign companies enter into China, bringing an increasing number of foreign brands to register in China. With the rapid economic development of our society, the further deepening of reformation and opening up, China's position in the world grows stronger. More people began to understand China and the opportunities for China's products to go into the international markets have also increased. The increasing competition of various commodities in the markets has made the enterprises not only pay attention to the quality of their products but also try to make their products among the lists of famous businesses. The competition among enterprises is actually the competition of brands. In order to improve the competitiveness of goods, a successful brand name is necessary as well as a successful brand name translation. Translation in science, technology, culture and art plays an important role in the international exchange. Translation has its basic principles from one language to another. The western traditional translation theory based on "faithfulness" and "equivalence" has long been regarded as positive. But with the development of the world economy, translation action has become more diversified and it is difficult to fully explain the complex translation action within the traditional theoretical framework. Traditional translation theories can no longer be able to fully adapt to such special style as cosmetic brand name translation. In the 70s of last century, Skopostheory stood out from the crowd in the mainstream and then traditional translation theories. The theory points out that whether the translated text is faithful to the original text depends upon the purpose of translation. In addition, the differences in language and culture between source text and target text should also be taken into account. That is to say the "faithfulness" and "equivalence" in traditional translation theories should be

subordinated to the function and purpose of translation. A successful cosmetic brand name translation requires complex work and extensive knowledge as well as language, major and cultural knowledge demanded upon the translator. Though brand name translation has achieved great success and large profit has been brought to the company, there have been many problems affecting the popularity of brand name and the interests of producers. The reasons for these problems are the factors which have not aroused enough attention of the translators. This paper adopts Skopostheory to discuss the brand name translation and puts forward some appropriate translation methods so as to provide some help for the manufacturers, consumers as well as the product itself.

Brand name translation is different from other translations in literature, science and news etc. It is not only a simple language transformation but also an exchange of comprehensively cross-cultural communication and a practical stylistic translation with highly commercial value. Its ultimate purpose and major function is to stimulate consumers' desire to buy to achieve the promotion of the products. A brand name translation can't be called a successful one if such purpose is not achieved. Therefore, in many cases a flexible processing of translation is needed and Vermeer's Skopostheory has played a positive guidance in brand name translation.

With opening up and reform policy carried out in China, China's economy is developing by leaps and bounds. Since its entering into WTO, the international trade between China and foreign countries is under great development. As cosmetic is a daily necessity for people, cosmetic products transaction on an international scale goes further and further. With the acceleration of science and technology, many a new product comes into being to satisfy the increasing needs of people. China has become a big country both in cosmetic consumption and cosmetic production. It's obvious that the success of international transaction depends on mass media, such as TV, advertisement, magazine, internet, etc. Advertisement plays an important role in the promotion of cosmetic products. A good advertisement will make consumers pay attention to the products, but cosmetic brand names also have great influence on people. That is to say, the cosmetic brand name can motivate the consumer to purchase the products. Therefore, in some degree, people can see the quality of the product by the quality of translated brand names. More consumers will be attracted by a quality translation.



## **1.5 Research methodology and data collection**

This is basically a quantitative research, with the use of descriptive and analytical methods. Most of the materials are collected from supermarkets, websites, magazines as well as opinions from friends, relatives and colleagues. The author will analyze the cosmetic brand name translation from the perspective of Skopostheory based on these materials.

## **1.6 Layout of the paper**

The first chapter is introduction, including the need for the research, rationale of the research, research methodology and data collection, and the significance of the research. The second chapter is literature review, reviewing the cosmetic brand name translation from different perspectives and the enlightenment of the old translation theories. The third chapter is theoretical framework which includes the background, development and the basic concept of Skopostheory. The fourth chapter is the factors taken into account under Skopostheory, including the function of brand name, the characteristics of brand name, the cultural factors and social factors etc. The fifth chapter is Skopostheory applied in the cosmetic brand name translation. The sixth chapter is conclusion including the major findings, limitations and suggestions.

## Chapter Two Literature Review

Studies in brand name translation have been done in many different perspectives and these perspectives have got their extensive attention. This chapter will discuss the related research based on these different theories.

### 2.1 Definition of brand name

In our daily life, we are surrounded by many brands of variety of labeled goods. As the world's economy moves, more consumers focus their attention on a product brand. Developing a product's international brand name is the most important thing before the product moves to the next stage of the world economy. Brand distinguished by consumers is very important in the commercial market. Consumers prefer to get a purchase of commodity whose brand is known to everyone. An impressive brand name with positive image plays an active role in advertising a certain product. Trade mark and brand name are both translated as “商标”. “Brand is a combination of name, sign symbol, and design used to identify the products of one firm to give a unique competitive offering,” while “A trade mark is the brand seal that has been given legal protection and has been granted solely to its owner.”(Chinese Science and Technology Journal, 1998, 3) These two definitions are in a wide use all around the world and adopted in the book called *A Glossary of Marketing Terms: Marketing Definition*.

A brand can have both a brand name or brand mark. A brand name refers to the part of a brand that is printed in words; a brand mark refers to the design or logo of a brand, which can be identified through its uniqueness compared with other brands. Some brands have brand names only and in the meantime some brands are seized of either brand marks only or comprise both. Translation is an action involved in language. Thus the brand name translation refers to the translation that can be conveyed in language, that is, the translation of brand names.

## **2.2 Formation of cosmetic brand name**

In order to catch consumers' attention, manufacturers are trying to do their best to produce a brand name with distinctive design and unique name. The forming of a brand name is divided into three categories: proper name, common word and coined word.

### **2.2.1 Proper names**

A huge number of cosmetic brand names usually originate from proper names which are mostly based on either a person's name or a certain place. To name a certain cosmetic product, it is likely to adopt one's full name, last name, abbreviated initials of the founder of a company, or the investors' patentees of the products. These brand names are used to be the representation of the quality and prestige of the products and can provide consumers with a sense of trust. For instance, "Charlie" many a day reminds people of an image in English of being a confident but pigeon-livered little girl; "大宝" in Chinese is an exhilarating monicker for a male deity in the whole family, while "Venus" is the Goddess of femme fatale in Greek mythology. When used these as brand names, a rapport is formed between products and consumers, which inspire and provoke them to buy or purchase more of these products. Products adopting the founders' name can offer a sense of pride and trust, which is a good way to establish confidence in consumers. The following are the examples named after the founders both at home and abroad. "Mary Kay", "Elizabeth Arden", "Estee Lauder" "Chanel", "Colgate", "郑明明", "羽西". In the field of market, adopting the name of a place has become popular. This may help consumers to relate the products with the well-known place. For example "Vichy", this French cosmetic from the town of Vichy in the northeastern part of France is known for its mineral springs. The mineral springs are brimming with amazing functions for reducing the freckles and comforting the skin with complete supply of nutritive material, especially for sensitive skins. The skin texture will be smooth, refreshed and soft to touch by the needed moisture of the nourishment. Apparently, the brand name "Vichy" associates consumers with the functions of springs and keeps their traditional belief that this will make their skin silky and soft to touch when they apply on their skin. Other examples like Saint-Gervais, Biotherm and Evian are all related to the natural mineral water.

It is just sad to hear that not many Chinese cosmetic brands are named after a place. The only example is “苗岭” which connotes the image of minority people living in the southeast part of Guizhou province. The Miao ethnic group is said to have a miraculous medical formula that can cure skin problems. From this point, it can stimulate consumers' exotic and curious feelings to experience the real effect of the cosmetic “苗岭”.

### **2.2.2 Common words**

Many cosmetic names were formed through common words, which reveal some symbolic and metaphoric functions. Consumers can sense and perceive the amicability in these cosmetic products. Products with these names are in a possession of the distinguished features of these words or objects. For example, “Pure and Mild” can make your skin clean and soft; “Ivory” can make your skin smooth and white. “Skin Doctor” can solve your skin problems; “美加净” can make your skin beautiful and clean; “小护士” can protect your skin from suffering any skin problems. This way of naming approach may give consumers a deep impression on the products.

### **2.2.3 Coined words**

Compounding is a known way of forming English and Chinese cosmetic brand names. Two or more words by compounding are combined together so that the feature, quality and function of the goods are illuminated in a better way from multi-perspectives. For example “Body Flower” points out emphatically the performance of making the body smell like the real scent of flowers. “Head and Shoulders” accentuates the effect of hair being soft and easy to comb. Blending plays a leading role and has been regarded as a creative method in the word-formation. In the process of blending, a new word is shaped by using the combination of the meaning and sound of two words. Examples are: “Skinice” (skin+ nice) , “Delicare” (delicate + care). The examples show that one of the words has no full form or both of them have no full form. Different from English, Chinese cosmetic brand names form a word group where characters are combined together to imply positive connotations. “蜂花” “紫罗兰” and “佰草集” show the point that they are natural and environmentally friendly products. Consumers would think that using these products will be safer.

## **2.3 Existing findings about brand name translation**

There has been much research in the brand name translation both abroad and at home.

### **2.3.1 Study on brand name translation in foreign countries**

The study on brand name could be traced back to the early twentieth century. David A. Aaker's book (1992) *Managing Brand Equity* tells people how to develop and manage brands in a more brilliant and strategic way. Kevin Lane Keller in 1998 ever talked about in very much detail in his book *Strategic Brand Management* the brand, brand equity and brand management. The book summarizes how to design and implement the marketing programs, how to build activities and the ways on the estimation and operation of brand equity. Both above-mentioned books deliberate over how to lick a good brand name into shape from the market perspective. Frand Hong wrote an article named *Brand Name Translation*, in which he mentions that global branding is becoming more and more complex because of various languages, diversity of the attributes of the products and different culture. Under such circumstances, how to decide to translate the brand name is of critical importance to a successful brand management in the world. Dong, L.C. states in his article *Brand Name Translation Model: A Case Analysis of US Brands in China* that a proper brand name is of great significance to introduce the new brands in the U.S.A and other countries. Ingrid Poller in his PH.D dissertation named *American Automobile Names (1996)* did a lot of investigation concerning the nature of automobile names and had a heated discussion relating to the automobile names in linguistics, economy and law which had a great influence to the American society and culture.

### **2.3.2 Study on brand name translation in China**

In the field of translation, the topic of brand name translation has been a hot issue. There are three generations in the brand name translation in China: the first generation is 1979-1990, where the research is not comprehensive, but provided a new point of view for the brand name translation and started to bring some benefits to the enterprises; 1991-2000 is the second generation. It was the time when the competition between enterprises became hot and the translation of brand name moved into a rapid stage. It was obvious that the translation

methods became diverse and the cultural differences were discussed from the linguistic perspective; 2001 to present is the third generation. It was the time when the country figured out the importance of a valid brand name translation and the time when the country entered the WTO. Translators started applying new theories in translation considering many factors such as cultural differences, consumers' thoughts and aesthetic value and others. The application of Skopostheory helped translators solve many problems in the field of brand name translation. In the 90's some researches on brand name translation and books were published by a huge number of educators. Until now there are about more than one hundred articles and books talking about the translation of brand names. Liang Guotao's *On formation of English Brand Words* was published on *Modern Foreign Language* and *The Corpus of the Translation Skills from Chinese to English* was collected *On the Translation of Brand Name of Export Commodities* by Fan Yanbo. He Chuanshe(贺川生) analyzed the characteristics systematically, motivations and formations of English brand names in his book *Brand Name English* 《商标英语》 in 1997. He put forward some suggestions to consider the culture taboos and customs in the formation of brand name. Zhu Yajun's (朱亚军) *The Research of Brand Naming* 《商标命名研究》 systematically made a research on the factors in branding and suggested some new translation methods. Both of them have an opinion that a favorable image in brand name will contribute to the popularity of the brand. ChenLian (陈炼) focused on the cultural perspective and added some ways and techniques in translating brand names in 2002; You Yuxiang (游玉祥) talked about the transfer of cultural image in brand name translation in 2005.

#### **2.4 Enlightenment of the previous traditional translation theories**

The brand name translation has attracted a wide attention according to some studies from various perspectives including aesthetics, linguistics, psychology and marketing. This chapter will talk about the literature in the field of linguistics as this paper will discuss from the linguistic point of view the translation of brand name.

#### **2.4.1 Study on brand name translation from the perspective of YanFu's "faithfulness, expressiveness and elegance"**

Yanfu developed translation principle named "faithfulness, expressiveness and elegance", which many people think made a big role in the field of translation. Faithfulness is the core of YanFu's principle and being faithful is the first requirement for translation. In this way of translation, the text should be translated exactly the same meaning it has where the text originated. Expressiveness refers to the accessibility of the language fluency. Elegance is the choice of genre, which means the translator should pay attention to the rhetoric and make the translated text full of literary words. Recognition from the society and self-respect is what the translator wants. The original author and the language of the culture should be considered by the translator all the time in order to avoid negative issues from the consumers. Foreignization is the first translation approach, reflecting the original content and form, which manifests "faithfulness". Foreignization doesn't mean "hard translation" or "dead translation", but fluency and refinement are also required, which is the manifestation of "expressiveness and elegance" in translation. Foreignization is the common call in the translation of brand name. However, with the rapid development of translation theories, some scholars discovered the weak points in the translation of brand names as they use this principle. According to Wangning "translating a sentence into idiomatic Chinese expressions and finding the exact words to give the exact meaning of the original source is the weak point of this principle". (王宁 2000; 41-42)

Hence the necessity of forwarding translation to a higher lever.

#### **2.4.2 Study on brand name translation from the perspective of functional equivalence**

Nida's translation theory is the well-known functional equivalence. In his book *Translation Theory and Practice*, Nida clearly explained the functional equivalence, namely, the response of the recipient on the translated information in the target language should be basically the same degree of response with the recipient on the original source language. Functional equivalence emphasizes more on readers' response and pursues the realization of the principle of equivalence.

It has been measured as the highest standard whether readers in the target language and

readers in the source language have the same response in the process of reading. Nida's translation theory emphasizes the similarity of the feelings of the recipients in the two languages and purses the equivalence of the two different effects. The closest and the most natural produced original language make the readers in target language achieve the same level of understanding and appreciation of the original one, which is an effective translation method.

This principle of equivalent effect, compared with traditional "faithfulness" has its strong points. It emphasizes the dynamic relationship between the receptors and the messages. The target audience is very important and is considered a dominant factor in the process of translation. However, the functional equivalence is difficult to achieve when differences of the sociocultural norms have to be taken into account in translation. In the translation of brand names, if the brand name is transliterated or free translated because of the different characteristics of the two languages, it is impossible for the receptors of a brand name to have the same response as the receptors of the source language does, for example; Rejoice (shampoo) means "joy" in English. When translated into Chinese, it was free translated into "飘柔", which implies the smoothness and softness of hair after using the shampoo. Since the meanings or the connotations of the target texts are not the same or similar to those of the original ones, the responses of the audiences can't possibly be exactly the same. Obviously, there is a big gap between the equivalent theory and the translation done.

These clearly show the ineffectiveness and inadequacy in both theories mentioned a while ago: Yanfu's "faithfulness, expressiveness and elegance" and Nida's equivalent theory in the translation of brand names. Both of them were used as guides in the translation of literary works. A more powerful theory is necessary to be considered and guide the translation of brand names.

#### **2.4.3 From the perspective of Newmark's semantic translation and communicative translation**

Peter Newmark included his theory in his book *Approaches to Translation* semantic translation and communicative translation. Nida once commented on him "Professor Newmark's major contribution is in a detailed treatment of semantic vs communicating



translating where semantic translation focuses primarily upon the semantic content of the source text and communicative translation focuses essentially upon the comprehension and response of receptors.”(Newmark, 2001)

In theory, these two translation methods are quite different from each other. Communicative translation focuses on the readers' response in the target culture. In this translation process, the translator should put into consideration that the reader wants to read an authentic translation. It should be smooth, natural, understandable and not complicated or vague. A large number of external components are changed into culture-based language. The application of the communicative translation method doesn't mean that the translator doesn't give importance to its real form. What is important is that in order to meet the target language standard, it is not a must for the translator to stick to its original form. To change some of the expressions in a different taste into expressions of the target language without causing any difficulties in reading and in an acceptable maximum range, the translator is supposed to replace the original image and convert it to rhetorical version.

Semantic translation doesn't change the original concept with colorful national culture and retain the language characteristics and unique expression used by the author. It focuses on words and sentences of the semantic analysis. The translated text is more close to the original form.

Communicative translation appears to be smooth, simple, more idiomatic, but prone to having undertranslation. This is mainly because the translated text focuses on expressive reading, ignoring the equivalence of sentences, words between the translated text and original text. Semantic translation is becoming more and more complex, cumbersome, detailed, specific, emphasizing a semantic analysis, and strive to reproduce the original phrase structure, but prone to be very wordy. Newmark classified texts into three types: expressive, informative and vocative. He claims that “informative” and “vocative” texts are preferable to communicative translation approach, which enables readers in target language get as close as possible to the readers in source language. Communicative translation approach is strongly recommended to follow the strategy of this type of text translation of “functional equivalence”, when the brand name has both informative and vocative function. The above explanation makes it clear that Newmark's translation theory is more advanced than the

previous theories of Yanfu's translation principle and Nida's functional equivalence.

However, it is not possible for semantic translation and communicative translation to figure out all the problems that people have to deal with in the translation of brand names. We know that the ultimate purposes of brand name translation are to build up a good image in the target market and in the end to lead up to the consumers' purchasing desire. "To achieve these goals, the translation must take more account of the aesthetic value of the target text instead of the beautiful and natural sound of the source language text. And if there is a wide gap between source culture and target culture, the exact contextual meaning of the original must be adapted, rewritten or created according to the target culture". Besides, Newmark also points out that "semantic and communicative translation must be seen as wholes" (Newmark, 2001:47). That is to say no communicative or semantic method of translation existing in a translated text. Both of them have to be more or less coexisting in the text. They are in fact overlapping bands of methods. The same thing is true to the translation of brand names. Newmark claims that communicative and semantic translation should not be viewed in isolation. They should be integrated instead. In the translation process, both are used at the same time, not absolutely only one. One may be more or less used.

The translation of brand name sees the need for being target-culture-oriented so that the ultimate purpose of a good image will be established in the target market in order to enhance and promote the sales. Thereby a potent and appropriate theory is requisite to account for and guide the translation of brand names.

#### **2.4.4 Study on brand name translation from the perspective of adaptability theory**

Translation is a complexity converted from source language into target language, having more to do with the original author, translator and reader. Jeff Verschueren put forward Adaptation Theory in 1999. He explained the theory in his new work *Understanding Pragmatics* (2000). According to the theory, the use of language is a constant process of language selection, whether this choice is well-planned or not, or whether it is based on language's external or internal reasons. Language users can make an appropriate choice because language has variability, negotiability and adaptability. Variability means a series of possibilities for people to choose. Negotiability means that all the options made are not in

strict accordance with the form to function, but completely based on a highly flexible principles and strategies. Adaptability refers to the language users to make flexible adaptations from the optional items in order to satisfy the communicative needs. Product exchange is not only an economic activity, but also a culture exchange. According to the Theory of Adaptability, the brand name may help to achieve the purpose of cross-cultural communication; the spreading of international brand name should mainly lie in the adaptation to cultural context. Product itself is a carrier of culture. Culture can be spread through commodity. Brand name as the mark of goods is marked with deep cultural imprint, climate of the times, social psychology and public awareness. Brand name must meet certain social customs, cultural traditions, religious beliefs and values, or it will not reach the marketing feedback. Brand name translation is not a simple switching, but it must be adapted according to its local culture, showing its natural essence. Successful brand name translation is a great wealth in business. Poor translated brand names will be unproductive, will lose its sales and no one will be interested in the commodity in contrary to one's expectations.

The brand name from the date of its birth began to infiltrate in the culture, reflecting the social customs of different nationalities. Most product brand names have specific culture connotations. In the same cultural environment, the designers and consumers share a common culture expectation. Consumers can easily understand the deep culture connotation thru the surface meaning integrated in the brand name. Same as reading a book, each reader has a different interpretation. So as in reading a brand name, each culture who met a given brand may give its own connotation. Something good in one culture may be bad to another. Every culture has its own taboos. Translation of brand names shall conform to national culture.

In translation studies, many scholars have explored Verschueren's Adaptation Theory from different perspectives and applied it in various practical fields. And doubt also rises up. It is a combination of pragmatics and translation and many detailed problems need further exploration. A new theory should be proved sound and scientific after longtime critical experiments and evaluation. In the present study of Verschueren's Adaptation Theory, as to the relationships between the four aspects of meaning generation and translation, contextual correlation of adaptability and structural objects of adaptability are widely discussed while the dynamics of adaptability and the salience of adaptation processes are less explored. Thus

it is early to say that the Adaptation Theory has been systematically explored and its scientificness needs further proving. And it is far from establishing a unified framework for the observation of translation on the basis of Adaptation Theory. Translation strategies should be dynamically chosen in translation.

#### **2.4.5 Study on brand name translation from the perspective of Skopostheory**

The commercial purpose of brand name translation has witnessed the weakness of the previous translation theories. A breakthrough is the Skopostheory proposed by a German scholar named Hans Vermeer in 1970s. The Skopostheory has three rules, namely purpose rule, coherence rule and fidelity rule. Skopostheory has been a great help to the translation of brand names. First, it breaks the limitation of the traditional translation standards, and provides a theoretical basis for the translators to translate brand name flexibly. Second, it breaks the theory of fidelity and equivalence, and believes that the effect of the translated brand name can be better than the brand name in the source language. (代荣, 2004:182)

Brand name is a much more practical style of commercial value. The brand name translation mostly pays great attention to the response or feedback of the consumers in the target culture. Brand name translation receiver, namely the consumer, whether he (or she) will buy the product or not, is deciding directly whether the brand name translation offers or serves according to its purpose. Therefore, the brand name translation can't defend alone with "fidelity—equivalence" standard, but should permit the conscious language change concerning word, rhetoric device, especially non-information component. Its goal lies in attaining benefits and commercial profits, winning over consumers, facilitating their purchase motion. This is the goal of brand name and the only goal of brand name translation. It is seen from this point that the Skopostheory has broken the boundary of traditional translation theory, which manifests the polytropism of translation standard.

## Chapter Three Theoretical Framework

The ultimate purpose of brand name translation is to enable consumers to accept and purchase the product. Skopostheory plays a guiding role and provides a theoretical basis for the brand name translation.

### 3.1. A review of Skopostheory

The last chapter has a brief review of brand name translation guided by different theories and all these different theories have presented their own insights and contributions to the brand name translation even though there are some limitations in these different perspectives. As this paper will have a study on brand name translation from the perspective of skopostheory, thus it will take skopostheory as its theoretical basis. Skopos is a Greek word for “aim” or “purpose”, which came to be used in the translation field in the late 1970s. *The Dictionary of Translation Studies* explains Skopostheory as follows:

Skopostheorie: an approach to translation proposed by Reiss and Vermeer. Skopos stresses the interactional, pragmatic aspects of translation, arguing that the shape of TT( translated texts) should above all be determined by the function or “Skopos” that is intended to fulfill the target context (Mark Shuttleworth and Moira Cowie, 1997:156).

The coming forth of the Skopostheory stands for a general digression from the traditional translation theories to a more socio-cultural concept of translation theory. Being the fundamental assumptions of functionalism, the function of translation in the context of target culture has been greatly emphasized.

#### 3.1.1 The development of Skopostheory

The traditional translation theories of equivalence have been broken by the German school of functionalist theory represented by Katharina Reiss, Hans J. Vermeer and Christiane

Nord.

### 3.1.1.1 Katharina Reiss and her prototype of functional translation theory

The book *Translation Criticism: Potentials and Limitations* written by Katharina Reiss has given a rudiment of functional translation theory. She passes beyond the concept of equivalence and views the text, rather than the word or sentence, as the level at which communication is achieved. She classifies texts into three types: content-focused texts, emphasizing depictive function, form-focused texts, emphasizing expressive function and appeal-focused texts, emphasizing persuasive function. Certainly, the whole of a text will not always be dedicated exclusively to a single function. "By emphasis on content is meant a dominant interest in conveying certain matters, data or information. Texts emphasizing form will certainly have content, but it is the form employed for the content which is of dominant concern." (Reiss, 2004). One text may have more than one function. "This kind of text is named compound text by Reiss. But an important point is that even in a compound type, one of three types or one of three functions takes the predominant position" (Si&Zeng, 2007). Translators are told to adopt specific translating method as to the realization of the predominant function of a source text based upon text types and text functions. According to Reiss, the ideal translation would be a translation "in which the aim in the target language is equivalence as regards the conceptual content, linguistic form and communicative function of a source language text" (1989:112). It is not hard to see that the above saying is still on the basis of equivalence. But Katharina Reiss realizes that "in real life situation where equivalence is not possible, in some cases, not even desired." (潘晓武, 2005: 11) She put these exceptions out of the "translation proper", and suggested that it be called "transfers". When the target text is intended to achieve a purpose or function other than of its original form, then we consider this one exception. Examples include adapting a prose text for the stage, translating Shakespeare's plays for foreign-language classes. When the target text addresses an audience different from the intended readership from its original form, it is considered another exception. Examples include translating Gulliver's Travels for children and various forms of ideological editing motivated by religious, ethical or commercial criteria. The functional perspective in these situations automatically takes over the normal standards

of equivalence.

### **3.1.1.2 Hans J. Vermeer and his development of Skopostheory**

Hans J. Vermeer, a student of Reiss' makes a breakthrough of the limitations bound to the SL-centered (source language) equivalence theory, creating the foundation of functionalist theory---Skopostheory. He managed to go further to bridge the gap between practice and theory.

Any form of translational action, including therefore itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. [...] The word Skopos, then is a technical term for the aim or purpose of a translation. [...] Further: an action leads to a result, a new situation or event and possibly to a "new" object.(Vermeer 1989b:173f)

This is the reason why Vermeer names the theory as Skopostheory. In Skopostheory, translation is an intentional interaction. This approach to translation stresses the purpose of the translation, which determines the translation strategies to be adopted (Li, Huang&Bao, 2005)

In the framework of Skopostheory, the audiences, namely the receivers in the target language determine the purpose of translation. They have their own background knowledge and have different expectations towards the translated texts and different communicative need. "Every translation is directed at an intended audience, since to translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Vermeer 1987a:29). Translation is not a simple transformation from one language into another. Languages and cultures intertwine with each other. Therefore, translators should take such factors as customs, values etc into account. Vermeer seldom mentions the source texts in his theory and believes that the source texts are the only sources to provide part or complete information for the audiences in the target texts. It can be obviously seen that the position of source texts in Skopostheory is inferior to the position in the equivalence theory.

Vermeer believes that the Skopos of the translation will be determined by the intended

receivers of the target texts and the addressees' cultural background will determine their expectations and demands. Vermeer also holds that the intended purpose of the translated text will give the resolution to the type of translation strategies.

### **3.1.1.3 Justa Holz-Manttari and the Theory of Translational Action**

Justa Holz-Manttari from German is another translation theorist who further develops Skopostheory. In the year 1984 she put forward "translation action" which is used to describe creating the process of joint action. "Translational action is the process of producing a message transmitter of a certain kind, designed to be employed in superordinate action systems in order to coordinate actional and communicative cooperation"(1984;17, my translation)

Emphatical stress is put by Justa Holz-Manttari on the actional aspects of the translation process which includes the analysis of the roles of the initiator, translator, user, message receiver and the situational condition where activities take place.

### **3.1.1.4 Christiane Nord and her "function plus loyalty"**

Among the functionalist scholars Christian Nord is the first who writes in English comprehensively and systematically to neaten the various academic ideas and defines the complex academic theory on functionalism. She removed some confusion about the basic concepts of Skopostheory. She puts forward her "function plus loyalty" towards the deficiency existing in functionalist theory. She holds that there is no translation without source text. Translators should shoulder the responsibility both for source text context and target text context, and both for senders of the original messages and receivers in the target culture. She claims this kind of responsibility as "loyalty".

Function refers to the factors that make a target text work in the intended way in the target situation. Loyalty refers to the interpersonal relationship between the translator, the source-text sender and target-text addressees; while faithfulness is the relationship between two texts: ST and TT. (Nord, 2001)



Function plus loyalty gives the translator some freedom in the process of translation as well as keep the translator not being far away from the source text and sender's intention.

### **3.1.2 Rules of Skopostheory**

There have been three rules in Skopostheory. The following will give a brief introduction to the three rules.

#### **3.1.2.1 Skopos rule**

There have been three important rules in Skopostheory. According to Skopostheory, the top-ranking rule all the translators should follow is the Skopos rule, which means the Skopos determines the translation action. In other words, "the end justifies the means"(Reiss and Vermeer 1984:101). Vermeer gives the explanation of the Skopos rule as the following:

Each text is produced for a given purpose and should serve purpose. The Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function. (Vermeer 1989a:20, my translation).

This rule can be used to give a solution to the eternally awkward predicament of free translation versus faithful translation, good translators versus poor translators etc. It means different translation methods may be required depending on the translation purposes. There are three possible Skopos in translation including

" the general purpose aimed at by the translator in the translation process (perhaps " to earn a living"), the communicative purpose aimed at by the target text in the target situation ( perhaps " to instruct the reader") and the purpose aimed at by a particular translation strategy or procedure ( for example, " to translate literally in order to show the structural particularities of the source language"). Nevertheless, the term Skopos usually refers to the purpose of the target text" ( Nord, 2001:27-28)

### **3.1.2.2 Coherence Rule**

Vermeer states that “the translated text should meet the requirements of “intra-textual coherence” (Reiss and Vermeer 1984:109) which is called coherence rule by which it specifies that a translation should be acceptable in a sense that it is coherent with the receivers’ situation. ( Vermeer, 1989:178). Due to its communicative situation and culture in which it is received, the translation is expected to be meaningful and should make sense, and must be understandable to the receiver.

### **3.1.2.3 Fidelity Rule**

The translated text and source text have a close relationship with each other both in meaning and form. This rule is also called inter-textually rule which means the source text and the intention of the original author should be respected to some degree. The translator should take into account the inter-textual coherence during the translation process. However the degree of inter-textually coherence and the specific form of coherence depend on the specific Skopos of each target. For example, if it is required by the Skopos to translate in a faithful pattern of the original text, the adopted translation strategy will be in keeping with the literal translation.

Both the coherence rule and fidelity rule are of inferior importance to the Skopos rule. Therefore, the Skopos rule determines not only the function of the target text, but also when and how to observe or sacrifice the other two.

## **3.2 Basic concepts of Skopostheory**

A brief history of Skopostheory has been given and some basic concepts will be introduced in this section in order to have a better understanding of Skopostheory.

### **3.2.1 Initiator**

“The initiator is the person, group, or institution that starts off the translation process and determines its course by defining the purpose for which the target text is needed.” (Nord, 2001: 20) In the process of translation, the client is playing a role of being an initiator who in

terms of brand name translation is either the brand name owner, or the manufacturer, or the marketer.

### 3.2.2. Translation Brief

It would be an ideal case that the client

Give (the translator) as many possible details about the purpose, explaining the addressees, time, place, occasion, medium of the intended communication and the function the text is intended to have. These pieces of information would constitute an explicit translation brief. (Nord, 1997:30)

It is a part of the translation commission given by the initiator, who would usually give the translator some information, in the case of brand name translation, such as his place of brand name reception, medium over which the brand name will be transmitted, and the function the text is intended to have: to inform (describing the product attributes or the company image), to facilitate the memory (to create a beautiful name), or to please the consumers (trigger positive associations and adapt to the target culture), etc. The above information will constitute the translation brief. (潘晓武, 2005: 13)

Nord believes that "communication is conditioned by the constraint of situation-in-culture" (Nord, 1997:4). A communicative purpose can't do without such situation as time, space and agent living in an environment surrounded by culture in which language is the communication tool. Being a type of communication, translation also occurs in a specific situation-in-culture. The Skopostheory denotes that the specific form of a translation brief depends heavily on the circumstance of the target culture.

Translation brief plays an important role in the translation process. In order to fulfill the Skopos of a translated text, translation brief has been serving as the guidance in the translation process for the translators. However, the client himself/herself doesn't always know the target language or has any idea about intercultural communication. Thus it would make him/her totally at loss what the ideal translated text would be like. She/he doesn't know how to specify an explicit translation brief. A well-trained and experienced translator would be the problem solver from his or her own viewpoint.

### **3.2.3. Translator**

A translator is a person doing the translation, who plays a key role by putting different participants and information together in translation process. On the first hand, being the first receptor of the translation brief which is given by the initiator, he or she has to do some negotiation and discussion on how the translated text will function in the target culture especially on the occasion that the initiator has not taken the reins on the pertinent cultural and linguistic knowledge or on the other hand the translator doesn't have a clear idea about the type of translated brand name needed for the manufacturer's intentions. On the second hand, being the reader of the source text, who sometimes may not be able to have a better understanding of the source text because of the relevantly limited knowledge in some circumstances, should consult the producer of the source text or the initiator. On the third hand, being the producer of the target-text, he or she will make the final decision on what translation type or translation strategy will be the best choice.

The translator has been the expert in the process of the actual translation. He or she is the expert in shouldering many different responsibilities as follows:

- A. to analyze whether the translation brief is pleasing to be accepted or feasible from the economic or legal standpoint
- B. to check whether it is necessary to do the translation
- C. to elaborate on the activities required for the brief to be carried into execution.
- D. to produce a translational action, which could result in a target text's message, perhaps a short summary of the source or, in some cases, and in giving advice to the client not to have the source translated because a translation for the intended purpose may not be served.

### **3.2.4. Receiver**

The receiver here refers to the people who receive the translated text. The receiver is of great importance, who will take a decisive role and determine the most appropriate translation method in the whole translation procedure. For instance, the translated cosmetic brand name has to make the receivers who are the potential consumers happy and pleased. Otherwise it won't attract the consumers and the commercial profit won't be attained by the enterprise or

company. So it is necessary for the translator to think about something like cultural background, psychology, expectations and needs which are of important factors in the translation process. Besides, "the consumers' response is important feedback to the translator after the translated cosmetic brand name has been presented to the public." (代荣, 2005: 47)

Skopostheory introduces the following definitions:

A "Aim" is defined as the final result an agent intends to achieve by means of an action(cf. Vermeer 1986a:239). For example, a person may learn Chinese in order to read Li T'ai-po in the original(Vermeer 1989a:93)

B. "Purpose" is defined as a provisional stage in the process of attaining an aim. Aim and purpose are thus relative concepts. For example, somebody goes out to buy a Basque grammar (purpose 1) in order to learn the language(purpose 2) in order to be able to translate Basque short stories(purpose 3) in order to make Basque literature known to other language communities(aim) (example adapted from Vermeer 1989a:94)

C "Function" refers to what a text means or is intended to mean from the receiver's point of view, whereas the aim is the purpose for which it is needed or supposed to be needed (cf. Vermeer 1989a:95).

D. "Intention" is conceived as "an aim-oriented plan of action" (Vermeer [1978]1983:41) on the part of both the sender and the receiver, pointing toward an appropriate way of producing or understanding the text (cf. Vermeer 1986a:414). The term "intention" is also equated with "function of the action" (Reiss and Vermeer 1984:98)

#### E. Adequacy

Reiss and Vermeer admitted that there are situations in which equivalence is not possible, or not even desired.

Adequacy refers to the qualities of a target text with regard to the translation brief: the translation should be "adequate to" the requirements of the brief. It is a dynamic concept related to the process of transactional action and referring to the "goal-oriented

selection of signs that are considered appropriate for the communicative purpose defined in the translation assignment” (Reiss[1983]1989:163)

### **3.2.5 Loyalty**

According to Nord (2001:125):

Loyalty is the responsibility translators have toward both the source and the target in translational interactions. It is an interpersonal category referring to a social relationship between the translator, the source-text sender, the target-addressees and the initiator”. (Nord, 2001: 126). It insures that translators won't do just whatever he likes with the source text, because “the loyalty principle concerns the legitimate interests of the three participants involved: initiators who want a particular type of translation), target receivers ( who expect a particular relationship between original and target texts) and original authors (who have a right to demand respect for their individual intentions and expect a particular kind of relationship between their text and its translation)” and “if there is any conflict between the interests of the three participants, it is the translator who has to mediate and, where, necessary, seek the understanding of all sides.” (Nord, 2001:127)

### **3.3 The role of source text and target text**

According to Vermeer, translation is “to produce a text in a target setting for a target purpose and target addressees in target circumstances.” (Nord, 2001: 12). It can be seen that the emphasis has been put on the target text rather than on the source text, which means that “the status of the source text is lower than the target text in Skopostheory”. (潘晓武, 2005:13)

The source text provides the offer of information that forms the starting point for the offer of information formulated in the target text. (Nord, 2001:62). The analysis of the source text guides the translation process in that it provides the basis for decisions about at least (a) which source-text units are relevant to a functional translation, and (b)

which translation strategy will lead to a target text meeting the requirements of the translation brief.(潘晓武, 2005: 14)

Thus, in Vermeer's terminology, "a translation is thus a new offer of information in the target culture about some information offered in the source culture and language."(潘晓武, 2005: 14)

### **3.4 The guiding significance of Skopostheory to cosmetic brand name translation**

Before Skopostheory came into being, many translators were put into a rigid and embarrassing position caused by the traditional theories. There has always been something lost in the target text. The emergence of Skopostheory has brought new perspectives to the translators and makes translation studies in a more perfect way. "Translators have come to be viewed as target-text authors and have been released from the limitations and restrictions imposed by a narrowly defined concept of loyalty to the source text" (Schaffner, 2004:238)

The cosmetic brand name translation is to form a good image of the product in order to arouse a strong desire of the target consumers for the product and buy the product.

As mentioned before that "the receiver takes a decisive part in the translation process." This is especially true in the case of cosmetic brand name translation. The consumers are the potential receivers who will greatly affect the business interests. Thus in the process of cosmetic brand name translation, it is necessary for the initiator and translator to consider such factors as the audiences' cultural backgrounds, consumption habits, motives and values, etc., which will be used as the guidance of cosmetic brand name translation so as to produce a better target text to leave the consumers a better impression for the purchase of the product.

All in all, translators guided by Skopostheory have been released from the confinement of reproducing the original and are entitled to use different translation strategies according to different Skopos. Translation thus becomes an inspirational production of TT, rather than a rigid reproduction of ST.

## **Chapter Four Factors Taken into Account in Cosmetic Brand Name Translation under Skopostheory**

There are not only some complexities in cosmetic brand name translation, but some flexibility as well. Translator can not stick to a certain kind. Much attention should be paid to cross the barrier of the target language and target culture to meet the consumers' aesthetic taste and purchase psychology so that the target language translation is accepted by the readers. Only the necessary factors taken into account can translator find the most appropriate ways to expect the standardization of the cosmetic brand name translation.

### **4.1 Function of cosmetic brand name**

Different functions of cosmetic brand names will be illustrated in the following sections.

#### **4.1.1 Identifying function**

Identifying function refers to the brand name recognition, which is the tool of helping the consumers distinguish goods or services similar between suppliers. It is to bridge the cracks between the consumers and the manufacturers--with the scale of production growth, the expansion of sales area, self-provision of retail, consumers moving away from the source, the cracks are becoming increasingly wider. Edward S. Rogers once mentioned the role of brand name in the identification of goods is as in the name of the identification of individuals. People will no longer be proud of their line of business in the lack of the recognition of the brand name because the excellent quality losses its deserved honor and the poor quality product has no responsibility. Anonymous implementation of the competition will produce the worst consequences, not the best product. To the product and humanity, losing the recognition of the brand name is impossible to distinguish clearly what to be good or bad. In Frand Schechter's words, another effect of recognition is that companies can reach over the shoulder of the retailer to be in direct contact with consumers and therefore establish a reputation among consumers for possible resale. For example, the cosmetic market is filled with numerous products such as Olay, L'Oreal, etc. Each product has its own characteristic



and uniqueness. Consumers can easily make a choice which to buy.

#### **4.1.2 Quality guarantee function**

Quality guarantee function refers that consumers start to regard the particular brand name as the symbol of the quality. It guarantees to the public that the purchased product today affixed with the same brand name is exactly the same as the one purchased yesterday. However, the brand name does not necessarily guarantee superior quality. What it really guarantees is "consistency". If consumers don't like product with some kind of brand name, the refusal of buying the product with identical brand name will be possible--otherwise consumers will once more choose the product they love. Brand name may distinguish an enterprise's product with other enterprise's product. It may also help the consumers by releasing quality signal in the decision of purchasing daily product. The enterprise has very strong power in regard to maintaining the quality prestige. Consumers will repeat the purchase as a return for the high quality product and refuse to buy those with poor credit as a punishment. This is so-called "self-enforcing feature".

#### **4.1.3 Informative function**

A cosmetic brand name should be highly informative to give certain features, effect, value and attributes of the commodity which will help promote the sales of the product. There have been many different functions in cosmetic brand names and informative function should be listed as the top one. Firstly, some cosmetic brand names are named after the initiators' names like: "Christian Dior", "Colgate", "郑明明" which have been pursued and adored by a large number of females. Secondly, some cosmetic brand names like "宝宝", "孩儿面", and "Nice Baby" clearly indicate that these cosmetics are for babies or children who have become the potential consumers. Thirdly, the function and characteristics of the cosmetic have been implied in the product so that the consumers will know how well their skin will be by applying the cosmetic on their skin. For example, "Vichy" conveys the idea that the skin will remain soothed and balanced; "Pure & Mild", "美加净" (Maxam) will beautify the skin and make the skin young and clean. The information on these cosmetics arouses a strong desire for the pursuing of the commodity and thus the application of these products has been a

vogue and a fashion. Large profit is therefore made by the good information on the cosmetics.

#### **4.1.4 Aesthetic function**

Aestheticism is an important factor for cosmetic products. Being aesthetic has been an essential part and most of the time gives a favorable feeling to cosmetic consumers. A good-looking and pleasant-sounding cosmetic brand name will please and impress the consumers. A bad and vulgar cosmetic brand name will surely not arouse consumers' interest in purchasing the product and the failure in fascinating the consumers will lead to the decrease in the promotion of the product.

Both English and Chinese cosmetic brand names have created a sense of beauty by making use of many different rhetoric devices in form and content. The use of repetition, alliteration, and assonance, etc, can help create the sound beauty and the use of "fair lady", "佳" and "美" will help the audience achieve a wonderful image of being an elegant and graceful young lady.

#### **4.1.5 Vocative function**

Being the symbol of the product, a cosmetic brand name is used to aim at building and reinforcing a good perception on consumers so as to persuade them to buy the product based on both informative and aesthetic function. It will attract the consumers' attention and make them consume only when the cosmetic brand names possess certain information and aesthetic value. In other words, when certain ideas, specific wish or emotion expressed in the cosmetic brand names are in compatibility with consumers' psychological needs, the sale of the commodity will be enormously promoted. For example, "Safeguard" is a cosmetic brand name for soap which we use in our daily life for hygiene purpose in washing and cleaning our hands. By this brand name, consumers would think about a reliable and conscientious real guard to help prevent bacteria to take good care of our daily health.

#### **4.1.6 Advertising function**

The brand name is obviously a symbol tool that can be used on advertising. Especially what is worth mentioning is that the package affixed to the brand name itself has become a medium of advertising---when so many products are put on the supermarket shelves and other self-service equipment, advertising media is particularly important for today's merchandising. Brand name is to induce consumers to choose their desired products. Brand name owners spare no efforts to contain the proper symbols with attraction to create a market environment to grasp the innate human behavior. Whatever the means is, the purpose is consistent, that is, by brand name, manufacturer will input the attraction of goods it attaches into potential consumers' cerebrum. Once the goal achieves, the owner of brand name will have certain value. If other people steal the market attraction which this kind of brand produces, it is authorized to obtain the legal relief. Almost all the famous cosmetic brands in the world make use of advertising function to enhance the popularity and the promotion of the product. This is best illustrated by the practice of "Estee Lauder", "DHC", "H2O", "Lancome".

#### **4.2 Unique characteristics of cosmetic brand names**

Cosmetic brand name has its unique features different from other texts. "Their unique characteristics include exclusivity, suggestibility, connotation conversion and association."(贺川生, 1997:189)

##### **4.2.1 Exclusivity**

So long as the cosmetic brand names are registered, they are granted exclusively and only possessed by their proprietor. The State Administration for Industry and Commerce in China and the United States Patent&Trademark Office are established to protect exclusivity of the cosmetic brand names. Once the brand name is registered, it is only used for identifying the product or service providers and forbidden to be used by others or for other purposes. If the cosmetic brand name is stolen for other purposes, it will violate the law and the proprietor will find legal protection. As we all know "Chanel" is the world famous cosmetic whose headquarter is in France. But some manufacturers are making use of this

brand name to produce some fake products which have damaged the reputation of “Chanel”. Thus the lawsuit of brand name infringement is involved.

#### **4.2.2 Suggestibility**

Suggestibility of the cosmetic brand name means that attributes, functions, characteristics and target consumers of commodities are inferred from the cosmetic brand name. For example, “Maxam” (美加净) has the similar pronunciation with the word “Maximum”, which means your skin can be the cleanest and the most beautiful by using the product. Other suggestive cosmetic brand names are : “Benefit”, “April Dew”, “小护士”, “少女之春”etc..

#### **4.2.3. Connotation conversion of cosmetic brand name**

Many ordinary words or coined words have become proper nouns when being used for cosmetic brand names. People will consider more that it stands for commodity than its own surface meaning. For example, “Mininurse” (小护士) doesn't mean the person who works in the hospital, but a kind of cosmetic product for females. “Miss May” carries no meaning of missing somebody, instead, it stands for the commodity of cosmetics. These ordinary nouns have already become newly-created proper nouns deeply rooted in people's minds for cosmetic products.

#### **4.2.4 Association of cosmetic brand name**

The most successful part in designing a cosmetic brand name lies in its favorable association which is a great lure to the consumers. Cosmetics with favorable associations can greatly enhance the promotion in the world market. For example, “Biotherm” is composed of two parts: biologist and thermal(矿泉). This cosmetic product is invented by biologists by using the mineral water in the mountain. It can greatly improve the skin and makes the skin as smooth as water. “Lux” is another cosmetic brand name which is used for cleaning one's skin. “Lux” can easily make consumers recall the positive word “luck” or “luxury” that will promote sales.

### **4.3 Properties in cosmetic brand name translation**

There are many properties necessary to be considered in the cosmetic brand name translation.

#### **4.3.1 Social property**

Social property includes the following aspects:

##### **4.3.1.1 Gender**

The Jews are recognized worldwide as the "economic mind experts" who have a strong business sense. They think products for children, women and health care are easier to be sold. Thus most of the cosmetic brands target women, which requires cosmetic companies to seize the characteristics of women to name their own products. Sociolinguists think that in conversation women use words differently from men. When talking to women, women always like to use "cute", "sweet", "beautiful", "charming" and other words emotionally rich. This is because women's personalities are somewhat emotional type. They are emotionally rich, delicate, and good at thinking in images and fine manners. Since the main cosmetic sales group is woman, in order to meet women's psychological and speech demands, the cosmetic brand names will reflect the artistic conception of being warm, supple, harmonious and elegant. So it is necessary to have discretion in the selection of some Chinese characters. Some cosmetic brand names often possess the name of certain plants, colors, fragrance and other female terms. The name with plants are "Amore", (爱茉莉) "Maybelline", (美宝莲). Names with colors are "Good Snow" (佳雪), "Doctor Bai" (白大夫). Names expressing fragrance are "Avon" (雅芳). Names with elegance and pureness include "Nivea" (妮维雅) "Kanebo" (嘉娜宝) "Oil of Olay" (玉兰油). The choice of these words has greatly enhanced the minds of female consumers of these products in status and credibility.

##### **4.3.1.2 Age**

If sex is the first factor to be considered in the naming of cosmetic brand names, age is the second factor. As is known to all, the cosmetic main function lies in the enhancement of cosmetology effect, and postponing senility. Women from 20 to 50 are the major consumers,

among whom young people aged at 25-35 are the majority, as this period is the most exuberant, most creative golden age and also has the most powerful consuming desire and in the most consuming age in one's life. Therefore, this age group has become the major consuming group aimed at by the manufacturers. Speaking from the linguistic features, women at this stage are not as cute as the young and they are not focused on life issues as the middle aged or older people. They are looking for elegant and refined temperament and maturity, so a more feminine language will be adopted. This can be proved from the above examples. This business has also caught the other characteristics of women -- respect for being exotic. Therefore, when foreign cosmetics come into the Chinese market, they will fully consider Chinese culture, but still will not get rid of their exotic style. This is the reason why many cosmetic brand names are transliterated when brought into China. "Maybelline"(美宝莲), and Nivea (妮维雅) are the best illustrations. The products are sometimes named exotic "foreign names" , for example, "Kanebo" (嘉娜宝) made in Shanghai has the impression of imported goods when first entering into one's ears. Thus it has won over many consumers. Chinese product "美加净" can't be translated as "beautiful and clean" which seems to be too long. Its English name "Maxam" has got similar pronunciation with the word "maximum" and make consumers think about the best image of cleaning one's face to the utmost. It can be seen that the choice of words can reflect certain social characteristics.

#### **4.3.2 Culture**

Cultural aspect includes the following to be considered.

##### **4.3.2.1 Different thought pattern**

The structure of language reflects culture. Different people use different language forms. Translators should fully take into account the cultural characteristics of different nationalities during the translation process. Moreover, unlike other genres, cosmetic brand name translation should not only contain cultural factors, but also consider the economic effects of information and concise language. For cosmetic brand name translation, the difference between western women and eastern women should be the first factor to take into

consideration. Western women are tall and have a relatively straightforward personality; eastern women are more delicate, more focused-content and poorly exposed. So these differences can't be ignored in cosmetic brand name translation. The Japanese cosmetic product "Clean&Clear" was translated into "可怜可俐". But its English name shows the directness and transparency, reflecting their straightforwardness while its Chinese name is in lovely feeling which is in line with the characteristics of traditional Chinese women.

Confucianism has been deeply rooted in Chinese culture which helps shape a modest and reserved nation. Chinese people are more moderate and reserved. The western world has been emphasizing on individualism and directness has been their major characteristic. Therefore, Chinese people tend to express themselves in a very implicit and indirect way whereas western people express themselves more explicitly and directly. Foreign products which enter Chinese market have a clear positioning. So the cosmetic brand name must be established on the basis of Chinese culture. For example, the kind of lipstick "Kiss me" was translated into "奇士美" and not directly translated into "吻我", which has taken into account the characteristic of the Chinese nation advocating "implicitness". "奇士" and "骑士" are homophone words combined with the word "美" giving people the association of "hero saving the beauty". Taking into consideration the Chinese consuming psychology, it also shows the connotation of "kiss me".

Christian Dior launched in 1985 the perfume "Poison" which is a challenging term in western world. Many western people like to try something new and stimulating, so the perfume has been very popular since its day in the market. But the translated name is "百爱神" (a hundred Eros) instead of "毒药", which is fantastic and is reminiscent of love from one hundred Gods. God is the incarnation of beauty. This translation catered to the psychology of Chinese females to pursue gentleness and adeptness. The sales will inevitably be affected if directly translated into "毒药".

#### **4.3.2.2 Different cultural connotations**

Plants have been endowed with many different connotations in Chinese culture. Many Chinese people believe that everything has a spirit and they incline to express by different plants' names their thoughts and minds. Accordingly, a large amount of plants have been

culture-loaded with connotations preferred by Chinese.

Most Chinese have relish for the ordinary plant named "Orchid" because of its beautiful flowers and refreshing savor. Literators sing the praises in a traditional way of someone's character backed by its naivete and sincerity. The dainty and fragrant smell of woman is often implied in orchid. In English it doesn't have such cultural connotations and it is nothing more than something for appreciation. Lotus has been greatly appreciated by Chinese people for its purity and cleanness. This kind of aquatic plant is not stained when pulled out of mud in water. Thus it is used as the symbol of pureness and nobleness. Under the likesome connotations revealed by flowers, there have been some English cosmetic brand names translated in the following way by considering the name of the flowers: "Guerlain" (娇兰) "Helena Rubinstein" (郝莲) "Maybelline" (美宝莲) "Nina Ricci" (莲娜丽姿) "Estee Lauder" (雅诗兰黛) etc.

The lipstick "芳芳" will make Chinese consumers associate it with a little pretty girl. This kind of lipstick gives the consumers the imagination that their lips will be as tender as a young girl by using this kind of lipstick. However, when translating "芳芳" into English as "FangFang", a great problem comes into being by the negative association as the word "Fang" refers to the poisonous tooth of a serpent. The same example is "紫罗兰" which gets a high reputation among Chinese women for being aromatic and fantabulous make-up consequence. If this is translated into "Pansy", misapprehension will be generated unavoidably as in English "pansy" can emblemize faggotry or a quite faggoty male. The brand name "黑妹" gets its approbation in China as black stands for righteousness or solemnity. But the translation "Black Sister" of "黑妹" doesn't have any favorable image in English culture as black often represents evilness, death, grief and lament. This kind of translation will of course not arouse the interest of the consumers, not to mention its popularity in English speaking countries.

#### 4.3.3 Aesthetic property

Aesthetic factors can't be ignored in the translation of cosmetic brand name as it is very important to keep the original aesthetic features in the process of reproduction so as to conform to the aesthetic psychology of consumers. The translation of cosmetic brand name



should keep form beauty, image beauty and creative beauty in addition to reflect the attributes of the commodity so that it can achieve the purpose of stimulating consumers' desire to purchase apart from the poetic feeling.

#### 4.3.3.1 Form beauty

Form beauty refers to the beauty of both rhyme and shape in the name of the product, which has a distinct rhyme, musical beauty and gives people the enjoyment of hearing and sight. Take the American product "Maybelline" as the example, its Chinese translation is "美宝莲", "美"suggests its function and "莲"suggests its effect. It takes both its sound and beautiful meaning and the pronunciation is loud and clear. After all, this is a superior translation. Another cosmetic product which follows the form beauty is Clarin whose Chinese translation is "娇韵诗". "娇"and "韵" embody the feminine beauty and "诗" gives people a wide imagination and thus leave females a deep and beautiful imagination. Similarly "Ardon"(雅黛), "Arche" (雅倩), "Menard" (美伊娜), and "Olay" (玉兰油) etc adopt the Chinese words "芳", "黛", "玉", "诗", "兰" meeting the consumers' attitudes of majority females, which will undoubtedly bring better business profits.

#### 4.3.3.2 Image beauty

"Image beauty in brand names means certain image is pictured out by word association or word connotation in the brand name. It can inspire the consumers to pursue the beautiful commodities and produce beauty in consumers' minds". (胡开宝, 陈在权, 2000)

Image beauty in brand names is mainly found in the association. Consumers can chalk up the meaning of brand name by mental association and meaningful brand names can in a large part give free rein to consumers' imagination. So in the translation of cosmetic brand names, meaningful and high-meaningful characters should be chosen as they can enrich one's imagination and easily be memorized. "Be True" is a kind of cleansing product whose Chinese translation is "冰纯" affiliated with ice and purity. These two words make people think that their skin will be as white and clean as ice. Both English name and Chinese name have two syllables and more appropriate in semantics, which will bring consumers a sense of being immaculate and fresh.

#### **4.3.3.3 Creative beauty**

Creative beauty refers to the creative means in the expression of cosmetic product. It can reflect in a real and vivid way the attributes and effect of the commodity. One example is the popular lipstick “UP2U”, using a flexible combination of English and digital form, with the same pronunciation “up to you”. This name marks a new era of joining the network element and is widely loved by the fashionable young people.

In short, successful translated cosmetic brand name not only conveys the meaning of the brand, but also reaches to an enhanced sublimation realm of beauty, providing the product a second life. Therefore to purchase or browse the cosmetic has become an enjoyment.

## **Chapter Five The Application of Skopostheory in Cosmetic Brand Name Translation**

Business activity has increasingly become an irreversible trend due to the rapid development of economic globalization. How to make the products better able to attract the target consumers is a common and serious problem in the international competition in order to win in the competitive world market. Brand name is the showcase of knowing commodities. Thus the brand name has become an important means and symbol of advertising the commercial products. Whether the products can have a successful debut is largely upon whether the name of the product can give consumers a fresh feeling and a completely new enjoyment of beauty. "The name is a game" as the business community says. This famous saying gives away the importance of naming a brand in the commercial activities. Nowadays competition has brought great wealth of goods throughout the commodity markets in many market places.

When the quality of goods or services has developed to a certain stage, more and more people pay attention to the naming of goods so that it can be deeply registered in consumers' minds. A good name will win at the starting line. To allow more and more foreign brands to come into Chinese market and more and more Chinese brands step onto the world stage taking an international journey, walking along, the translation of brand name is of great importance. Skopostheory takes translation as a purposeful activity. The evaluation of a successful translation depends upon whether it has reached its intended purpose. A successful cosmetic brand name translation is to help see if it has played the role of promoting the products. Therefore, Skopostheory always plays a positive guidance in the translation of cosmetic brand names. According to Vermeer, translation is an action with certain purpose. The environment in which action occurs is put into cultural context. As we know different manners, customs and values are always applied in different cultures. Therefore translation is by no means one-to-one language transformation activity. The old traditional dead translation of the original text must be broken down by the translator into its simplest form. Under the guidance of Skopostheorie, the translation of cosmetic brand name should respect the cultural

tradition and language habits both in western countries and China so that it can attract customers, enabling them to take action to achieve the ultimate goal of purchasing the products. Skopostheorie has greatly broadened the scope of translation and the translation skills have been increased in the scope of flexibility. It actually provides some theoretical basis for the translation of the text. Skopos has been playing a decisive part in the translation of cosmetic brand name. Translators should choose words that suitably adapt to the readers in target market. We can say that the best translation has to reach the ultimate goal in the promotion of cosmetic products. A translation which brings profit is good translation. According to Skopostheory, the translation principles and approaches are as follows:

### **5.1 Principles of translating cosmetic brand name**

There are some principles necessary in the translation of cosmetic brand names.

#### **5.1.1 Being easy to accept**

The prerequisite condition in obtaining commercial benefit is being easy to accept. Only when cosmetic brand name is accepted by consumers can it be welcomed in the world market. Being easy to accept has been taken from the perspective of cross-cultural communication. Culture is inclusive of everything, which affects and determines one's consuming motivation, habits, ideas and behavior. Translation is not only a work of two languages transformation but also a work of considering cross-cultural communication. The great translation theorist Nida ever said that for the truly successful translation, the familiarity of two different languages is even more important than mastering the two different languages, because words only have meaning in their cultural background. In the translation of brand name, it is a must not only to understand the literal meaning, but also understand its rich cultural meaning and the different expressions in bilingual languages, or know some of its cultural conflict. Translator must have the right understanding of the first hand text, bold innovation and get rid of shackles of the rigid equivalence so that a translation with perfect interpretation and the delivery of the charm of the product while maintaining consumers' culture and custom will attract more consumers and clients. For example, the perfume "Poison" produced in 1980s in France met culture barriers when coming into China. It was far less popular than it was in France.

Chinese will refuse to buy the best seller in the world. What is the reason? The original cosmetic brand name has met the psychological needs of Europeans who like to try new things and even things abnormal. The corresponding Chinese translation is “毒药” which is negative in Chinese culture, because Chinese women deeply influenced by traditional Chinese culture are not good at highlighting their own personality. They prefer to buy traditional things as their option rather than choosing the unknown to them or strange ones in their opinion. One can imagine how less optimistic its sales are in China due to its Chinese translation. “百爱神” caters the psychological needs of hundreds of Chinese women. Now the middle-class women who has the pursuit for novelty and individuality have become the target consumers when the Chinese translation was again changed back into “毒药”. The translated name from “毒药” to “百爱神” and again back to “毒药” is determined by the psychological changes in Chinese women. Therefore the translated cosmetic brand name should be consistent and matching with the Chinese culture and its mind so that the product could be successful and meet its target goal.

### **5.1.2 Being easy to remember**

Being easy to remember means that the translated cosmetic brand name should be allowed to sound smooth and have a natural look to the majority of the target consumers. Like other brand names following the principle of simplicity and conciseness, the translated cosmetic brand name should also be simple and concise. It will be very difficult to attract female consumers and may lead to a failure in product sales if the translated cosmetic brand name is hard to pronounce and remember. The translated brand name should be translated in a very specific and simple way as much possible to easily understand, to pronounce and to remember so that it can leave consumers a deep impression. For example, pure & mild is translated into “泊美” in Chinese. Apparently the translated brand is much simpler than the original one. It is not only consistent with the principle of easy memory but also consistent with the Chinese habit of naming with two syllables. Another Japanese cosmetic brand named “SK-II” is translated into “美之匙” in Hong Kong’s cosmetic and fashionable magazines which is acceptable as brand name. But in China and Taiwan, “SK-II” is not translated and

retained its original name when entering into the market. Compared to the name “美之匙”, SK-II is much easier to remember and pronounce and gained its popularity among Chinese females.

### **5.1.3 The pursuit of aesthetic taste**

The translated brand name should be meaningful. But only being rich in meaning can not guarantee the success of the brand name. It should possess an aesthetic significance. A brand name with better meaning and feminine sense helps stir up women's emotions that may help be more appealing to them much easier where I believe there's no doubt. The message of brand name alone does not arouse consumers, especially female consumers to buy. Sometimes female consumers can be convinced by logical statements, but more often they are attracted by the symbolic meaning of a certain product. A good translated brand name can make women feel sweet and pleasant, which is easy to give them tremendous imagination. Such a pleasure can easily make them remember the brand name and would like to choose this brand when they purchase cosmetics. Translator needs to use the freedom and flexibility of translation to create and provoke the sense of beauty of Chinese women in order to sell a large quantity of cosmetics. This kind of beauty can be achieved by means of pronunciation or semantic. The Japanese cosmetic product “Museum” is not directly translated into its corresponding Chinese name “博物馆” which will be considered defective as it has no relationship with female product and unable to attract consumers' attention. In order to link women with the beauty of the product, the original literal meaning in the product is gone and is translated into “美素”. Although “美素” has no connection with the original meaning, it is easy for the consumers to think that this kind of product will make them more beautiful and it can easily be remembered by the consumers.

## **5.2. Main approaches to translation of cosmetic brand names**

All the translations should follow the first rule which is Skopos rule. In order to achieve “Skopos”, the translated brand name must meet the “intra-textual coherence”, which means the translated text must be “meaningful” in the context of the target language. Then the translated brand name should take care of the relationship between the translated text and the

original text, which means the translated text should maintain a certain fidelity to the original text. Under the coherence rule, the translated text should maintain the same degree of being expressive and appealing with the original one. Such translation is called a perfect one. However, not all the brand name translation can achieve these rules at the same time. Skopostheorie does not focus on the equivalence between the original text and translated text, but stresses that the translated text should be based on the analysis of the original text expecting to function and select specific methods for the specific translated purpose. In other words, there is a certain complexity in the brand name translation. And the translation should be flexible in some ways. They can not just stick to one kind of translation. In complying with the "Skopostheorie", translator should cross over the cultural barriers in between source language and target language to meet consumers' aesthetic taste and their psychological purchase so that it can be accepted by target consumers.

### **5.2.1 Transliteration**

Transliteration is a way with which translator translates in accordance with the pronunciation of the original language text or similar to the pronunciation of the original text. This method can best produce and save some sound aesthetics of the original brand name and expresses a unique mood or higher quality the product possesses. It is mainly applicable to personal names, place names and other proper nouns naming the brand. As the schemas activated by the brand names that are nonexistent or incomplete in the cognitive environment of the target language, there will always be confusion in cultural schema. Make it sure to satisfy the audiences' presumed interest in the exotic world, and preserve the original flavor of the brand names, transliteration should be applied in order to maintain the integrity of the brand name when some unique things in source language are blank in the target language.

A brand name named after a place often makes people think of the unique features or attributes of the name it shows and a brand named after a person or a founder can ensure a better quality and keeps consumers remaining loyal to the brand. The following table shows the transliteration of cosmetic brand names.

Source cosmetic brand names	Target rendering	Source cosmetic brand names	Target rendering
Estee Lauder	雅诗兰黛	Vichy	薇姿
Elizabeth Arden	伊丽莎白雅顿	LANCOSME	兰蔻
Dior	迪奥	Kate Moss	凯特莫斯
Audrey Hepburn	奥黛丽赫本	Kate Spade	凯特丝蓓
Giorgio Armani	乔治阿玛尼	苗岭	Miaoling
Anna Sui	安娜苏	大宝	Dabao
Chanel	香奈儿	宫灯	Gongdeng
Calvin Klein	卡尔文克莱恩	郑明明	ChengMingming
Carslan	卡姿兰	羽西	Yusai

(Table 5-1)

Another situation for employing transliteration is to enable the consumers to treasure up the original flavor and hold the original sound aesthetic of brand names, which requires to have the concise wording in a prudential way.

The translator should be cautious in the diction when English cosmetic brand names are translated into Chinese, as Chinese characters with the same sound may denote different meanings and connotations. Concretely speaking, this means the characters with fine associative meanings can for certain meet consumers' psychological preference that is regarded as the necessary application. From another point of view, in the translation of Chinese cosmetic brand name into English, words with the same or similar sound or coining English words should be utilized to augment the better recognition of the brand names. In other words, superior diction can bring before the public effective and memorable translations. Examples are as follows:



Source cosmetic brand names	Target rendering	Source cosmetic brand names	Target rendering
Neostrata	妮傲丝翠	Urara	悠莱
Eisenberg	伊诗贝格	Laneige	兰芝
Isa Knox	伊诺姿	Sampar	欣蔓
Jurlique	茱丽	Amore	爱茉莉
Evangeline	伊文捷琳	Sisley	希思黎
Missha	谜尚	Orbis	奥秘思
Sephona	丝芙兰	Oleva	奥洛菲
Talika	塔里卡	Benefit	贝玲妃
Ohui	欧惠	Luke	露可
Keruiet	可蕊儿	Miqi	米奇
Freeplus	美丽芳丝	Aquasprina	雅哈雅丝睿
Predia	贝蒂雅	Eucerin	优色林
Nivea	妮维雅	纳爱斯	Nice
Pantene	潘婷	好迪	Houdy
Clean&Clear	可伶可俐	清妃	Chinfie
Cannali	康奈利	雅倩	Arche
the face shop	菲斯小铺	安安	anan

( Table 5-2)

Some of the transliteration in cosmetic brand names can best illustrate the perfect combination of coherence rule and fidelity rule besides reaching its Skopos. "Clean&Clear" "可伶可俐" is considered one of the most classic of the Chinese transliteration. It keeps the English transliteration, which gives a vivid demonstration of skin products for girls. "伶" and "俐" indicate smart and lovely. "可伶" and "可俐" is a perfect match which has successfully met the psychological needs of Chinese consumers in the target market. The rhyming of alliteration not only demonstrates its sound beauty but its shape and image as well. It is very common for the translator to use this kind of rhetoric. "Mentholatum" "曼秀雷敦", "曼" means "beauty", "秀" means not "vulgar", "雷敦" has no exact corresponding

interpretation in Chinese , but giving a healthy image of the psychological implications. “纳爱斯” “nice”, “Pantene” “潘婷” are also best examples of illustrating a perfect combination of skopos rule, coherence rule and fidelity rule. Yet, it is very hard to make a perfect combination of the three rules as the divergence in between the two languages.

Safeguard is translated into “舒肤佳” which uses the homophonic translation. “舒” gives a fresh and comfortable feeling, “肤” indicates a skin product; “佳” shows the function and result of the product. “舒肤佳” makes itself a good translation by tallying with the consumers’ innermost thoughts and Chinese culture. From a broad sense, this translated brand name maintains the original sound, bewriting the product’s features and quality characteristics and builds great sense of novelty. Transliteration is availing itself of the phonetic relevance strategy by accentuating the pronunciation likeness between the original cosmetic brand names and the translated ones. Much advertence is on characters or semantemes similar to pronunciation of the original cosmetic brand names But it doesn’t exactly defer to or meditate the meanings of the real cosmetic brand names. This translation strategy confine translators to the pronunciation forms of the original one and they should make sustained effort to win better meanings for the translated cosmetic brand names

### 5.2.2 Literal translation

Literal translation is the translation in accordance with the literal meaning. Literal translation is to retain the literal meaning in English and Chinese under the premise of not being contrary to the traditional language and culture, and seek ways consistent with the original content and form. Literal translation can be applied when the translated brand name has no negative meaning in both languages and can make consumers impressed and enjoy popularity among female consumers. For example, the Australian cosmetic “Red Earth” is literally translated into “红地球”. “Natural Beauty” is literally translated into “自然美”, “Fair Lady” into “贵夫人”. “Color Zone” “色彩地带” can fully satisfy and meet the diverse needs of foreign fashion and individuality in the concept of choice so that women can enjoy the splendid fun brought by the change of different colors in cosmetics, making consumers full of youth with a new image of creativity and be different from others. A clever use of literal translation will bring a better mood and a perfect sense of feeling. The “Cover Girl” is

literally translated into “封面女孩”, which indicates that the girls who use this kind of cosmetic will be as brilliant and glamorous as the model girl on the cover. The American “Swan” soap whose Chinese literal translation “天鹅” is a wonderful translation. It has linked the comfort and pleasure of people’s bath time with the swan’s leisurely swimming. “Ballad” into “抒情诗” is to highlight the romance and elegance of the product. Other examples like the perfume “Forget Me Not” into “勿忘我”, “True Love” into “真爱” etc. Literal translation can fully express the exact and beautiful meaning of the original cosmetic brand name, highlighting the cultural content of the product and achieving the same effect made in the original.

The seemingly bold and exaggerated literal translation can sometimes achieve unexpected good results. The perfume “poison” is literally translated into Chinese “毒药” or “毒物”. The company named this cosmetic product by using the reversing thinking in line with some women pursuing wild, rough and exotic consuming demand, which has won a lot of Chinese women of all ages and make a good commodity consuming market. The following table includes the literal cosmetic brand name translation.

Source cosmetic brand name	Target rendering	Source cosmetic brand name	Target rendering
Aesop	伊索	魔法医生	Dr. Magic
Beauty de Kose	美缔高斯	绿色世界	Green World
Cle de Peau Beauty	肌肤之匙	西藏红花	Tibetan Saffron
Vaseline	凡士林	百灵	Lark
Cover Girl	封面女郎	新生活美容馆	Life of Quality
Hi-Shine	光彩	小护士	Mini Nurse
Queen Helen	海伦皇后	狮王	Lion King
Ocean Story	海洋传说	自然美	Natural Beauty
Charming Lady	嘉魅儿	蜂花	Bee & Flower
Body Shop	美体小铺	蓝天牙膏	Blue Sky

( Table 5-3)

Translator can by literal translation turn the original information and emotions in the brand names in a forthright and accurate manner. As a consequence, the same association could be carried out with the least possible inference processing effort. Thus, the initiator's intention is actualized. However, literal translation is not often used due to the cultural factors.

### 5.2.3 Transliteration plus literal translation

Although transliteration is a commonly used way, the best way in most cases is the combination of transliteration and literal translation, which intends to give a clear visual impression in order to activate people's association to purchase the product. This way is an ideal choice in the translation of cosmetic brand names because it not only reproduces the sound beauty of the original text but also reflects the connotation in its content. The first which is worth mentioning is the translation of "Revlon" "露华浓". It comes from the Tang poem "云想衣裳花想容, 春风佛槛露华浓", which has made this foreign brand name deeply poetic and full of endless charm. It is greatly loved by consumers and regarded as the model translation among cosmetic brand name translations. Another example is Biotherm "欧碧泉" which has achieved outstanding success in its product sales and is regarded as having inseparable relationship with its perfect translation brand name. The raw material of this skin care product comes from mineral hot springs in southern France. Thus the "hot spring" is undoubtedly the biggest difference from the other cosmetic products. The inner essence of the product has been conveyed in its translation to the ultimate. "Bio" means the life for skin; "Therm" indicates the mineral spring; "Biotherm" is to show the integration of human technology and the beauty of nature. "碧" gives people a fresh feeling; "欧" shows its origin of Europe; "泉" means the raw material comes from the spring. This can be described as the perfect combination of transliteration and literal translation. The following table shows the combination of the translation methods:

Source cosmetic brand name	Target rendering	Source cosmetic brand name	Target rendering
可怡本草	Keye Herbal	L'oreal	欧莱雅
Hazeline	夏士莲	Benefit	贝玲妃
Anway	安利	Charm Zone	婵真
Dunhill	登喜路	Dove	多芬
Debon	蝶妆	Phyto	发朵
Fusion Beauty	芙秀	Mabeline	美宝莲
Mary Kay	玫琳凯	Mivoga	蜜凡雅
Cosmed	康是美	Ladefence	黎得芳
Mamonde	梦妆	So Me	素儿

(table 5-4)

This method is perceived to have its own distinct existence of phonetic relevance strategy and semantic relevance strategy. By the former, similarity in pronunciation is conserved in the best way while by the latter the original cosmetic brand names can be translated into the target language in terms of their expanded meanings and auspicious associations.

#### 5.2.4 Zero translation

Zero translation means non-translation which is meant to keep the original text without being translated. The easy cosmetic brand name with special features will adopt this translation method. The rapid internationalization of cosmetic product is making more and more foreign manufacturers register their brand name without changing their original text in China. The main reason for non translation in their cosmetic brand name is by no means to save translation fee but to retain their foreign and exotic flavor. A lot of cosmetic brands with non translation possess the characteristics of being quite brief in form and easy to pronounce. The following table shows zero translation:

Source cosmetic brand name	Target rendering	Source cosmetic brand name	Target rendering
Oe	Oe	Passion N.Y	Passion N.Y
Nars	Nars	Paul&Joe	Paul&Joe
RMK	RMK	Visee	Visee
Vivbea	Vivbea	Skin 79	Skin 79
Scinic	Scinic	VII	VII
Silk Whitia	Silk Whitia	Op	Op
Vita Man	Vita Man	Smash Box	Smash Box

(Table 5-5)

The original cosmetic brand names have a long history in China and they are unlikely to be accepted by Chinese consumers when translated into Chinese. “OP” is a popular product and enjoys a high popularity among Chinese consumers. Consumers may be puzzled by the translated term “欧普” as “OP” has been in Chinese market for quite a long time.

### 5.2.5 Adaptation

Alternative methods should be applied when there is contradiction between translated text and target culture in the translation of brand names. The translated text should be vivid, lively, harmonious, full of imagination and creativity on the basis of being consistent with the target culture. This is the organic unity of text translation and culture translation. Adaptation can keep off misunderstanding and lay the groundwork for benign relationship between the target consumers and the commodities. This way of translation is an audience-oriented translation as it makes fully use of the target language and accomplishes the requirements of target consumers in the way that the translated brand names is more idiomatic and easier to be understood and borne in mind by selecting semblable and relevant terms activating the affirmative and optimistic cultural schemas and evoke favorable associations in the target consumers. “Darkie” toothpaste is a well-known domestic brand which has triggered strong protests from African American organization due to the culture conflict in its English translation. Its Chinese version of this brand name “黑人” has no racial discriminative meaning

and just send one message to the consumers: good quality of toothpaste making your teeth whiter, because the darker skin can make your teeth shine. Having mouthful teeth that sparkle as white as an ivory is the deepest impression given by African Americans in the world. The English translation “Darkie” has a kind of racial contempt for the black people or dark people. In the protest of black, the brand manufacturer has to change “Darkie” into “Darlie” which means “lively” and “lovely” so as to avoid the cultural conflict in the process of translation.

The perfume named “Opium” (鸦片) was produced by a French company and wins its popularity all over European countries. It became the largest sale of its variety and is still favored by the majority of consumers. This perfume was branded “Opium” due to its seductive and provocative smell which can’t stop people from being addicted to it. Opium is taboo and it should be banned. This type of perfume didn’t reach its ideal sales in China, because Chinese people think of “Opium” “鸦片” produced by its associative meaning and psychological feeling is not full of seductive charm, not even cheerful. It’s a bit of shame, hatred and humiliation. Instead, another “cheap” perfume wins its popularity, which is called “Eau de Cologne” “古龙水”. One important reason is that the translated text has reflected the courtesy and respect for the Chinese culture. Chinese culture stresses being implicit. The smell of a perfume should not be too strong. Being too strong means too assertive. So “古龙水” “Eau de Cologne” with the penultimate volume in flavoring essence has become the preferred choice by the Chinese who first accept perfume culture. The following table includes some examples of cosmetic brand name translation by way of adaptation:

Source cosmetic brand name	Target rendering	Source cosmetic brand name	Target rendering
Chcedo	自然堂	Avene	雅漾
Marubi	丸美	Carmex	小蜜缇
Rejoice	飘柔	Equitance	依婷诗
Young Race	温雅	Aquair	水之密语
Pure & Mild	泊美	Origins	悦木之源
Uriage	依泉	Acseine	雅倩美
Lumene	优姿婷	广源良	Cucumber
Moistia	润皙	佰草集	Herbroist
White ST	妍皙	肤美灵	Skinice

( Table 5-6)

Adaptation highlights the attributes and features of the commodities and caters to the mind and the expectations of the target consumers or clients. It is a way of renaming under the target linguistic, social and cultural context.

The above tables show the percentage which occupies the proportion in the methods applied in the cosmetic brand name translation: transliteration takes up 45%, literal translation 17%, the combination of transliteration and literal translation 12%; adaptation 13%; zero translation 14%. The high percentage of transliteration shows that it is the most often used translation method. Although most of the time the target rendering isn't exactly the same meaning as in the source language, to some extent, it can create a totally different exotic taste that can arouse the curiosity of the consumers. Literal translation is the second frequently used method. The last three translation methods are almost applied in the same frequency.

Not all the above mentioned methods can be included in the translation practice as it was pointed out that each one of them has its own merits and characteristics. Any method would be successful as long as a positive association and a favorable cognitive effect can be created as based on its Skopos.

### **5.3 Diction in cosmetic brand name translation**

Diction has been an indispensable part in the successful cosmetic brand name translation. Most consumers for cosmetics are females who are emotional, sensitive and have the tendency in choosing the words which will arouse and evoke the sweet feelings in the purchase of products. The words with positive association will surely enjoy the priority and make it memorable among consumers.

#### **5.3.1 Using the feminine words**

Many females like such words as “姿”, “婷”, “娇”, “诗”, “丽”. “宝”, “娜”, “妮”, “碧”, “佳” which will supply them with beautiful associative meanings and suggest the good image.



### 5.3.2 Using botanic words

To apply botanic words shows the Chinese character has the “+” on top. Our literature prefers to express their emotion in a subtle attitude and share their feelings and emotional attributes with the botanical creatures in the nature. The swaying and the movement of a grass or a flower make a gentle, tender and venerable beauty of the woman come into people’s mind according to Chinese cultural connotation. The sentence in “A Dream of Red Chambers” “娴静似娇花如水，行动如弱柳随风” gives a description of the beautiful lady named “Daiyu”, which shows that she was so a demure beauty like a lovely flower in the water reflection and her walking manner of the weak constituent reminded people of a feeble willow in the wind blowing, the following words thru this perspective like “芙” “莎” “菲” “蔓” “莉” “蒂” “莱” “菲” “薇” “蔻” etc. are always the best choice in the translation of cosmetic brand names. Each of them enables people to possess the possibility of the visualization and imagination of the affluent beauty and cultural connotations indoctrinating in the word. Some of the characters will be analyzed. “莲” indicates purity as mentioned in previous chapter; “芳” and “菲” are both for the pleasant scent and exuberance of grass and flowers, another word “蔻” exhibits the puberty of a girl like a blooming strong cardamom from a Tang poem. Therefore, the translated version of the cosmetic brand names are as follows: “芙秀” “阿莎露” “爱茉莉” “葆丽德” “蓓葵” “蒂芝” “芳草集” “莲娜丽姿” “柔丝芬” “施华蔻” “茉莉蔻” “悠莱” etc.

### 5.3.3 Using words with fine images

Chinese character “雅” signifies being faddish and graceful in manner as well as cultivated and genteel taste. “佳” holds the meaning of being not only fine and excellent but also the unrivalled beauty of women. “丽” emphasizes being good-looking, leaving people a deep impression because of their nice appearance and admiration by the Chinese, from which people can see in naming their girls. Furthermore, “姿” “倩” “碧” and so on all have good images. “姿” indicates nice appearance; “倩” means a beautiful shadow; “碧” means jade, a highly valued object possessing qualities of being pure and noble. “璐” means beautiful jade or fine jade; “宝” means treasure.

All the above-mentioned words can help build up a good image in consumers’ minds

and catch their attention and urge to get some purchase of the product. Therefore the following cosmetics are named after these characters: “艾丽碧丝” “Elegbae”, “傲姿” “Nanosys”; “巴宝莉” “Burberry”; “宝格丽” “Bvlgari”; “博姿” “Boots”; “碧欧泉”, “Biotherm”; “卡姿兰” “Carslan”; “雅倩” “Arche”; “宝璐丝”, “Polarplus”, etc.

## Chapter Six Conclusion

21<sup>st</sup> century is not only a period of time for the modern world rivalry or challenging things, for the rising and growing of major industries, but also opening its door to a new era of hope and opportunity. A brand name includes only a few words, but it is indeed difficult to translate. A successful brand name translation can be impressive and lead to endless aftertastes. The failure of the brand name translation will mark the rejection of the commodity by consumers, making it impossible to occupy a foreign market. In order to express successfully the connotation and the charm of the brand name, translator should strive to get rid of the shackles of the rigid concept of equivalence, trying to be flexible and innovative for a most appropriate translation.

### 6.1 Major findings

Cosmetic industry has been gradually integrated into the national culture, economy and even political scenario. It has already become an integral part of human life and filled every corner of our moving society. In today's international market economy, the major function and goal of cosmetic brand name is to promote or advertise one's commodity and its benefits to encourage or motivate different group of consumers to make a move and eventually envision the importance of selling goods with better services. The main goal of cosmetic brand name translation is to attain a positive response of the consumers when they determine that the information in a certain item is clearly understood in the target language as well as its community. Based on the rules of Skopostheory and principles of cosmetic brand name translation, some factors have to be considered and cosmetic brand name translation methods have been applied including transliteration, literal translation, the combination of transliteration and literal translation, adaptation and zero translation. In short, anything which can explain well the benefits of commodities, consider the characteristics of goods, shape good images and being enjoyed by the consumers will be the one which will be regarded as a good and best translation.

## 6.2 Implications:

With the oozing progress of the global information technology, cosmetic and its translation has been highly arousing more people's attention. No matter what kind of cosmetic it is, the translation must also consider the target culture, hinge on local conditions and cut the dress according to one's figure. This may help obtain a positive outcome and brings huge profits in businesses while adding unlimited joy to people's living. The rapid development of contemporary translation theories are clashing in beauty, fascination and provide some new perspectives for the translation research. Such main points as the role of the translator and the target audience and other things in Skopostheory are of great significance to the guidance of cosmetic brand name translation. Of course, that doesn't mean the emphasis of the translated text in target language was different from the source language text, because the source language text has provided the very basic material and information for the cosmetic brand name translation. What it really means is that the source language text aiming directly at commercial purpose and having unique language style can't necessarily play a leading role in the cosmetic brand name translation. Skopostheory entrusts the translator with freedom to choose the right translation methods suitable for this particular style of cosmetic brand name. However, this doesn't totally mean the translator can change at random any information found within source text. The translator should not only have a deep understanding of the information and function contained in the source text but also know the exact information of the text describing the commodity or its service to offer. Target consumer is also an important factor taken into consideration because their age, gender, thought pattern, consuming concept etc are of great influence to their consuming attitude, which profoundly affects the function of cosmetic brand name to bring into full play. Knowing your target consumers may help you form a positive view towards your plan of translating a brand name and will somehow adds factor in catch their attention.

The Skopostheory no longer takes "faithfulness" as an important standard. Since Skopostheory wants to determine the success of whether the translated text has reached its intended purpose, this intended purpose also reflects the needs of the readers in some things. The readers' necessities are various. Therefore the diversity of translation is respected and always taken into consideration. Equivalence is just one of the forms appropriate for the

purpose of translation and a principle used under a specific circumstance. Equivalence should be subjected to the adequacy of the translated text. Adequacy refers whether the translated text has met the requirements stipulated in brief translation named. The translated text has to accomplish the communicative function in the target language and target culture. The source text is no longer the first or the primary consideration in the translation, but one of the factors considered by the translator in the selection of information. The main basis for selecting the information is that the intertextual coherence is subordinate to intratextual coherence and both are subordinate to Skopos principle.

Skopostheory highlights the role and impact given by the participants especially the translation initiator throughout the translation process, promoting the active involvement of the translator. Its effort is to coordinate culture function of translation and the effect of the macro constraints given by target culture, breaking through the frame of equivalent translation theory and placing the translation in the scope of cross-cultural communication research at the same time broadening the vision of the translation studies. Skopostheory has a broad practicality. It focuses on the characteristics of the text type, which helps improve the curiosity of the translator in the communicative area of translation and enhance the effectiveness of translating any text.

In short, Skopostheory provides a new perspective conducive to the full translation of all translation variants. It also promotes the development and progress of translation theory. But the exaggeration of the guidance of Skopostheory will ignore the diversity of translation studies, which is not conducive to the development of translation studies. Therefore, the translation industry should promote the coexistence of a variety of translation studies obtaining in the further development of each other.

Skopostheory deserves respect and serious consideration. It doesn't only inherit the reasonable ingredients in traditional translation theories, but breaks the hindrance of the traditional method of translation as well. More important is that it is of great practical significance and feasibility.

### **6.3 Limitations**

Skopostheory has given a good theoretical framework in guiding the translation of cosmetic brand name and specific to its peculiar text form. However, we should fully realize that perfection should not be demanded in the process of its improvement and development. Although this paper is trying to give a comprehensive interpretation of cosmetic brand name translation based on Skopostheory, there are a lot of imperfections and failings due to the space of the article and personal knowledge, such as: the analysis of the previous translation theories is not deep enough; the examples given may sometimes be repeated and few; translation methods are not extensive enough; the factors taken into consideration in cosmetic brand name translation may not be systematic and wide enough.

### **6.4 Suggestions**

The imperfections of the paper may require the writer to do much deeper research and correction in later study in cosmetic brand name translation and the writer also hopes this paper can contribute a bit for the development of Chinese translation and also hope Chinese translators can come out of their place in the world under the leadership of senior scholars to establish translation theories in line with Chinese characteristics and language features and occupy a place of their own

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## Acknowledgement

First and foremost, I would like to extend my deepest gratitude to my respectable and responsible supervisor, Professor Gao Guixiang, who has checked through my thesis and provided me with valuable guidance and instructive suggestions in every stage of my thesis writing. Her impressive kindness, patience and vigorous academic observations make me able finish my thesis in good time.

I shall also extend my sincere thanks to my colleagues Mr. Liu Yankui, Mr. Changliang and Mr. Li Jianhua, who have helped me develop the academic competence and encouragement in thesis writing.

Finally I am very much grateful to my friends who have given me understanding, persistent and selfless help in my data collection.

## 攻读学位期间取得的科研成果清单

文章名称	发表刊物 (出版社)	刊发时间	刊物 级别	署名 次序
浅谈如何提高英语阅读能力	承德民族师专学报	2008年5月	省级	1
建设国际旅游城市的强助力	中国经贸导刊	2010年7月	国家级	3
承德旅游景点概述	北京出版社	2008年8月		4

# 目的论视角下的化妆品商标的翻译

作者：周素平  
学位授予单位：河北师范大学

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