

**Translation Strategies of Cosmetics Brand Names
from the Perspective of the Skopostheorie**

by
Lui Yuan

Under the Supervision of Professor
Li Qingming

A Thesis Submitted to
the Graduate School of Xi'an University of Technology
in Partial Fulfillment of the Requirements
for the Degree of Master of Arts

Xi'an, China
2011

独创性声明

Y2128480

本人所呈交的学位论文是在导师指导下进行的研究工作及取得的成果。尽我所知，除特别加以标注的地方外，论文中不包含其他人的研究成果。与我一同工作的同志对本人的研究工作和成果的任何贡献均已在论文中作了明确的说明并已致谢。

本论文及其相关资料若有不实之处，由本人承担一切相关责任。

论文作者签名：刘媛

2011年3月29日

学位论文使用授权

本人作为学位论文作者了解并愿意遵守学校有关保留、使用学位论文的规定，即：在导师的指导下创作完成的学位论文的知识产权归西安理工大学所有，本人今后在使用或发表该论文涉及的研究内容时，会注明西安理工大学。西安理工大学拥有学位论文的如下使用权，包括：学校可以保存学位论文；可以采用影印、缩印或其他复制手段保存论文；可以查阅或借阅。本人授权西安理工大学对学位论文全部内容编入公开的数据库进行检索。本学位论文全部或部分内容的公布（包括刊登）授权西安理工大学研究生院办理。

经过学校保密办公室确定密级的涉密学位论文，按照相关保密规定执行；需要进行技术保密的学位论文，按照《西安理工大学学位论文技术保密申请表》内容进行保密（附《西安理工大学学位论文技术保密申请表》）。

保密的学位论文在解密后，适用本授权。

论文作者签名：刘媛

导师签名：[Signature]

2011年3月29日

学位论文原创性声明：

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person or material which has to a substantial extent been accepted for the award of any other degree or diploma at any university or other institute of higher learning, except where due acknowledgment has been made in the text. If there is a breach of the copyright law, I indemnify Xi'an University of Technology and hold it harmless for any legal actions that might arise.

Signature: Liu Yuan

Name: LiuYuan

Date: Mar.29.2011

兹呈交的学位论文，是本人在导师指导下独立完成的研究成果，在论文写作过程中参考的其他个人或集体的研究成果均在文中以明确方式标明，本人依法享有和承担由此论文而产生的权利和责任。若违反版权法，本人保证西安理工大学不负连带责任且由此可能产生的任何法律纠纷将与西安理工大学无关。

声明人（签名）：刘媛

2011年 3 月 29 日

ACKNOWLEDGEMENTS

I would like to express my appreciation to all the people who have given me generous help and useful suggestions during the past two years and who have contributed either directly or indirectly to the making of this thesis.

First and foremost, I am grateful to my respectable supervisor Professor Li Qingming whose help and encouragement have ensured the accomplishment of this thesis. And I have learned a lot from his useful suggestions which guide my thesis from establishing the whole framework to correcting small grammar mistakes. In addition, I want to thank him for his great help both in daily life and study during the academic years, which is unforgettable in the rest of my life.

Next, I would like to give my thanks to Professor Yin Pi'an, Professor Jia Liping, Professor Che Mingming, and Professor Song Gairong from whose lectures I have learn a lot which will be cherished in my whole life.

What's more, special thanks should also be extended to my roommates and friends for their kindness, encouragement and clemency.

Besides, I also want to give my thanks to the authors of the reference. I also extend special thanks to experts and professors who review this paper and give suggestions for it!

Finally, I want to express my love to my family. Their selfless love and support bring me back to face the setbacks bravely.

论文题目：目的论视域下的化妆品商标的翻译策略研究

学科名称：外国语言学及应用语言学

研究生：刘媛

签名：刘媛

指导教师：李庆明 教授

签名：李庆明

摘 要

品牌作为产品在消费者心目中的认知，通过品牌名称这一载体达到传播的目的，其国际市场的推广又往往借助于品牌名称的翻译。面对日益激烈的竞争，越来越多的化妆品商家将其化妆品品牌翻译置于重要地位。由原语向目的语翻译过程中，由于化妆品名称翻译不符合目的语国家语言文化背景、宗教信仰及大众审美观念等从而使企业在经济和形象上造成损失的情况屡有发生。而好的化妆品商标翻译能强有力地提高销售量，增加利润。

本文以化妆品商标翻译为例，探讨运用德国功能派的目的论在经济全球化背景下对化妆品商标翻译的指导作用，并构建其品牌翻译策略。研究者在特定范围内收集并核对数据、采用定量、案例和对比的分析方法进行研究。论文第一章为简介，介绍了本文研究的背景意义及研究现状；第二章为文献综述，论述了本文的理论基础—德国功能派目的论及其指导化妆品翻译的可行性。第三章对化妆品这一特殊广告实体进行了综述，对其在翻译过程中受到的性别年龄，文化习俗等制约性因素进行了分析，并用目的理论结合实例进行翻译。第四章提出化妆品翻译的四大可行性策略。第五章为结论，对本文的观点进行了总结。

关键词：目的论；化妆品商标；翻译策略

**Title: Translation Strategies of Cosmetics Brand Names
from the Perspective of the Skopostheorie**

Major: Foreign Linguistics and Applied Linguistics

Name: Yuan Liu

Signature: Liu Yuan

Supervisor: Professor Qingming LI

Signature: Li Qingming

ABSTRACT

Brand, as cognition of the products in the minds of consumers, achieves its purpose of dissemination by the carrier of brand names. Thanks to the translation of brand names, certain brands have got the chance to compete in the international market. In the face of fierce competition, more and more cosmetics businesses have attached much importance to the translation of cosmetics brand names. In the process of translating brand names from original language to target language, the losses in economy and images of the businesses frequently occur because the translation of cosmetics brand names doesn't consist with the linguistic features, religious beliefs and public esthetic values of target language countries. Therefore, a good translation of cosmetics brand names can improve sales and increase profits efficiently.

The thesis aims to study the Skopostheories of German Functionalist in the translation of cosmetics brand names in the background of economic globalization, thus constructing the brand names translation strategies. The researcher uses the methods of quantitative analysis, case studies and comparative analysis based on the data collected and verified in specific areas. Chapter One is an introduction, describing the background, significance and the current study situation. Chapter Two is literature review, discussing the theoretical basis of this paper—Skopostheorie of German Functionalist and the feasibility of the Skopostheorie applied to the translation of cosmetics brand names. Chapter Three analyzes the definition and functions of the

brand names, as well as the main factors (including gender, age and different cultural conventions) affecting translation. Chapter Four proposes effective strategies for cosmetics brand names translation based on Skopostheorie. Chapter Five is the conclusion, summarizing the main points of the thesis.

Keywords: Skopostheorie, cosmetics brand names, translation strategy.

CONTENTS

学位论文原创性声明:	i
ACKNOWLEDGEMENTS.....	iii
摘 要.....	v
ABSTRACT.....	vii
Chapter One INTRODUCTION.....	1
1.1 Research Background	1
1.2 Current Research Status.....	2
1.2.1 Current Research Status Abroad.....	2
1.2.2 Current Research Status at Home	3
1.3 Research Significance.....	5
1.4 Research Structure	6
Chapter Two LITERATURE REVIEW.....	9
2.1 Skopostheorie of German Functionalist	9
2.1.1 Origin and Development.....	9
2.1.2 Main Representative Figures and Corresponding Views	11
2.1.3 Three Rules and Their Mutual Relations.....	15
2.1.4 Merits and Demerits.....	16
2.2 Demerits of Some Traditional Translation Theories in Translation of Cosmetics Brand Names.....	17
2.2.1 YanFu's Theory	18
2.2.2 Nida's Functional Theory	18
2.2.3 Newmark's Communicative Translation Principle.....	19
2.2.4 Bell's Translation Principles.....	19
2.3 Merits of Skopostheorie for Translation of Cosmetics Brand Names	20
Chapter Three TRANSLATION OF COSMETICS BRAND NAMES FROM THE PERSPECTIVE OF SKOPOSTHEORIE.....	23
3.1 Brand Names.....	23
3.1.1 Definition of Brand Names.....	23
3.1.2 Functions of Brand Names	25

3.2 Main Factors Affecting Translation of Cosmetics Brand Names.....	28
3.2.1 Religious Beliefs and Values.....	28
3.2.2 Public Aesthetics Factors	29
3.2.3 Different Cultural Conventions	32
3.2.4 Gender and Age Factors	36
3.3 Standards of Translation of Cosmetics Brand Names	38
3.3.1 Easy memorization and Acceptance.....	38
3.3.2 Meaningfulness and Novelty	39
3.3.3 Aesthetics Values	40
3.4 Skopostheroies-based Analysis of Cosmetics Brand Names Translation	41
3.4.1 Faithfulness to the Style of Source Language	41
3.4.2 Focus on Overall Effect of Translation	43
3.4.3 Attention to Feelings of Audiences—Customers	44
3.4.4 Respect to Target Language Culture	45
Chapter Four STRATEGIES FOR COSMETICS BRAND NAME TRANSLATION..	49
4.1 Transliteration.....	49
4.2 Let-It-Be Model.....	51
4.2.1 Literal Translation	51
4.2.2 Zero Translation	52
4.3 Literal-liberal Translation.....	53
4.4 Creative Translation	55
Chapter Five CONCLUSION.....	59
5.1 Major Findings	59
5.2 Suggestions for Further Research.....	60
BIBLIOGRAPHY.....	61
ACHIEVEMENTS.....	65

Chapter One INTRODUCTION

1.1 Research Background

With the development of economic globalization, Chinese reforming and opening to the outside world, and China's successful entry into the world trade organization (WTO), a large number of foreign goods come into Chinese market. Meanwhile, the opportunity that Chinese products enter the international market has greatly increased. The market competition has intensified, so the businessmen should pay attention not only to the quality of commodity, but also to the reputation of the brand names. Modern enterprise competition is a competition of brand names. Good trademark translation satisfies the consumers' psychological needs which can arouse the consumer's motivation to purchase the products. To a certain degree, the success or failure of trademark translation determines the life of enterprises and manufacturers. However, in the process of translation of cosmetics brand names, a few of principles or standards can be applied. Similarly, there are a few of strategies and ways for translation of cosmetics brand names. Accordingly, based on the Skopostheorie, this paper is trying to analyze the translation of cosmetics brand names and explore the strategies of cosmetics brand names. The thesis is going to answer three questions:

(1). what is the theoretical basis of the cosmetics brand names? What is Skopostheorie? What are the main representative figures and corresponding views and points of Skopostheorie? What are the famous three rules of Skopostheorie and their mutual relationships? What are the disadvantages and demerits of some traditional translation theories in translating cosmetics brand names? What are the advantages and merits of Skopostheorie in translating cosmetics brand names both in practice and theory?

(2). How to apply Skopostheorie to analyze the translation of cosmetics brand names? What are the principles and standards of the translation of cosmetics brand names according to Skopostheorie?

(3). How to translate the cosmetics brand names properly? In other words, what are the strategies for cosmetics brand names translation?

1.2 Current Research Status

The German Functionalist didn't suddenly appear overnight, and it was invented accordingly. Throughout history we find translators---mainly literary or Bible translators---believe that different situations call for different renderings. However, "translation proper" is frequently associated with word-for-word fidelity to the source text, even though the result may not be considered appropriate for the intended purpose.

The German Functionalist was invented in the twentieth century, which has gone through three stages:

Firstly, Katharina Reiss made the prototype of translation theory of German functionalist.

Secondly, Hans J. Vermeer founded Skopostheorie.

Last one, its extensions is Justa Holz-Manttari's theory of translational action, and Nord's innovation theory of functionality and loyalty.

1.2.1 Current Research Status Abroad

Translation theory of German functionalist is formed by four main representative figures: Katharina Reiss, Hans J. Vermeer, Justa Holz-Manttari and Christiane Nord in the seventies of the 20th century.

First representative, Katharina Reiss made the prototype of the functionalist theory: the purpose of translation. Reiss published the book *Translation Criticism ---the Potentials & Limitations* in 1971, which may be regarded as the starting point for the scholarly analysis of translation in Germany. She believed that translation is an act, and all human behavior is intentional and purposeful. (Reiss, 2001) Therefore, the translation act is supposed to achieve a certain purpose or goal, or even to produce results and impact in the target context.

On the basis of the study of Katharina Reiss, her student, Hans J. Vermeer founded the Skopostheorie. According to him, translation is the scope of human behavior, human communication constraints by the language environment, and language environment rooted in cultural practices, so translation must be translated into the culture. (Nord, 2004) Because of language and cultural differences, translators are required to translate the deep and indeed purposes. According to Skopostheorie; the first rule of all translations to follow is the Skopos rule, which means, results decide the way or means. In addition to the Skopos rule, there are other two important rules: coherence rule and fidelity rule. (Nord, 2004)

Based on Hans Vermeer's Skopos rules, Justa Holz-Manttari further developed the Skopostheorie. She uses message transmitters to refer to a variety of cross-cultural conversions, believing that the translation is a complex activity to achieve a specific purpose. (Nord, 2004)

Christiane Nord spread the Skopostheorie into the world from Germany, who is also the first person to collate and summarize a variety of academic thinking of functionalist theory in English. Nord not only put the Skopostheorie into the framework of overall translation theory, but also promote the further development of Skopostheorie. Nord proposes the concept of functionality and loyalty which enrich the Skopostheorie and make the theory more scientific and direct to guide the translation practice.

1.2.2 Current Research Status at Home

It's a pity that the study of translation didn't develop until recent years. The year of 1987 witnessed the first appearance of the Skopostheorie in China; a paper entitled *the three translators of Federal Republic of Germany* by Gui Qian yuan in 1987, describes the Hans Vermeer's new insights on the translation. Besides, the focus of the article was on "translator" instead of "translation theory", which can be called the first step towards Skopostheorie. However, at that time, it did not attract translation industry's attention. (Gui Qian yuan, 1987)

Like those in the Western countries, the domestic scholars have published books or articles to develop the Skopostheorie. Xu Jun said: "China's contemporary translation studies and understandings are at least twenty years later than that in the Western Countries." (Xu Jun, 2004) Similarly, the domestic study of Skopostheorie is later than their counterparts of Western countries, although they already achieved some success, the articles and the books on it are not rich.

In the later 8 years, Zhang Nanfeng published papers entitled *Jump out of the dead end, and establishes the study of translation*, which proposes some important views of Hans J. Vermeer and points out the contributions of Skopostheorie to the translation. (Zhang Nanfeng, 1995)

At the same time, Chen Xiaowei published paper entitled *Comment on skopos theory*, which did a brief comment on the Skopostheorie, and especially discussed the new innovations of Christiane Nord's ideas on translation. These papers can be described as the further study of the Skopostheorie of German Functionalist School in China. (Chen Xiaowei, 1995)

Later in the year of 1999, Zhong Yu and Zhong Weihe co-published an article called *Translation Theory of German Functionalist school* on the Chinese Translation. This article is short, states the Skopostheorie concisely and clearly, and provides a basis for the spread of information of Skopostheorie. (Zhong Yu, 1999)

In the 21st century, with the further development of academic study, German Functionalist spread further and deeper. In 2001 and 2004, China introduced and published the classic work of the Functionalist school: Nord's *Translating as a Purposeful Activity: Functional Approaches Explained* and Rice's *Translation Criticism: the Potentials & Limitations*, which undoubtedly contributed significantly to research and dissemination of the German Functionalist in China.

At the same period, the relative thoughts and comments were starting to appear in the relevant domestic scholars monograph, translations, and translations of the dictionary, such as the Shen Suru's work *Faithfulness--- the study of YanFu's translation theory*, Chen Dehong, and Zhang Nanfeng's work *Selection of contemporary western translation theory*, Liao Qiyi's work *Western Translation*

Theory, Li Wenge's work *The Studies of Translation schools of western countries*, Tan Zaixi's work *Brief History of Translation Theory of Western Countries*. Fang Mengzhi's work *Dictionary of Translation Studies* Yang Xiaorong's work *translation criticism*, and Zhang Meifang and Wang Kefei's Chinese translation work *Interpretation of Functionalist Translation* of Nord's *Translating as a Purposeful Activity: Functional Approaches Explained* and so on. (Bian Jianhua, 2006)

Through searching database of CNKI (<http://cnki.net>), more than 4076 papers concerning Skopostheorie come up spanning from 2005 to 2011, during which academic papers are 2869, thesis for master's degree are 1034, thesis for doctor's degree are 109, others are 64. These researches and articles could be divided into three categories:

The first mainly introduces the formation, development and main contents and principles of the Skopostheorie of the German Functionalist, which belongs to the pure research.

The second category discusses the Skopostheorie of German Functionalist translation applied to the analysis of literary works and advertisements, to the literary translation studies, which belongs to the scope of application of translation studies.

The third category refers to the discussion of the standard and principle of the Skopostheorie and other translation, which also belongs to pure research. The discussion in this paper belongs to the third category.

Through searching database of CNKI (<http://cnki.net>), more than 1079 papers concerning brand name translation spanning from 2005 to 2011, during which academic papers are 11, thesis for master's degree are 98, thesis for doctor's degree are 2, others are 868.

1.3 Research Significance

Faced with increasingly fierce competition, in order to win a share in the cosmetics field, more and more products have attached importance to translation of cosmetics brand names before importing them to the market. In the process of

translation of cosmetics brand names, because cosmetics do not consist with the cultural and economic factor of the target language countries, the losses have occurred frequently.

Good cosmetics brand name translation can strongly increase sales and profits. In conclusion, cosmetics brand name translation is playing a very important role in the enterprise competitions. Significance of this research is:

(1) In theory, the research of this thesis is to establish and improve the translation of cosmetics brand names.

(2) In application, the innovations of this thesis can be applied to everyday practice and teaching of translation; it can be more accurate and efficient to guide the practice of translation, to improve the quality of trademark translation for helping businesses thrive, promoting for enterprises and stimulating sales for consumers.

1.4 Research Structure

The whole thesis consists of five chapters.

Chapter One is an introduction, describing the background, the significance, the current study situation and research structure of the thesis.

Chapter Two is literature review, discussing the theoretical basis of this paper—Skopostheorie of German Functionalist, including its origin and development, main representative figures and views, three rules of Skopostheorie and their mutual relationships. Meanwhile, it contrasts and discusses the constraints of application of some traditional translation theories in guiding the cosmetics brand names and proposes the feasibility of the Skopostheorie in guiding the translation of cosmetics brand names in theory.

Chapter Three is the main part of the thesis, which firstly, analyzes the functions and features of the cosmetics brand names, as well as the main factors (including political, historical and different cultural practices) affecting translation. Then, based on the practical translation research, Skopostheorie is applied to guide translation of cosmetics brand names in practice.

Chapter Four is also the important part, in which the author proposes effective strategies for cosmetics brand names translation based on Skopostheorie.

Chapter five is the conclusion, summarizing the main points of the thesis.

Chapter Two LITERATURE REVIEW

2.1 Skopostheorie of German Functionalist

Skopostheorie can be called “the most influential translation school of Germany in 70s in the 20th century” (Tan Zaixi, 2004), “a strong contingent or team in western translation theory” (Yang Xiaorong, 2001), and “one of the most important translation school in the whole world”. (Bian Jianhua, 2006)

The study of Skopostheorie of German Functionalist does not appear suddenly overnight. Instead, it has some early studies: Bible studies, Jerome (348-420), Martin Luther (1483-1546), and Eugene A. Nida(1964). (Nord, 2001: 4) After these scholars' studies, the scholars later became increasingly dissatisfied with the relationship between translation theory and practice. A new theory was called for. That is the background of the Skopostheorie.

2.1.1 Origin and Development

As early as before Christ, the translation already attracted people's attention. With human cognitive development, new translation theories continue to emerge, forming a hundred schools of thought. The emergence and development of each theory is closely related to the specific historical circumstances, and German Functionalist translation theory is not an exception. In the 60s and 70s of the 20th century, linguistics of translation studies was challenged; some scholars rejected the dominating stereotypes of the German translation and created a new functionalist translation theory.

The formation of functionalist translation theory in general has gone through three stages.

First of all, Katharine Reiss published book *Translation Criticism: the Possibilities & Limitations* in 1971, which presented the prototype of functionalist theory. Her book “may be regarded as the starting point for the scholarly analysis of translation in Germany”. (Nord, 2001: 9) She continued to insist on the equivalent

theory that the original work is the center on one hand, and pointed out that the ideal translation should be equivalent to the original work in content, the language style and communicative function. She referred to the translation as the integral communicative performance. On the other hand, in practice, Reiss found some equivalence is impossible to achieve, and sometimes should not be pursued. So “her objective approach to translation criticism thus accounts for certain exceptions from the equivalence requirement”. (Nord, 2001: 9)

According to Reiss, translators should have translation brief with specific translation requirements. Sometimes due to special needs, translation context and the original have different functions. In that case, Reiss believed that the translator should give priority to the functional characteristics rather than the principle of equivalent. (Nord, 2001) At this point, Reiss was described as the originator of Skopostheorie.

The second stage was in the 70s of the 20th century. Reiss's student Hans Vermeer established the foundation of the functionalist theory: the Skopostheorie. He first clearly promoted it in his book *A Framework for a General Theory of Translation* in 1978. In this book, Vermeer states the basic principles and rules of Skopostheorie.

According to him, translation is a form of translational action, which he states as follows:

Any form of translational action, including therefore translation 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, 1989)

That's why Vermeer calls his theory Skopostheorie, a theory of purposeful action. (Nord, 2001: 12)

In 1984, in collaboration with Reiss, Vermeer published the work *Groundwork for a General Theory of Translation*. In the book, Hans Vermeer believed that “translation is an act, and all human behavior is intentional and purposeful”. Therefore, the translation is the implementation of actions to achieve a purpose or goal, or even to

produce results in the target context and impact.

At the third stage, on the basis of Katharine Reiss and Hans Vermeer's Skopostheorie, Justa Holz-Manttari further developed the theory. The former two scholars' academic books and articles established the status of Skopostheorie of Functionalist translation theory in the translation industry of Germany, Justa Holz-Manttari goes one step further than them. In Manttari's model, translation is defined as "a complex action designed to achieve a particular purpose". (Manttari and Vermeer, 1985: 4)

As a main advocator of the school, another professor of the German translation scholar, Christiane Nord, put "the fidelity rule" into the Skopostheorie of translation, which further improved the theory and put the Skopostheorie into the whole world. It is Nord who firstly collated and summarized a variety of academic thinking of functionalist theory in English. Nord aimed to put the Skopostheorie into the overall framework of the Germany Translation Theory, not only setting up his own system of translation theory, but also further promoting the development of Skopostheorie.

2.1.2 Main Representative Figures and Corresponding Views

With contemporary Western translation theories flourishing, Hans Vermeer's Skopostheorie has become an influential theory and one of the most important theories in Germany translation theories and even in the whole translation world.

"Skopos" is a Greek word which means "purpose and motivation." The purpose of translation is an extremely important concept in Skopostheorie. According to Skopostheorie, the prime principle determining any translation process is the purpose of the overall translational action. (Nord, 2001: 27)

According to Skopostheorie, the purpose of the translation can be divided into three types:

- (1) The translator's general purpose in the translation process (perhaps 'to earn a living');
- (2) The communicative purpose aimed at by the target text

in the target situation (perhaps 'to instruct the reader');

(3) 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').

(Nord 2001:27-28)

However, the most important purpose in the translation process is the communicative purpose, the second purpose just referred now. Communicative purpose of translation is decided by the promoters or persons acting as promoters (which may be the translator). One of the most important factors that decide the purpose of translation is the expected recipients of the translation, that is to say, the audiences of the translation, who have their own specific cultural knowledge, expectations and communication needs. Therefore, the translation should be based on the reader oriented. When translating, the translator should fully consider the need of authors or the requirements of readers, select more information from the original multi-source to translate.

According to Skopostheorie, translation is a communicative action, which means it has communicative functions. Translator in the translation process should not only focus on the original theories and their functions, but also give attention to the target language environment, by which means expect to reach one or several communicative functions. Since the original text and the translation text all have their communicative functions, accordingly, translation function and the original function may be similar or identical, but it may be different. Therefore, one selects the best approach according to the context of translation. In short, the most crucial factor in translation process is the effect, not others.

According to Vermeer's Skopostheorie, one of the translation features is "translation as a form of translational interaction". (Nord, 2001: 16) In other words, translation is as an interaction, which is the most important feature of translation. Figure I shows the relation among the concepts of action, interaction, translational action and translation.

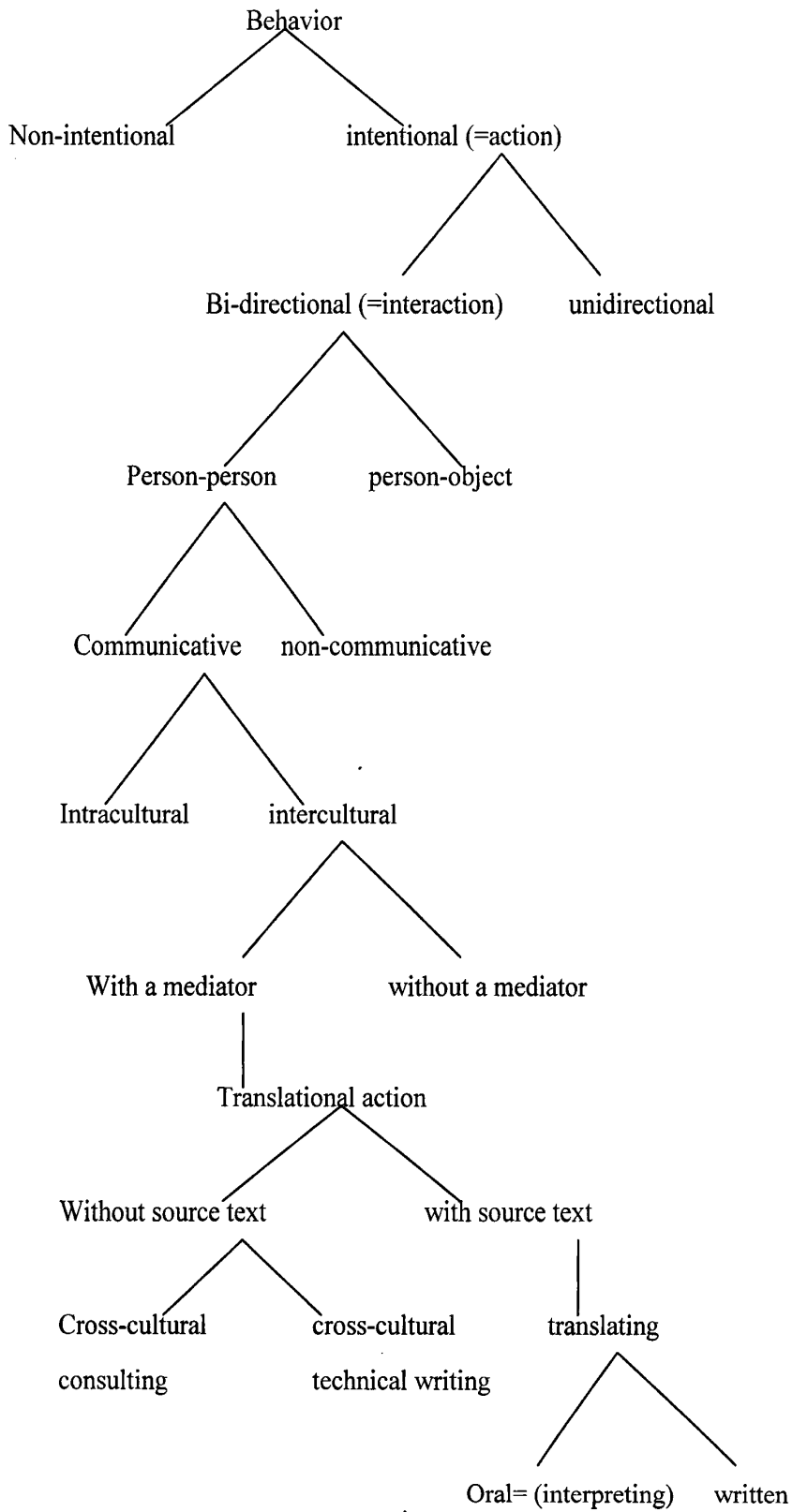


Figure1. Translation as a Form of Mediated Intercultural Communication
(Nord, 2001: 18)

Nord's theory of "Function plus Loyalty" is a complement to Skopostheorie as different receivers have different expectations and Skopos may not meet the needs of all receivers. Under the theory, 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, the target-text addresses and the initiator.(Nord, 2001:126) In the definition, the translator should respect the source text producer and try to adjust the purpose of the target text and the source text writer's intentions as compatibly as possible. The principle of loyalty is the "radical" functionalist. It is good answers to those who argue that functional approach allows the translator to do whatever they like to do with the source text, or worse, what their clients like. (Nord, 2001:127) Function plus loyalty allows the translator to enjoy some liberty in the translating process and keeps the translator not going too far from the source text.

According to the Skopostheorie, the role of translator is crucial in the translation process. In translating, the translator should be responsible both for carrying out the commissioned task and ensuring the result of the translation process. According to Vermeer, the translator's task is to:

- (1). Analyze the acceptability and viability of the translation brief in legal, economic or ideological terms;
- (2). Check whether the translation is really needed;
- (3). Specify the activities required for carrying out the brief;
- (4). Perform a translational action, which any result in a target text, perhaps a short summary of the source text or, in special cases, in adding the client not to have the source text translated because a translation would not serve the intended purpose. (Nord, 2001:21)

The translator plays an important role in the process of translation. As far as translation is concerned, there are three participants: target-text receiver, translator, and target-text user. In the process of translation, on one hand, translators have to judge the

intention and significance of the source text and reach cognitive with the original author. On the other hand, through translation the translator relates information to the readers, thus completes the whole process. The conclusion is that: as long as the purpose of translation is reached, literal and liberal or both of them can be adopted. Thus, the core of Skopostheorie is: the end justifies the means.

2.1.3 Three Rules and Their Mutual Relations

Skopostheorie is an important translation theory of German Functionalist in the late 1970s in Germany. It is regarded as the core of German Functionalist. There are three rules in Skopostheorie: Skopos rule, coherence rule and fidelity rule.

2.1.3.1 Skopos Rule as a Guiding Rule

All translations need to follow Skopos rule firstly. It means all translational action is determined by its Skopos, the purposes. Similar to ‘the end justifies the means’. Vermeer explains it in the following way:

Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translation/interpret/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 (Nord 2001:29).

According to Skopos rule, “receiver or rather the addressee is the main factor determining the target-text Skopos”. (Nord 2001:29) Therefore, in the process of translation, translation should act as the readers expect, and translator should fully consider the culture and historical background of the target language.

2.1.3.2 Coherence Rule and Fidelity Rule as Subordinate Rules

Coherence rule and fidelity rule are both subordinate rules of Skopos rule. Coherence rule “specifies that a translation should be acceptable in a sense that it is coherent with the receivers’ situation”. (Nord 2001:32)

Coherence rule refers that translation of target language have to be readable and

acceptable, consist with the communicative function of the readers', and make the readers accept and understand it.

Since a translation is an offer of information about a preceding offer of information, it is expected to bear some kind of relationship with the corresponding source text. (Nord 2001:32) Vermeer calls the relationship as 'inter-textual coherence' or 'fidelity', and it is later referred to as 'fidelity rule'.

The important point of Fidelity Rule is "intertextual coherence should exist between source and target text, while the form it takes depends both on the translator's interpretation of the source text and on the translation skopos. (Nord, 2001:32)

Inter-textual coherence is considered subordinate to intra-textual coherence, and both are subordinate to the Skopos rule. If the Skopos requires a change of function, the standard will no longer be inter-textual coherence with the source text but adequacy or appropriateness with regard to the Skopos. And if the Skopos demands intra-textual incoherence, the standard of intra-textual coherence is no longer valid. (Nord, 2001:33)

In a word, fidelity rule is the rule that realizes the coherence between translations and source languages.

2.2.3.3 Relationship among Three Rules

Their relationship is: Skopos rule obey to coherence rule, and coherence rule obey to fidelity rule. Skopos rule is the guiding rule; coherence rule and fidelity rule are the subordinate rules. In other words, Skopos rule, coherence rule and fidelity rule lie in a hierarchical order.

2.1.4 Merits and Demerits

2.1.4.1 Merits

The innovation of Skopostheorie is significant; its contribution to translation lies in at least three points:

(I) To describe the translation from the perspective of translator and give translator a greater decision-making power ---- according to the expected function or

purpose of the translation, the translator can adjust translation strategies, select flexible options such as cut and other translation methods to adjust the original text;

(2) To provide a wide range of standards for translation criticism and give practical guidance to translation practice.

(3) Skopostheorie puts the translation into the perspective of communicative scope, broadens the view of the translation study, supplies a new perspective for the translation and enriches the translation theory. (Sun Jingyi, 2006)

2.1.4.2 Demerits

Different from the traditional translation theory, the Skopostheorie no longer believes “trust” or “faithful” translation as the primary standard. The original text is only one of various types of information. Original producer is not important. The translator is the most important part in the translation chain, which plays an active role in the process of translation. The translator is also the master who knows completely how to use different translation means or methods, and how to finish translation work.

However, Skopostheorie has its disadvantages, for example, Newmark believes that Skopostheorie is too simple, put emphasis on the information and neglect the abundant meaning of the original context, even make damage to the authority of the original context. (Yuan Xuemei, 2005)

Besides, some scholars believe that Skopostheorie can not apply to the literary works, for the situations and functions of the literary works are more sophisticated than that of non-literary works. (Sun Jingyi, 2006)

2.2 Demerits of Some Traditional Translation Theories in Translation of Cosmetics Brand Names

In the history of translation, lots of traditional translation theories can be applied to the translation of cosmetics brand names. However, they have demerits in translating cosmetics brand names.

2.2.1 YanFu's Theory

Among all the discussions about the translation standards in China, the greatest impact is pushed by Yan Fu's "Faithfulness" in the Qing Dynasty. In the *Translation of Preface to Evolution and Ethics*, Yan Fu made a positive thing as a translation role model. "Faith" is translation based on the content itself. It stresses the importance of the original language; "smooth" is not rigidly adhering to the original, so that translation can accurately convey the original meaning; "elegance" means using Chinese characters before Han Dynasty. This is YanFu's main idea of standards of translation. (Li Tong, 2000)

Yan Fu's theory caused attention of future generations, and was inherited and developed, but its worship of the "elegant" is questioned. The disadvantage of Yan Fu's theory is that: Yan Fu was born in the late Qing Dynasty, while in the usage of Chinese characters to translate the previous sentence to achieve the "elegant", it will not only reach the "elegant", but also affect the "faith".

2.2.2 Nida's Functional Theory

Nida thinks that the Function theory means to make translations and original content equivalent to the language, which is the psychological response of readers, rather than in the corresponding form of the language. Translation equivalent cannot be confined to the text itself; the focus is the reader's psychological reactions. Nida believes translation is the most natural way to reproduce the information of the original; the first is to reproduce the meaning, then style. The best translation should not read like translations. In order to make original and the translation equivalent to each other, translators must make the translation natural; making the translation reaction in the reader's heart and the original text in the readers' hearts similar.

Nida's Functional Theory starts from the perspective of Language and communication of readers, but ignores the complexity of cultural communication. As each nation's beliefs, ideas, values and living environment are different, the national customs vary widely. Translation should not only convey the original message, more

often, should convey the nation's culture and history. Not every word in the original text has a corresponding translation, and not every sentence has a corresponding language. To achieve full equality, from a philosophical perspective, is too difficult.

2.2.3 Newmark's Communicative Translation Principle

Newmark's communicative translation principles are famous translation theory. In the books *Approaches to Translation* and *A Textbook of Translation* published respectively in 1981 and 1988, he lists a large number of examples of translation combining practice and theory.

In his book, Newmark also raised the concept of semantic translation and communicative translation. Semantic structure permits to reproduce the original meaning of the context as accurately as possible. Communicative translation emphasizes readers' effects. What's more, translation should be equivalent to the original text. In short, the semantic translation mainly emphasizes the original transmission of information, and focus on the functional communicative translation to convey. (Xu Mingyu, 2008)

Both of semantic translation and communicative translation have advantages and disadvantages in translation. Semantic translation put too much emphasis on the original source language and culture; Communicative translation put too much emphasis on target language and culture. However, in cosmetics translation, the two are both unacceptable. Because cosmetics translation has to be faithful to both source language culture and target language culture. Otherwise, the translation may be a failure and even make stupid mistakes.

2.2.4 Bell's Translation Principles

In Roger Bell's masterpiece the *Translation and Translating: the Theory and Practice*, he believes that translation should include three aspects:

- (1) Translation process --- Translating;
- (2) The product of the translation process --- Translation;

(3) Both abstract concepts. He thinks that language is not only a code structure that can express meaning, but also a communication system with code forms, which he called “dual nature of language”, which the translator inevitably choose between “form equivalence” and “functional equivalence”. Choosing the former means word for word translation, often called as literal translation. However, choosing the latter for free translation, which is also liberal translation. Both of them have disadvantages. (JiangXianwen, HeXianbin, 2008)

In a word, these four kinds of traditional translation theories are effective in guiding literary translation; however, they have defects in guiding cosmetics brand name translation:

(1) Because of the differences between different language and culture, complete equivalence in theory and practice cannot be achieved.

(2) Traditional translation methods, such as additions and rewriting are out of the study of those traditional theories. However, these methods are universal and very effective in cosmetics brand name translation.

(3) Under the guidance of the equivalent theory, the translation of cosmetics brand name may cause misunderstanding in the target language environment. Therefore, traditional equivalent theory emphasizes the equivalence between translation and original text and ignores communicative function in the target language, so it can't adapt to the objective requirement of the brand names translation. (Lou Lingling, 2008)

2.3 Merits of Skopostheorie for Translation of Cosmetics Brand Names

In the previous chapter, we discussed the disadvantages and demerits of traditional translation theories. However, is Skopostheorie feasible to be the guidance in translating cosmetics brand names? What are the advantages of Skopostheorie in translation of cosmetics brand names? After contrasting Skopostheorie and the characteristics of cosmetics brand names, we can see the advantages are in the following aspects:

(1) Skopostheorie emphasizes full realization of communicative functions of target text in target culture. This characteristic coincides with the characteristics of cosmetics brand names. The special purpose and functions of the cosmetics brand names decide that the translator has to pay special attention to target audience, its target market and other factors.

(2) Skopostheorie overturns authoritative position of the original text, only regards it as a choice of many sources for translators. This consists with target audience orientation of the cosmetics brands.

(3) Skopostheorie provides a theoretical support for conventional translation methods, such as additions and rewriting. These methods can be extensively applied in cosmetics brand translation and proven to be very effective. (LouLingling, 2008)

(4) According to Newcastle, different types of text have different purposes and functions, thus translation requirements and translation strategies also vary. Trademark is a high commercial style; the trademark translation should give attention to consumer reaction in the target language. Trademark translation decides whether the consumers would purchase the commodity. Therefore, the trademark translation can't stick to the old standards of "faithfulness" and "equivalent", and shall use some more useful strategies. The trademark translation is a kind of language transformation and commercial behavior. Its purpose lies in the pursuit of benefits and commercial profits, and making consumers buy. That's the sole purpose of trademarks, and also the only purpose of trademark translation. From this point of view, Skopostheorie breaks through the limitations of translation standards, and embodies the diversity of translation.

So, with the Skopostheorie to explain and guide the trademark translation, it is good for the further understanding of the essence of the trademark translation and the intention of trademark translation. Besides, it makes translators give full consideration to the cultural differences of different countries and flexibly apply various translation methods to complete business practices of trademark translation. This is exactly the Skopostheorie's instruction meaning.

Furthermore, main ideas of Skopostheorie are consistent with characteristics of

brand names in many fields. So we take Skopostheorie as the guiding theory in cosmetics brand names, and it is really feasible.

To sum up, this chapter mainly serves as a literature review. Firstly, it discusses the origin and development, the main representative figures and corresponding views, three rules and their mutual relationships of the Skopostheorie. Then, by contrasting the diadvantages of four kinds of traditional translation theories and four aspects of advantages of Skopostheorie in guiding the translation of cosmetics brand names, the author ultimately makes a conclusion that Skopostheorie has advantages and merits and feasibilities to be the theoretical base for the translation of cosmetics brand names.

Chapter Three TRANSLATION OF COSMETICS BRAND NAMES FROM THE PERSPECTIVE OF SKOPOSTHEORIE

3.1 Brand Names

There is an old Chinese saying: “名不成则言不顺,言不顺则事不成”. The English translation would be: “If the name is not right, the speech would not be appropriate; if the speech is not appropriate, then nothing can be accomplished.” This old saying means that the name plays an essential role in doing things, which even decides the success of the result. No wonder fashionable Chinese parents spend much money and energy in naming their loved babies nowadays.

The brand names, as an efficient instrument for companies to advertize and promote the products, have specific and symbolic meanings as well as profound meanings, and embrace unique commercial and cultural information. They seem like the eyes to the souls, it is not only regarded as “the eyes” of the products, but also the guidance for the consumers to know and purchase products. In modern society, cosmetics brand names, as an essential component of advertising, play an important role in business competition. The companies come to realize the importance of good brand names in the process of promoting products, stimulating consumption and developing new markets.

Before we go further to the translation of cosmetics brand names, it's important and crucial to make clear the definition and functions of cosmetics brand names. It's useful and reasonable to start from the definition of cosmetics brand names.

3.1.1 Definition of Brand Names

“It is said that the word brand is from the Old Norse word brandr, which means ‘to Burn’, as brands were and still are the means by which owners of livestock mark their animals to identify them”. (Feng Xiaochun, 2009) Because Brand names are the

first appearance for the customers, it is essential for brand names to carry the features of the product and draw people's attention. That's the responsibility of good brand names. For bad brand names, it could destroy esthetic feeling of the products and even fail to attract people's desire to purchase; even worse, it could do harm to the whole enterprise.

According to a survey of the definition of brand names, there are four kinds of definitions as follows: (Feng Xiaochun, 2009)

1 .A brand name is a name, symbol, design, or combination of them that identifies the goods or services of a company. (Introduction To Business, 1994)

2. A brand is a "name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition. (American Marketing Association)

3. A brand is a synthesis of all these elements, physical, aesthetic, rational and emotional and cultural, which is a perception created in the mind of consumers who ascribe beliefs and values to the product. (Branding: a key marketing tool, 1987)

4. A brand, i.e. trademark is a name, term, sign, symbol, design or a combination of them which tells who makes it or who sells it, distinguishing that product from those made or sold by others.(Basic Marketing, 1979)

From these definitions, we can conclude that: Firstly, a brand name is a name, a term, a sign, just like the name of ourselves, which distinct ourselves to others. Secondly, a brand name has many functions, it makes clear not only the maker, but also the seller on one hand; on the other hand, it reflects the beliefs, values and culture of the products of the companies.

As for the definition of the brand names, there is another word to be referred to, that is "trademarks". A brand name can be a letter, a word or groups of words. When a brand receives legal protection and rights of its exclusive use by its owner, it is known

as a trademark. In other words, trademarks and brand names are the same when viewed from the different angles. (Lai Guofang, 2008)

From another view, brand name is a kind of advertisement, which means to attract attentions of people to make them purchase. According to Webster's Dictionary, "advertisement is the activity of calling something to the attention of the public, especially by paid announcement." (Webster's Dictionary, 2002). According to Thomas, Chris and Richard(2004), "advertisement is a paid, mass-mediated attempt to persuade."

3.1.2 Functions of Brand Names

Since the definition of brand names is clear to us, the functions of the brand names are also important for study of brand names translations. It seems necessary to make the functions of the brand names clear. As we all know, the functions of brand names are similar to that of normal brand names. Newmark classifies the language into six functions, in which the brand names has three functions: informative, vocative and aesthetic function. (Feng Xiaochun, 2009)

3.1.2.1 Informative Function

Informative function is the basic and the most essential function, which likes the name state, supply humorous information about the products. Such as: the origin of the goods, the basic function and the characteristics of the goods.

Firstly, brand names suggest the origin or the founder of the products. "Giorgio Armani" (乔治阿玛尼) tells people it is the Giorgio Armani who found the product. The similar examples are as follows:

"Givenchy" --- (纪梵希)

"Kanebo" --- (嘉娜宝)

"Nina Ricci" --- (莲娜丽姿)

"Versace" --- (范思哲)

"Kose" --- (高丝)

Secondly, some brand names include information about the potential or target group consumers. P&G company's product--diaper "帮宝适" (Pampers) suggests that this is especially made for babies, which could help the baby feel comfortable and easy.

A Japanese company—Unicharm Corporation naming its diaper baby product---“妈咪宝贝”(Mamypoko) also infers that: Firstly, this is the baby product. Secondly, this product is the treasure for mothers, as if their baby is the treasure for the Mammy. “贝因美”(Beingmate) is also a typical example. The brand name shows two pieces of information: firstly, this is the product for babies. Secondly, the baby would become beautiful or healthy because of the product.

Last but not least, brand names supply information about the characteristics of the products. “红人”, a Chinese brand name for women clothes, suggests that the brand would make people much more fashionable and popular. “Amway” company produces a large variety of products. For example, “丽齿健”(Glister) successfully shows that is a kind of toothpaste, which could make one’s teeth beautiful, white and healthy. “金嗓子”(Golden Throat) meaning sweet and mellow voice, is a kind of medicine for throat.

In a word, production operators use the brand names to indicate the source of goods; Consumers use the brand names to distinguish the similar goods, learn details of the products and make choices, and therefore, brand names have become an important tool to develop new markets and compete in the market.

3.1.2.2 Vocative Function

Vocative function means the brand name can arouse the interest of the people and attract people’s intention to have a look, accept, memorize and purchase the products in the end. For this reason, brand names constantly have good images. Besides, they are always concise and easy to be accepted and remembered.

Take a French brand name “Ellemommy”(优生妈咪) as an example. The company just produces nutrition food for both mothers and babies. “Ellemommy” is only a common word in English. However, its Chinese version---“优生妈咪” caters to the psychological needs for young parents, especially for young mother-to-be or pregnant women who want to have a healthy and smart baby. As if once they eat the nutrition food, their children would become much healthier and smarter.

“宝马”(BMW) successfully shows the function of the product---a superior and noble car, with the feeling of luxurious and elegance at the first glance. (Shen Yuanyuan, 2008) “伟志” suggests that this is a kind of man product, for “伟” and “志”

are all characters of men. “巧帛”(Chamber) suggests that this is a women clothing brand name, which is delicate and cute, using high qualified cloth.

To sum up, all these brand names are vocative enough to arouse people's attention, to tell people the characteristics of the products and at last make people purchase them.

3.1.2.3 Aesthetic Function

Aesthetic function means that brand names are appealing, sexy and charming enough, fulfilled with aesthetic feeling for the consumers, just like a handsome man to women or a charming sexy lady for men.

As to cosmetics brand names, this function is the most important and essential one. If a cosmetics brand name uses some vulgar and terrible words, there is no denying that it will fascinate nobody. A good cosmetics brand name should not only be good for advertising but more importantly, to please and cater to people. Only by this way, will consumers be deeply impressed and allured to buy the products.

When brand names have the characteristics of aesthetic function, they also have the function of advertising. Modern business advertising often makes the trademarks as the center, release relevant information through the trademarks, promote products, highlight the eye-catching, help attract the attention of consumers and deepen the impression of the goods. Goods attract the consumers and consumers choose products by trademarks. The role of trademarks is obvious. In reality, the trademark is a silent advertisement, which is also the merit of trademarks.

Brand names are used to display the origin of the goods, to ensure the quality and to advertise the products. They all show that brand names are an effective means to open up markets. That is to say, brand names are condensation of the goods and management's credibility. In one word, the more famous the trademarks are, the stronger the enterprises are.

To sum up, Chinese enterprises are facing unprecedented opportunities and challenges. While participating in the fierce international market competition, creating famous brand has become the center of the market operations. Of course, having an appropriate and unique brand name is a very important factor to the development of enterprises. Therefore, trademark translation has shown its necessity and urgency.

3.2 Main Factors Affecting Translation of Cosmetics Brand Names

The brand name translation of commodities have direct and constant impact on market sales, which is the so-called “a single word /character is worth a thousand pieces of gold”(一字值千金) . (Zhou Jinggang, 2006) Cosmetics brand name translation is an indispensable process in marketing activities and is inevitably consumer-oriented. Consumers in the target market play the role as the reader, the addressees, and eventually the reactor of a translated brand name.

The most distinctive difference between translation of literary work and brand name translation is that the former particularly emphasizes the source text and the point is to keep the original flavor of the source and make readers get the original text. However, the latter emphasizes the target readers and caters to their tastes and preference. According to Skopostheorie, one of the most important factors determining the purpose of translations is the addressees. In marketing activities, one important factor is the customers with their culture-specific world-knowledge, their expectations and their communicative needs. Every translation is directed to an intended audience. Here the audience is the customers themselves. Just like the saying: customer is God. Therefore, the translators of cosmetics brand names should possess as much information of the addressees as possible. Their educational background, natural needs, expectations and motives should be taken into consideration throughout the process of cosmetics brand names translation. Here the author proposes three important factors that affect the translation of cosmetics brand names.

3.2.1 Religious Beliefs and Values

Religious belief is the embodiment of a national spirit. Many Western countries believe in Christian, Catholic and Islam. Meanwhile, the Chinese mainly believe in Buddhism, Taoism and Confucianism, in particularly, deeply influenced by Buddhist teachings. In the process of translation, translators have to take these factors into account; otherwise it will greatly affect the quality of translation.

For example, the “Black Cat” is an English name of a cosmetics company. “It is

lucky to meet a black cat. Black cat are featured on many good luck greetings cards and birthday cards in England.” (Chen Junhong, 2008: 122) However, as everyone knows, in Christian countries, “Black Cat” is a big taboo in language, which means “a mean and unpleasant woman”. So it cannot be literally translated into “黑猫”. Similarly, “Panda” can not be literally translated into “熊猫”, because in an Islamic country, Similar with pigs, panda is seen as dirty animals. (Cao Shuping, 2007)

“白象” is a brand name for battery of a Chinese company who has the history of 70 years. When it is launched into national market, it is translated into “White Elephant”. Its sales are perfectly bad because of the translation of the brand name. Because in India and Thailand, elephant is a rare animal, especially white elephant. They are considered sacrosanct animal. People never let them work. It costs a lot to raise a white elephant. “A white elephant refers to a valuable possession of which its owner cannot dispose and whose cost is out of proportion to its usefulness.” (Zhao Chaoyong, 2010:297) Therefore, people believe the battery with this brand name is useless.

3.2.2 Public Aesthetics Factors

Besides the factors of religious beliefs and values, there is another important factor ---public aesthetic factor. That means in order to grasp the mass people’s attention; brand names have to cater to the aesthetic values of the public. “Shopping because of the names of the goods” has now become shopping habits of the majority of female consumers. Those qualified goods with nice brand names, of course, can attract more consumers. (Wei Lin, 2009) Cosmetics brands, for which the target language audience is mainly female, should be translated to satisfy their aesthetic interest, attract their attention and stimulate their desire to purchase. In order to cater for the female consumer’s aesthetic taste, the brand names would better consist of characters with good associations. Such as Chinese character “雅”, “兰”, “美”, “娇”, “宝”, “碧”, “艾”, “丽”, “芳”, “娜”, “姿”, “黛”, “诗”. Brand names which include these characters are showing as follows:

(1). “雅” (L’Oreal---欧莱雅, Estee Lauder---雅诗兰黛, Ayer---爱雅, Annayake---安娜雅客, Tirzah---朵雅, Menard---美伊娜多, 诗莱雅---Sil’ara, Cefilia---瑟菲莉雅, Aqua---雅呵雅, 温雅---YoungRace, 雅倩---Arche, Avene---雅漾, Alberto---雅涛, Alonie---伊雅, Zirh---瑟雅);

(2). “兰” (Fadlan---法迪兰, Guerlain---娇兰, Opera---娥佩兰, Lancome---兰蔻, Langev---兰芝, Olay---玉兰油, Christian Lacroix---姬仙兰卡, Maria Galland---玛丽嘉兰, Orlane---幽兰);

(3). “美” (Esmedic---爱思美, Andson---恩美尚, Pure & mild---泊美, Camenae---家美乐, Adonis---爱美雅, Acseine---雅倩美, Aderma---艾芙美);

(4). “娇” (Guerlain---娇兰, Clarins---娇韵诗, Joeylan---娇伊兰, Swiss Weda---瑞娇);

(5). “宝” (Burberry---巴宝莉, Cabotine---歌宝婷, Bvlgari---宝嘉莉, Canebo---嘉莉宝);

(6). “碧” (Biore---碧柔, Best Care---碧斯, Bitrex---碧萃, Be---碧伊, Palntesystem---欧萃碧, Clinique---倩碧, Shibi---诗碧, Gerda Spillmann---诗碧曼);

(7). “艾” (APicare---艾蜜尔, Idee---艾迪儿, Espoir---艾丝珀, Elegent---艾莉妮, Aveda---艾凡达, St.Ives---圣艾芙, 雅艾芬迪---La Fontaine, 艾蜜塔---Apivita)

(8). “丽” (Etude---爱丽, Olive---奥丽芙, Coreana---高丽雅娜, Pure beauty---丽纯, Decleor---思妍丽, Swissline---雪肌丽, Arezia---雅丽莎, Maria Galland---玛丽嘉兰, Jurlique---茱丽, Mavala---美华丽, Nadri---娜的丽, Freeplus---芙丽芳丝)

(9). “芳” (Dubore---芳萃, Avon---雅芳, Formula---芳程式, Freeplus---芙丽芳丝)

(10). “娜” (Carla Fracci---卡娜弗奇, Nina Ricci---莲娜丽姿, 普兰娜---Pulanna, Stila---诗狄娜, 姗拉娜---Sunrana, Sofina---苏菲娜, Wella---威娜, Inuovi---伊娜薇, Marina de bourbon---皇家玛丽娜, Sana---莎娜, Nov---娜芙, Natura Bisse---娜图比索, J.f. lazartigue---娜莎迪, Nadri---娜的丽, Chalone-inc ---夏珑娜)

(11). “姿” (Nina Ricci---莲娜丽姿, 欧美姿---Omeizi, Vichy---薇姿, Za---姿芮, 雅美姿---Romantz)

(12). “黛” (黛妃---Devi, Daysys---黛欣, Gandaine---葛伦黛娜, Methode Swiss---蜜黛诗)

(13). “诗” (采诗---Caisy, DHC---蝶翠诗, Kerastase---卡诗, Methode Swiss---蜜

黛诗, Gerda Spillmann---诗碧曼, Sifone---诗芬, 诗碧---Shibi, Strep---诗瑞, 诗莱雅---Sil'ara, 诗柔---Silk Rou, Ibasoe---伊芭诗)

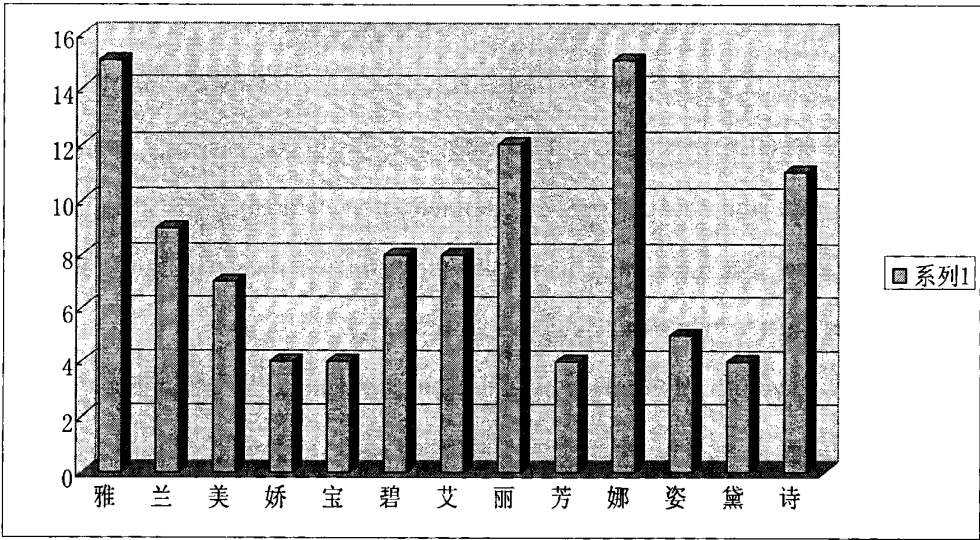


Figure 2. Chinese characters with good associations

Fig 2 shows the number of brand names including these Chinese characters. We can find that “娜” “雅” “丽” “诗” are more popular than “娇” “宝” “芳” “黛”. However, all these characters are associated with elegant, charming, beautiful, and sexy figure, which also cater to Chinese culture and psychology, and at last attract female consumer’s interests to purchase and finally bring profit for enterprises.

Take “Clinique” as an example. European cosmetics brand name “Clinique” is translated into “倩碧”. Clinique sells top-one in the United States and the United Kingdom. Its concept comes from French: medicine clinic. The brand has nothing to do with the original translation, but its meaning is rich. The Chinese characters of “倩”, “碧” can both arouse aesthetic feelings. “倩” means beautiful. “倩女” is often used to describe the beautiful and charming lady. “碧” also gives a “beautiful fashion” feeling; “小家碧玉” is often used to describe “pretty girl from a humble family” according to A New Century Chinese-English Dictionary, they are all easy to arouse beautiful associations in the hearts of Chinese consumers.

3.2.3 Different Cultural Conventions

Christiane Nord, the representative of Skopostheorie, believes that translation is a cross-cultural communication activity. The communication is aimed at the information receiver. Through a medium the communication occur for a limited time and space. Each specific scenario determines who and how to communicate, and this situation has changed with the changes of communicators. Communication environment is not universal, but subordinate to certain cultural conventions. Cultural conventions are the determinants of communication environment.

Therefore, in cosmetics brand name translation, the cultural context of the target language is an important factor that can not be ignored. The translator must fully consider the country's national customs and culture of the target language, which is to make the translation achieve the communicative function in the context of the target language, and achieve the purpose of the cosmetics brand name translation, and attract consumers and inspire their desire to purchase. Culture conventions and national customs will affect the choice of the translation strategies of cosmetics brand names.

In the translating process, if the translators do not understand the target language culture and transfer the culture difference appropriately, then no one shows any interest even for the first-class production. (Wang Jun, 2008) The same brand name associated with different cultural contexts can lead to different associations. Therefore, in the translation of cosmetics brand names associated with animals and plants, literal way should not be used; symbolic meaning of target language should be fully considered.

	狗- dog	龙- dragon
Chinese character	狗仗人势、狗腿子、鸡鸣狗盗、走狗、 狗苟蝇营、狗改不了吃屎、狗屁不通、 狗胆包天、狗眼看人低、 狗嘴里吐不出象牙	真龙天子、龙袍、龙王、 龙头、龙的传人
Chinese saying	肉包子打狗——有去无回； 狗拿耗子——多管闲事； 狗咬吕洞宾——不识好人心；	龙飞凤舞、龙凤呈祥、 藏龙卧虎、画龙点睛、 生龙活虎、龙马精神
English character	Dog—kids Hot dog—好棒	The old dragon (撒旦、魔鬼)； dragonish(凶暴的、严厉的)
English saying	Dog---the best friend of human beings; (狗是人类忠实的朋友) Love me, love my dog. (爱屋及乌) Every dog has his day. (时来运转)	Chase the dragon(服毒)

Figure 3. Chinese and western people's different cultural conventions

Fig.3 simply states the different culture practice and national customs between east and west. Dragon is a totally different figure in west and China. In China, dragon is an imaginary figure. In the history, “真龙天子” means the king or the emperor, “龙袍” means imperial robe, “龙王” means sea and rain god in Chinese mythology, we Chinese people call ourselves as “decedents of the dragon” (龙的传人). A lot of sayings and idioms showing good and positive things with “龙”. “龙飞凤舞” means one's Chinese calligraphy is lively and vigorous like dragons flying and phoenixes dancing. “龙凤呈祥” means the union of a dragon and a phoenix foretells good fortune-symbol of harmony and good fortune. “画龙点睛” means to bring the painted

dragon to life by putting in the pupils of its eyes—add the touch that brings a work of art to life. “龙马精神” means vigor of a dragon horse, a legendary steed—vigorous spirit (of people).

However, it is totally different in western culture, dragon represents sin and evil, which is an animal with big wings. For example, “She is dragonish” means she has a bad temper. The Old Dragon means Satan or monsters. “Chase the dragon” means taking poison (服毒).

The figure also suggests the totally different meaning of “dog” in Chinese and West Country. In Western Country, dog is a kind and loyal animal. Dog is their kids for most west people. Besides, dog is the best friend of human beings. American people not only like to eat hot dogs, moreover, they use “hot dog” when cheering with excitement. (Lin Lianxiang, 2004:120) Lots of sayings and idioms describe positive things using dogs. For example, “Every dog has his day” describes that every people would somewhat be lucky. “Love me, love my dog” also attach importance to dogs.

However, in Chinese, the situation is quite different. Dog often used in negative ways. For example: “狗仗人势” is to describe a dog threatening people on the strength of its master’s power. “肉包子打狗—有去无回” means a dog trying to catch mice---poke one’s nose into others’ business; be too meddlesome. “狗嘴里吐不出象牙” means no ivory issues from the mouth of a dog; a filthy mouth can’t utter decent language. “狗眼看人低” means a dog looks down upon human beings—be damned snobbish. “狗改不了吃屎” suggests the leopard can’t change its spots. “狗胆包天” means being monstrously audacious. “狗苟蝇营” means seeking personal gain shamelessly.

From all these examples we can make clear that: Because the same figure may indicate totally different things in different countries, we have to understand its deep meaning when translating cosmetics brand names especially when animals are concerned. If literally translating “龙” as “dragon”, it would cause counter reflect. In order to achieve the purpose of sales, appropriate render must be taken accordingly. (Guo Min, 2006)

“孔雀” is also a domestic brand name. In China, the peacock is considered as the

most beautiful bird, witness of the peacock is said to bring good luck to people in Yunnan, where a custom is conformed from generation to generation: people jump Peacock dancing to express good wishes for life. (Cao Shuping, 2007) On the contrary, in English-speaking countries, people have different views on the peacock. For West Country, peacocks can bring bad luck to people. It is thought very unlucky to have the feathers of a peacock within the home or handle anything made with them. (Chen Junhong, 2008: 123) Peacock spreading like a fan is a kind of proud and arrogant manner. According to Oxford Advanced Learner's English-Chinese Dictionary (Fourth Edition), "as proud as a peacock" is used to describe people who are very proud. Instead, "king-bird" would be better than "peacock" for this perspective. (Li Xiangyu, 2006) Therefore, when a brand hit into the international market, the translator should consider the views and attitudes towards target language, truly fully considering the "local conditions."

Similarly, We know that Chinese people are often link “蝙蝠” (bats) with good luck, because the pronunciation of “蝠” in Chinese is the same to “福”(blessing). The red bat is more loved by the Chinese people as “洪福” or “Hong-fu.”(红福) (Cao Shuping, 2007) So many manufacturers like to use the “bat” to name their products. But once it is translated into English, the situation will become quite different. In the West, people do not think the bat is an auspicious name. On the contrary, they think that bats are extremely “bad omen”. It is said to be bad luck if you see bats flying and hear their cries. In the middle ages it was believed that witches were closely associated with bats. (Chen Junhong, 2008: 123) In order to maintain functional equivalence, sometimes we translate it into “Fortune”.

Take another brand name “白翎” for example. “白翎” is a Chinese name for a pen. Without considering the cultural difference of the West Country, literally translating it into “white feather” would only keep the consumers away, because white feather has negative meaning in West Country. (Tan Huanxin, 2007) According to Oxford Advanced Learner's English-Chinese Dictionary (Fourth Edition), “show the white feather” means act in a cowardly way or show fear.

3.2.4 Gender and Age Factors

Besides the factor of religious beliefs and values, public aesthetics factors, different cultural conventions, gender and age are also important factors in translation of cosmetics brand names. As we all know, different gender has different characteristics. Children are naive, curious and imaginative; women are characterized by feminine beauty, while men are characterized by masculinity. In cosmetics brand name translation, the translators should take all these factors into consideration.

A company produces “欢乐蹦蹦跳” nutrition food for children. Its sales are perfectly good for the reason that it takes children’s characteristic and psychology condition into account, catering for children’s interests.

The following world-famous cosmetics brand names and its translation show women’s feminine beauty:

温雅---YoungRace	Swissline---雪肌丽
Daysys---黛欣	Gandaine---葛伦黛娜
欧美姿---Omeizi	Sofina---苏菲娜

These cosmetics brand and its translation do show male’s characteristics:

轩谛---Chetti Rouge	曼秀雷敦---Mentholatum
高夫---GF	俊士---JS
男性主义---Manplus	Dreamtime---梦幻时光

Besides gender factor, what follows discusses the factor of age. We all know the main function of cosmetics is to enhance the cosmetics effects and delaying; therefore, women of 25 years old to 50 years old are the main consumer groups for Cosmetics Company. Women aged about 25 to 45 are also the big consumer group for female cosmetics companies. For from age of 25, firstly, female begin to show interest in the makeup and how to make them much more charming and cute. Secondly, female customers begin to make money for themselves and they are eager to spend their time and money on the cosmetics brand names. In one word, desire and consumption ability are powerful. Therefore, this age group will become the objects or targets of the company. Young women are looking for elegant and refined manner. Therefore, the

translators will naturally adopt a more “feminine” language, which can be proved by the above examples.

The business has also caught other characteristics of psychological need of elder women --- longing for the exotic product. For them, the exotic ones makes much better than domestic products. Therefore, when we bring foreign cosmetics into the Chinese market, although Chinese culture is fully considered, its exotic style is still maintained. This is an important reason for translators to use method of transliteration. Such as “Artistry” (雅姿), “Calakala” (卡拉卡拉) and so on. Even some domestic companies, in order to meet the psychological needs of the customers, name their products an exotic “foreign name”. For example, Beijing’s “St. Dreams” (圣梦), Shanghai’s “Kanebo” (嘉娜宝) and Xinjiang’s “Ottoman” (奥斯曼) and so on. People have got the impression that they are imported goods the time they got the name. (Wei Yali, 2009) Thus, the translation may reflect certain social characteristics of trade mark.

The Jews---the world recognized experts, who have a good command of economy, have a business common sense, that is, “Children and women is the best consumers”. That’s why most of the cosmetics companies set women as the target consumers. This situation requires cosmetics companies to seize the women’s language and psychology features to name their own products. Sociolinguists point out that, the usage of words for women differs from men. Women always like using “beautiful”, “cute”, “charming” and other words emotionally rich, because women’s personalities are somewhat of emotional type. They love rich and delicate thinking manners and they like imaginations. Since the main consumers are women, in order to meet women’s psychological needs, soft, supple and harmonious words should be used in naming the cosmetics brands. Products with the names of plants, colors and flavors that belong to the words of women are sold well. (Wei Yali, 2009)

For example, cosmetics brand names associated with plants such as:

“Rosebud---玫瑰花蕾”, “Langev---兰芝”, “Cefilia---瑟菲莉雅”, “Burberry---巴宝莉”, “Nina Ricci---莲娜丽姿”.

Colors such as “Good Snow---佳雪”, “Swissline---雪肌丽”, “Biore---碧柔”.

Flavors such as “Poetic Fun---诗芬”, “Dubore---芳萃”, “Freeplus---芙丽芳丝”.

Pure elegance such as “露华浓---Revlon”, “娥佩兰---Opera”, “爱丽---Etude”, “资生堂---Shiseido”, “Coreana---高丽雅娜”, “黛妃---Devi”.

Animals such as “DHC---蝶翠诗”, “艾蜜塔---Apivita”, “Debon---蝶妆”

In addition to these four factors influencing cosmetics brands for consumers, psychology is also an important and crucial factor. Consumers choose a product to meet their own physical or spiritual needs. When translating cosmetics brand names, translators should take the psychology of consumers into account.

3.3 Standards of Translation of Cosmetics Brand Names

According to the Skopostheorie, cosmetics brand translation is not only required to realize the commercial function, but also meets the special needs of target consumers. In order to achieve this goal, the author holds that the translator should obey the following standards in the process of translation.

3.3.1 Easy memorization and Acceptance

Being easy, simple and clear to spell, pronunciation and recognition are very important factors that one successful brand name should possess. It can enhance advertising effect. Moreover, it also makes customers reconsider the products. Short names are easy to be recalled because they are more likely to be decoded and stored in memory.

Like P&G making-up brand name “Cover Girl” being translated into “封面女孩”---- like glamorous and charming female model of the cover girl. This kind of translation is easy to accept and it associates with good memory. Unexpectedly, it helps generate love unconsciously, and promotes sales of commodities. (Chen Mingming, 2006)

“Pure & Mild” is translated into “泊美”, whose Chinese version is simpler and easier to be remembered, so it is beneficial to publicize the brand in the Chinese's market. There is another example, “Gucci” is translated into “古奇”. It sounds strange but easy to remember and accept. That is to say, although stranger is it, more

impression it leaves in the brain of the customers.

Just like a person's name, if a cosmetics brand name is simple, the readers can remember and understand it easily. Pronunciation is an important factor influencing it. Because it can leave deep impression on people and make customers consider and even reconsider the commodity. Therefore, some translations use "alliteration".

For instance, "Clean & Clear" which is produced by Johnson Company, is translated into "可伶可俐". Since "Clean and Clear" are morphologically similar and even alliterative, its sound and shape have aesthetic feelings, combining the implications of "Clean and clear", the whole trademark appears rhyming two-syllable, lively and lovely. But if it were translated into "干净透明," it would be totally boring and the aesthetic feeling would be broken. However, the translation "可伶可俐" sounds closes in pronunciation, which can be called a perfect one. While the characters are associated with cute adorable young girl, the young girls become the target consumer group of the products.

Translation is to achieve the acceptability of the commercial function of cosmetics conditions. In the process of translating, the translator must consider different cultural backgrounds of consumer preference and purchasing motivation. When the source language culture and the target language culture conflict, translators should do some appropriate adjustments to the target language culture.

3.3.2 Meaningfulness and Novelty

A famous translator once said: "A meaningful name can convey relevant information about the product and establish a connection between the product and the product category". That is to say, a meaningful and novel brand name is easier to be accepted and remembered by the customers than a non-meaningful one. And also a more meaningful and novel brand name is preferred by people than a non-meaningful one.

Take a famous Chinese cosmetics brand name for example---名门闺秀. It is translated into "MIMOCRYST" which is often related to the noble, classic, elegant,

beautiful and high taste and brings women with good and romantic associations. The translation also indicates that the brand has high quality and endless charming, so it is welcomed and treasured by thousands of female customers and entitled as “miracle”.

When translating cosmetics brand names, translators should try to make it rich in meaning. A meaningful brand name could get the purpose of translation – promotion for sales. Here take “Johnson” brand as an example. It is the brand founder’s surname, a very common surname, without profound meaning. It is translated into “强生”, which is close in pronunciation and has rich connotations. It seems that the baby will grow stronger by using this product. So it can be seen as a perfect translation possessing meaningfulness and novelty.

Cosmetics target consumption group determines that its translation should pay attention to the translation of novelty. With more and more new technologies being applied to cosmetics, the translation of names in cosmetics often uses the word “新”, “科”, such as “如新”(NuSkin), “科丽妍”(LaColline), “Kiehl’s” (科颜氏).

3.3.3 Aesthetics Values

Cosmetics brand translation should be easy to remember and accept, be reasonable and meaningful, but that is not enough. A successful brand translation also needs to have aesthetic value, which means catering for the customers’ aesthetic tastes.

“Chanel” is a famous cosmetics brand name. When launched into Chinese market, it was not translated into “渠道”, “频道” and “海峡”, but translated into “香奈尔”, which is more female, romantic and beautiful. Furthermore, it can arouse more interests for the customers to purchase.

Take a baby skincare product “Pigeon” as an example. In fact, “Pigeon” is a huge Japanese baby product company, whose products are hot in fifty countries in the whole world. When it was introduced in China, it was translated into “贝亲”, which is popular and welcomed by Chinese parents. The translation is similar to the original word by the sound, making parents feel comfortable and believe this product suitable to all babies by the aesthetic value. “宠爱之名” is translated into “For beloved one”

also in order to cater to the aesthetic value of female customers.

Here, characters with beautiful and kind association all can be taken into consideration when aesthetic values are concerned. For example, Chinese characters “丽”, “雅”, “美”, “佳”, “娇” are often used in Chinese version of cosmetic brand names, which have been discussed in detail in previous section.

With the economic globalization and China successful entry into WTO, a growing number of foreign cosmetics have come into China, and the competition become much fierce for both foreign and domestic companies. In the competition of cosmetics sales, enterprises have attached much importance to the translation of the brand names. In fact, competition among enterprises equals brand competition nowadays, because it is the brand names not the name of the enterprises that first come to the customers. Therefore, cosmetics brand names translation plays an important role in the market competition now.

To sum up, the author proposed three standards for the translation of cosmetics brand names. The first one is easy to memorize and accept; the second one is meaningful and novel; the last one possesses aesthetics values. All these standards should be followed because they are a whole, not an individual part.

3.4 Skopostheories-based Analysis of Cosmetics Brand Names Translation

3.4.1 Faithfulness to the Style of Source Language

Skopos rule refers to the fact that the translation plays a role in a way what recipients expect in the target language context and culture. The primary rule of Skopostheorie is Skopos rule. It can make cosmetics brand name translation cast away the bondage of “equivalent” translation, reduce influence of the original text, strengthen the objectivity and initiative of the target language translation, give full scope to the advantage of the target language, and at last make the translation achieve the ideal state.

Accordingly, the first rule to follow in the translation of cosmetics brand name is that translation should faithful to the source language of the cosmetics brand---

advertising style.

Female cosmetics brands are named by various styles, real or imaginary, refined or vulgar, classic or fashionable. Therefore, to translate names into which kind of style should not only reflect the nationality's cultural characteristics, but also satisfy the cultural connotation like the psychology of the target market group.

Take "Biotherm" as an example. "Biotherm", is one of the famous three Europe brands, whose connotation of trademark is rich. Bio- means the life of skin, and "-therm" refers to mineral springs. Since in the southern French mountains, there is a kind of mineral springs with special effects on human beings, especially on skins. Organic active factor "P.E.T" of Biotherm is extracted from the mineral springs. When launched into Chinese market, it is translated into "碧欧泉", which is excellent. "碧" reminds of the blue sky and green trees. "欧" and "泉" refer to the birthplace of products. Such translation lets a person feel natural, elegant and pure, which is closer to the audiences — the consumers' feelings.

"Rejoice" shampoo, if literally translated into "快乐、喜悦", the aesthetic feeling will be broken and the commodity function is unknown. (Kang Canhui, 2007) While "飘柔" breaks the original meaning of the trademark, linking elegant wind and pitch-black smooth hair together. The translation of "飘柔" reveals the inner meaning of "Rejoice" incisively, expresses the author's intention, conveys the English trademarks word "verve" and strongly stimulates readers' temptation.

Let's take "Impress" as another example. "Impress" is the product of Kanebo Corporation. It can be translated into "印象", which is normal and cannot make any impression for any of us. However, if translated into "印象之美", the same product looks like changing into another one and makes deep impression in the mind of customers.

The brand's name "Avon" connects with Shakespeare. Her founder David H.McConnell, showing great admiration to Shakespeare, named his own company as "Avon", for Stratford Avon River is in the hometown of Shakespeare. Launched in China, it was then translated into "雅芳". (Yu Junying, 2008)

Presented in the following are some of the typical examples:

“Dr brand” -- (勃兰特博士)	“Dolly” -- (多丽)
“Perry ellis” -- (艾力思)	“Caron” -- (卡郎)
“Careline” -- (木可蓝)	“Kafellon” -- (凯美兰)
“Devi” -- (戴妃)	

3.4.2 Focus on Overall Effect of Translation

We should give attention to overall effect of translation—expressive and appealing when translating. As expressive and appealing as source language, such translation is considered successful and can achieve promotion purposes.

A typical example is “Neutrogena”. The company’s ground product is soap. The nature of the product is mild. “Neutro” comes from an English word “neutral” and the meaning is “温和的” in Chinese. “gena” is a technical term with a meaning of “脸颊” in Chinese. Naturally, “温和的脸颊” isn’t a good brand name. Therefore, Neutrogena isn’t translated into “温和的脸颊”, but into “露得清”. “露” means the drops of dew, containing the feeling of being bright and beautiful. “清” also suggests the meaning of being crystal-like, so the translation is successful in showing the root meaning of the original context.

“The Body Shop” is a famous cosmetics brand name, which sells well in the native country. However, how to translate it when it goes into Chinese market? Some suggests “身体商店” by which the customers may be confused. “What’s that?” “Is the shop sales the parts of the body? It sounds terrible. “美体小铺” is an excellent translation, which can convey the meaning that this kind of cosmetics brand name can make your body and face more beautiful and lovely. “美” can convey elegant feeling to customers, and “小铺” sounds lovely, delicately and exquisitely. “美体小铺”, the overall effect makes deep impression for us. That’s exactly the objective of our translation.

One of Shiseido brand, “UV white”(优白), hits the sales record in China. In the translating process, the translator should grasp the deep mentality of the women customers wishing to become “beautiful” and “white” overnight. In China there a saying goes like “一白遮百丑” which means that fair and white skin can overshadow

the defects and deficiencies in appearance, reflecting evidently the preference of being jade white among the Chinese women. In accordance with this psychological need, “UV white” is literally translated into “优白”. Two advantages prevail: First, the name is easy to remember and accept; second, it caters for the young women customers’ psychological needs and ever-increasing interest.

Presented in the following are some of the typical examples:

“Pand’s” --- (旁氏) “Sundoor” --- (尚果)

“Bebeco” --- (贝贝可) “Dodo” --- (多多)

“Burt’s bee” --- (小蜜蜂)

In addition to four principles, there is another one. According to fidelity rule, which refers to the consistency between translation and the source language, equivalent to other translation theory of so-called faithful to the original text, but the faithfulness and degree of original depends on translation purposes.

“Hugo Boss”, a classic German perfume brand in the west, is a common surname. Just like “Xiaoquan Zhang”(张小泉), “NiRen Zhang”(泥人张) and “Zhao Ji”(赵记) in our country, Hugo Boss is only a symbol used to identify the brand. It is just the brand founder’s surname, and has no other meaning. “Boss” is translated into “波士” for two reasons. Firstly, it is similar to the pronunciation of “Boss”. Secondly, Boss, as its name suggests, represents self-confidence, calmness, continuously pursues higher goals and reflects the city’s lifestyle and widely universal mind. The translation reached fidelity rule from the perspective of phonetics and meaning.

3.4.3 Attention to Feelings of Audiences—Customers

Coherence rule refers to the translation what are readable and acceptable, which can achieve interlingua coherence, and merge the receiver’s communicative situation into the target language, making the target language understood.

Skopos rule determines that the cosmetics translation should pay attention to audiences’ feeling and cater to consumers’ psychology. Because of different backgrounds in politics, economics and cultural aspects in target language, in order to cater to the consumers’ likes or tastes and avoid the taboo, the same cosmetics

translation sometimes must have different versions. In order to achieve business purpose, the translator can even ignore source language and create another one.

The shampoo “Head & Shoulder” in P&G company which is translated into “海飞丝” is a good example. According to the original version, if only literally translated into “头” and “肩” or “海伦仙杜丝” in Taiwan, consumers can’t comprehend the goods, not to say purchase them. However, when it is translated into “海飞丝”, the elegant style and pragmatic features of the meaning will easily make people associate with liquid shampoo. TV advertisement combined with young girl’s elegant soft hair flying in the wind, so consumers will willingly desire to purchase.

Here is another typical example “Beauty Plus”, which means adding more grades to beauty; in other words, it makes one much more beautiful, charming, graceful and lovely. How to translate it? How to translate it in a more proper way? It is a question. Someone suggests that “美丽加分” is a good translation. However, it is not a perfect one. The pronunciation of “美丽加芬” is the same as “美丽加分”. Moreover, it adds more meaning. “芬” can express the feeling of fragrance, which is more appealing for female customers. So the translation of “美丽加芬” is perfect in explaining the surface and deep meaning of “Beauty Plus”. More importantly, it shows respect to the audience’s feeling. A similar example is “Base Formula” which is translated into “芳程式” not “方程式”. These are all typical examples showing the translation has to pay much attention to the audiences—customers’ feeling.

Presented in the following are some of typical examples:

True Love --- (真爱)	Color Zone--- (色彩地带)
Ghost---(魅影)	Love Forever--- (永爱)
New Life --- (新生活)	Fresh Skin--- (新之肤)
Thailand Baby--- (泰国宝贝)	Love pPassport---(爱情护照)
Natural Beauty--- (自然美)	

3.4.4 Respect to Target Language Culture

From the view of Skopostheorie, translation requirement is decided by the target

language culture. The original text not only provides information, but also considers the advertising requirements to the translation, thus better realizing advertisement purpose. The most effective translation not necessarily reproduces the original text faithfully. So in cosmetics trademark translation, translators must avoid the translation of failure by over-emphasizing faithfulness and ignoring the translation purpose.

Translators should fully respect the target language culture when translating. Foreign products enter the Chinese market with a clear orientation. In the translation of cosmetics trademark, Chinese culture must be taken into consideration.

“Opium” is a French company’s cologne. When the owner went to China, fine craftsmanship nose pipe made a deep impression on him, so he named his product “毒药”, hoping that Chinese men can not resist it. He never expected that the translation of the brand name led to a big mistake. For Chinese people, opium is synonymous with “shame”, because China has suffered the pain of the Opium War. Once mentioning the opium, the hatred would raise in the mind of Chinese from the bottom of the heart. Therefore, once this product is launched into the Chinese market, an unprecedented embarrassment appeared: All consumers are against this product strongly. Because they believe that this brand name is an insult to them and violates China’s Trademark Law. It was banned in the Chinese market at last. From this example we can see the importance of considering target language culture and conventions when translating cosmetics brand names.

For example, lipstick “Kiss Me” is translated into “奇士美”, rather than “吻我”, for considering the Chinese implicative characteristics. “奇士” is close in pronunciation of “骑士”, which is knight often associated with good imagination for the female. Combined with “美”, the translation arouses people’s imagination of a hero and beauty and considers Chinese consumers’ psychology, and shows the connotation of “Kiss Me” at the same time.

The most prominent example is the translation of the famous French perfume “Poison” in 1985. Poison in English means “a substance that can kill you or make you ill if you eat, drink, or breathe” which seeks to meet some women’s wild, vulgar and exotic style. This brand name implies a remarkable function in the perfume, which can

make the woman become charming and sexy. The product has been welcomed by women of all ages in many Western countries. However, if literally translated when introduced into the Chinese market, it is difficult for the traditional civilized Chinese women to accept. So, in translation, the translator translated this trademark into “百爱神.” “百爱神” means elegant and endless charming. Such translation conforms to China’s cultural habits and is accepted by the Chinese consumers. With the deepening reform and increasing opening up of Chinese women’s thinking, today’s “Poison” is literally translated into “毒药”. This translation seems not to be accepted by consumers more than a decade ago, but it is highly welcomed by consumers today.

Let’s look at a successful example: Nippon. In contrast, the Japanese businessmen seem to be more careful in the translation of cosmetics brand names when the cultural factors are involved. All Chinese people know the fact that the Japanese invasion in World War II and it brought great disasters to Chinese people. Based on this fact, Japanese businessmen can be said to beat their brains when translating the brand names. “Nippon” is the Japanese production, but in Japanese, Nippon is the transliteration of “Japan” in English. If directly translated as “日本”, the consequences can be imagined. Because many Chinese people have a strong patriotism and somewhat hate the Japanese. Boycott of Japanese goods have occurred frequently. Japanese businessmen know the history very well, and ultimately translate it into “立邦”, not only to avoid the intensification of conflicts, but also to achieve the purpose of sales.(Cao Shuping, 2007)

People in different countries also have different views on the same brand names associated with plants, taking brand name of soap “水仙” as an example. In China, “水仙” refers to “pure”, but if translated into “Narcissus” in English, it easily causes bad associations, which may refer to the “narcissist of the people”(自恋的人); in other words, it may refer to “self-lover”. Therefore, the brand name of the soap cannot be just translated into “Narcissus”. In contrast, “Daffodil”(水仙) might be able to be accepted by English and American consumers.

Other examples conclude:

Pure& Mild --- (泊美)

Clarins--- (娇韵诗)

Sunplay---（新碧）

Debon---（蝶妆）

From all these cases mentioned above, the domestic cosmetics brand name translation considered the culture of target market and retained the nationalization of culture, thus effectively coordinating characteristics and avoiding cultural conflicts, letting consumer smoothly understand and accept foreign culture, then occupying the markets of products.

To sum up, this chapter firstly illustrates the definition and functions of the cosmetics brand names, because this is the foundation of this chapter. Secondly, after analyzing three important factors influencing the translation of cosmetics brand names, the thesis includes the standards of translation of cosmetics brand names. Finally, the author applies Skopostheorie to the analysis of cosmetics brand names translation, to be specific, they are: Firstly, the translation should accord with the style of the cosmetics brand names---advertising style. Secondly, importance should be attached to the effect of overall translation---expressive and appealing, because this factor constantly decides promotion result of the products. Next, translators should pay great attention to the feelings of the audiences---customers, for the consumers are the Gods for enterprises. Lastly, the translator of the cosmetics brand names should respect the target language culture for realizing the promotion purposes.

Chapter Four STRATEGIES FOR COSMETICS BRAND NAME

TRANSLATION

From the view point of the Skopostheorie, translation is a kind of human behavior; every kind of human behavior has its certain purpose. The aims and the purposes of translation determine the methods or ways of translation being invited. According to the principles and standards of cosmetics brand name translation, the author proposes four kinds of models and strategies: transliteration, let-it-be model, literal-liberal model and creative translation respectively.

4.1 Transliteration

Transliteration is to reserve the original pronunciation in target language. The biggest advantage of it is to reserve the aestheticism of the original trademark in pronunciation, to highlight the exotic characteristics of original trademark and to convey the cultural connotation of original trademark. (Zhang Jing, 2006) In terms of transliteration, target brand name reserves the sound beauty of original trademark. Therefore, this kind of translation does not go in accordance with Chinese rules from the perspective of word formation. However, the choice of Chinese characters is reasonable and novel which is catering to the female consumers' curiosity and aesthetic psychology. Transliteration is a relatively convenient translation model and is widely used in the translation of cosmetics brand names.

“Clean & Clear” is a typical example which is translated into “可怜可俐” correspondingly. Generally speaking, the translated version is successful in terms of both sound and meaning. If it is translated into “干净清透”, it can not achieve the desired effect of original trademark; likewise, if it is translated into “可怜可俐”, the pronunciation is similar with the original trademark; it also sounds crisp and makes good association with a lovely and lively girl. Of course, girls are the main consumers of such products.

Take a French female cosmetics brand “Girl Facial” as an example. In the translation process, using transliteration method, the translator translated it into “葛菲

娜”, which can arouse good affections for the female customers. “芳菲” means sweet fragrance of flowers and grasses. In the famous poetry it says “人间四月芳菲尽, 山寺桃花始盛开”, “芳菲” means flowers in full bloom. “婀娜” often describes women with graceful and charming fitness. The full name gives female customer good association with elegant and cute feelings, making them eager to take immediate actions.

Presented in the following are examples of the same type:

“Recipeo”--- (兰皙欧)

“Rivage”--- (瑞宛)

“Swashes”--- (诗乐氏)

“Mentholatium”--- (曼秀雷敦)

“The Face Shop”--- (菲丝小铺)

Cosmetics brand names, which are translated by means of transliteration, are usually names of people or place, thus, in target language, these brand names have no specific meaning accordingly. Such as “Anna Sui”(安娜苏), this is the name of the pioneer only. There are many other similar examples of informative details to illustrate it:

“Givenchy”---(纪梵希)

“Kanebo”---(嘉娜宝)

“Nina Ricci”---(莲娜丽姿)

“Giorgio Armani”---(乔治阿玛尼)

“Versace”---(范思哲)

“Clarins”---(娇韵诗)

“Paris Hilton”---(帕里斯希尔顿)

“Prada”---(普拉达)

“Loewe”---(罗意威)

“Kose”---(高丝)

Take “dove” as another example. The meaning of “dove” in Chinese is “鸽子”. In English, doves can symbolize the characteristics of tenderness and innocence. But in Chinese, “鸽子” is only a kind of bird. Because cosmetics are in contact with skin, if it is translated into “鸽子”, the Chinese people would not show any interest in it and the brand name would not have the good effect in promotion. On the contrary, it will keep people at a respectful distance. If it is translated into “多芬”, it is similar to the original brand in phonology and it reveals the characteristics of the product. Moreover, with transliteration strategy, the translation of “多芬” sounds much beautiful and elegant.

More examples like:

“EsteeLauder”--- (雅诗兰黛)

“Nivea”--- (妮维雅)

“Sistein”--- (希斯汀)

“L’oreal”--- (欧莱雅)

“ElizabethArden” --- (伊丽莎白·雅顿) “Guerlain”--- (娇兰)
“Sisley” --- (希西黎)

Take another brand name “Romantz” for example. In Europe, the brand always leads the trend of modern fashion. In the Fifth Avenue of New York, “Romantz” is the most beautiful scenery forever; each person can sense its fashionable magic power. Once it is introduced into Chinese market, it is translated into “雅美姿”, which also represents “elegant, fashionable and confident” implications, just like the national flower “rose” to United States. Her luxury, elegant and charming personality allures customers to purchase.

Presented in the following are same of examples of this type:

“Canali” --- (康纳利)	“Lolita” --- (洛丽娜)
“Lead on” --- (雷帝)	“Lanolin” --- (蕾诺琳)
“Morgan” --- (摩根)	“Norfolk” --- (诺福克)
“Marie Claire” --- (玛丽佳尔)	“Lanvin” --- (兰文)

4.2 Let-It-Be Model

Compared with transliteration which stresses reunification of original meaning and pronunciation, the method of Let-it-be modal does not require translators to carve language words purposely in the process of translation. This method is used when some brand name itself does not possess phonetic beauty, which means the brand names are plain and normal. In the concrete translation process, translators do not need to explore the original language’s deep meanings, simply maintaining the source language. Generally speaking, according to the textual circumstances, translators simply don’t only choose literal translation model, instead they prefer the literal and zero translation.

4.2.1 Literal Translation

Literal translation means translating source language directly to the target language. Premise is not against Chinese traditional culture in the target language and completely retains the meaning of source language. The characteristic of it is that the trademark translation must be faithful to the original version of the literal meaning trademark. Such as: Australia cosmetics brand “Ghost” directly translated into “魅影”,

make one feel kind of fashion.

Italy Gucci Company launched “Envy” perfume, which is literally translated into “妒嫉”. Although in Chinese culture the word “妒嫉” is not a fancy term, for the young female consumer groups, it not only conveys a unique feature, but also coincides with “if let others envy, one should choose ‘envy’ ...”

Using the modal of literal translation, cosmetic brand name “Love Forever” is literally translated into “永爱”, which is cater to modern female’s psychology. For young women, they wish their boyfriend or husband love them forever; the name of the brand reveals their deep feeling and reflects their mood. Similarly, “True Love” is translated into “真爱”.

“Luck chick” is an European cosmetics name, which is translated into “幸运俏妞”. It is remembered easily for two reasons: Firstly, everyone wants to be “a lucky dog”, so having a good luck is everyone’s dream. Secondly, customers of cosmetics are mainly female. Therefore, the name of the product conveys the meaning that “if you use the cosmetics, you will become a beauty”. It can be remembered so easily and contributes to sales.

The same examples are:

Softto---(索芙特)	Snoopy---(史诺比)
Disney---(迪士尼)	Queen Helene --- (海伦皇后)
IDEM---(伊甸)	Herborist---(佰草集)
Golden Paris---(金巴黎)	JiMi---(吉米)
Green World---(绿世界)	World Herbal Origin---(草木之本)
Urara---(悠莱)	Doctor Li---(李医生)
Color Zone---(色彩地带)	Red Earth---红地球
New Life --- (新生活)	Fresh Skin---(新之肤)
Love Passport---(爱情护照)	Thailand Baby---(泰国宝贝)
Natural Beauty---(自然美)	

4.2.2 Zero Translation

Zero translation is to maintain the original meaning of source language and does not add any translation methods whatever; however, with itself being a kind of method

as well. Cosmetics trademark translation using this method is few and few between, because it is only used for translating some simple, easy and distinctive brand names.

According to the trademark principles of the People's Republic of China, Chinese characters, minority language words, foreign words and letters can all be registered as trademarks. With the rapid expansion of Chinese market, more and more foreign cosmetics producers directly registered in China without being translated. In this way the translation cost is cut and also the trademark in China has more romantic and exotic feelings. Japan's brand SK-II is a case in point. Baby product brand name NUK, baby product from Germany is also convincing. Other examples are as follows:

Japan's brands: MAT and DHC;

European brand names: IDA, MTM, CARGO, PUPA, HYSSOP and FCUK;

Korea cosmetics brand names: ZCS, EZUP, CLIO and DHA.

Japanese brands Shiseido leading brands ZA, UP2U, ISPA, AQUA, and MAC, etc are typical.

4.3 Literal-liberal Translation

Along with transliteration and let-it-be modal, when translating cosmetics brand names, we still have literal-liberal translation model as there are numerous cosmetics brand names. Literal-liberal translation method focus attention on both the sound and meaning of the original brand names and chooses the words or phrases that can arouse the consumers' desire to buy and to take actions. The translation should retain the original beauty both in sound and meaning of the words used.

For example, a world famous cosmetics brand name--- "Lancôme" comes from a castle in central France whose name is "Lancôme". The castle is thriving with roses. It is a romantic and dreamland-like place. While Armand, the founder of the brand, holds the idea that every woman is just like rose, and each has its unique characteristics and gesture. Thus Armand names the brand "Lancôme" and rose is a symbol of the brand. While this brand name is translated into "兰蔻" in Chinese, which is perfect in two ways: Firstly, the pronunciation is just like the original brand. Secondly, "兰" and "蔻" are two different kinds of beautiful plant names in China. "兰" is also one typical traditional Chinese flower of "梅兰竹菊" (plum blossoms, orchid, bamboo and chrysanthemum). "豆蔻年华" is a Chinese idiom describing the beauty of the young

girls in their thirteen or fourteen years old. Therefore, “兰蔻” not only corresponds to the meaning of the original brand name, but also agrees with the original image of the very product. Thus, the brand names in target language are able to attract lots of women to buy the products willingly.

Another typical example of literal-liberal strategy is “pampers”. “pampers” is translated into “帮宝适”, which adopts the literal-liberal to express the fact that the product can help a baby feel comfortable and reduce the burden of mothers. So the product gains popularity the moment it is launched into the Chinese market.

American brand name “Maybelline” (美宝莲) is a typical example for two reasons. Firstly, 美宝莲 and Maybelline sound very close. Secondly, these three words of “美”, “宝” and “莲” are associated with beautiful things in Chinese. “美” is beautiful, which could make a person relaxed and happy. “宝” is treasure, which could make a person admiring. “莲” symbolizes pure and noble quality emerging from the mud which is unstained. A famous Chinese poet says “莲--出淤泥而不染”(rise unsullied from mud, remain undefiled), which suggest the high moral of it. Therefore, “Maybelline” is translated into “美宝莲”, which successfully accords with the advertising style of the source language, conveys the original meaning of the brand and makes association with beautiful imagination, and finally makes broad consumers take immediate actions.

In this translation strategy or model, the translation of a brand name can be separated into two parts, one part uses transliteration method, the other uses liberal translation method. For example, a famous brand name “Coco Mademoiselle” is translated into “可可小姐”, with two parts as cited above. On the one hand, the brand is founded by Coco Chanel and the perfume is named after Coco to honor and commemorate Chanel. On the other hand, the translation of “可可小姐” is perfect. “可可小姐” represents a contemporary, sexy and fashionable lady. The translation attracts every lady dreaming of being sexy and fashionable in life. They are in the mood that once they spray this band of perfume, it seems that they will be bound to be attractive, sexy and outstanding. Besides, Body Wave (美体考究) is also a case in point in this sense.

4.4 Creative Translation

If literal-liberal translation or transliteration or even let-it-be strategy is unable to reproduce the characteristics of the original trademark, there is other model available, the new translation method isn't simple literal-liberal. The translator might come up with new ideas independently and invite the wild imagination of audiences. In other words, the unconventional or creative method is to rename the product in the target language culture.

A successful case is the translation of the famous cosmetics brand “H₂O”. This cosmetics product is paid special attention to give skin hydrating. The brand is special because it is not a word, even not belonging to trademark coined words, but it is a representative water chemical symbol. It is perfect because it is easy to recognize, easy to memorize, attract, and accept. Perhaps considering the domestic ladies are not able to identify the chemical symbol, perhaps considering the Chinese character “水” can convey “the woman is made of water” better than chemical formula, perhaps because Chinese women are more sensuous, more willing to accept a romantic elegant name, H₂O as a universal chemical formula, is still translated into “水芝澳”, indicating the secret of the water. The word “澳” strengthens the watery feeling. (Yu Junying, 2008)

“Lancôme”(兰蔻) is an item of time-honored perfume. Some of its early products have already been antique treasures in museum. The most famous perfume is “Tresor” produced in 1990. The meaning of “Tresor” is “珍宝” in France and “treasure” in English. However, it is translated into “拥抱我” in Chinese. Although the Chinese name seems not to be a brand name, “拥抱我” is a pun: “我” on one hand represents the perfume itself, on the other hand, it represents the mainstream consumers. The design of the delicate bottle comes from the image of petals and delicate skin of girls. It makes the perfume a big love of ladies.

“US baby” is one kind of baby skincare product. The brand name is translated into “优生”. In the language information converting process, the translators fully consider the new mothers and fathers' psychological needs of the new era. They take their baby as the honey in their whole life, so the translation of “US baby” is creatively translated into “优生”, it creates the atmosphere that the parents should purchase and

use the kind of product, their babies are to grow more healthy and intelligent than their peers.

There are numerous brands using the creative translation method. It emphasizes the information of the product and shows the connotation and stimulates consumers to take immediate actions. For example, the translation of “Make up forever” is “浮生若梦” in Chinese. “美加净” is translated into “Maxam”, for it is concise in lexicological structure and easy to remember.

“Fancel” tells a fascinating storey itself. “Fancel” is a cosmetics product imported from a Japanese company, bearing the meaning “take off discomfort” in Japanese. However, it was translated into “无添加” when brought into Chinese market, there are two factor accounting for its being recognized and accepted. In the first respect, the name is unusual and easy to remember; in the second, it can not be denied that there are a number of fake goods and goods with a lot of additives in Chinese market nowadays. In addition, food security has been put forward by Chinese government. This brand name catered to the psychological needs of Chinese consumers and is gaining more market share in China.

Kanebo Company’s high-quality product “Lunasol” is a typical example of this strategy. In fact, Kanebo Company comes from Tokyo, Japan, who started a fibrous industry and has more than 100 years of history. Later, Kanebo group makes local productions suitable for the Chinese female cosmetics. When the product “Lunasol” comes into Chinese market, it is translated into “日月晶采”, just like adding the finishing touch. The translation of “日月晶采” suggests that this cosmetics extracts the essence from the sun and the moon to satisfy the psychological needs of the female women, and arouse their attempt to purchase the product willingly.

“Life Care” is translated into “生活良品” when launched into Chinese market. “良品” suggests more significant meaning of “care”, and what’s more, “良” also gives people information of excellent and perfect good.

Other typical examples are:

Juice Beauty--- (果漾美人)

Aquair--- (水之密语)

White ST--- (妍皙)

Moistia--- (润皙)

Issey Miyake--- (三宅一生)

Pretty Rally--- (汇美舍)

With the globalization of economy, brand name translation is getting more and

more important and it is vital for companies' success in the world market in the long run. In the above-listed sections, we probe into the major approaches of brand name translation from Skopos perspective. However, translators should use these models or strategies accordingly and, if possible, have them integrated systematically to be in accordance with the complexity of communication and multi-purpose consumption. We all know it that in translation of cosmetics brand names, one strategy may not work all the time; more often than not, several strategies have to be integrated. Generally speaking, we had better probe it from Skopos perspectives put forward by Vermeer, which brings forward more requirements for translators. A qualified translator in this field should be first of all an expert in translation and also must be well equipped with all kinds of knowledge in life.

Chapter Five CONCLUSION

Based on the above four kinds of translation models and strategies, we can find that there are some established strategies and ways in the translation of females' and male's cosmetics and baby skincare brand names. However, circumstances decide the ways. As one professor points out, in the process of translating, the translator should translate cosmetics brand names according to the context, cultural differences and conflicts. That is to say, such translation is a systematic project. When translating, a translator should not be restricted to use literal or liberal translation methods simply, instead, he/she has to use several strategies mentioned above systematically and accordingly. It is also true besides those four kinds of strategies and measures, there are still some other strategies for translators to use and explore.

If we put cosmetics brand names translation into an aesthetics horizon, we will find that no matter what kinds of models are used, readers' acceptance is the most important factor. The role of a good brand name translation is just like adding the finishing touch. A good translation is like a high quality art, which makes consumers generate aesthetic feeling and beautiful enjoyment at first sight of the products and then have the desire to purchase. In conclusion, a good translation is bound to have good promotion effects and attracts consumers to take immediate actions.

5.1 Major Findings

This thesis has four major findings:

(1) Some traditional theories, such as Yan fu's theory and Nida's functional theory have demerits in guiding translation of cosmetics brand names. Instead, Skopostheorie has merits in guiding it both in theory and practice;

(2) After the analysis of Skopostheorie applied in translation of cosmetics brand names, the author discusses four issues which deserve attention being paid to when translating: 1. faithfulness to the style of source language; 2. focus on overall effect of translation; 3. attention to feelings of the audiences and the consciousness of the overall balance of the whole text; 4. respect to the target language culture.

(3) As for translation strategies, we have discussed four of them: transliteration, let-it-be modal, literal-liberal modal and creative translation.

5.2 Suggestions for Further Research

Everybody knows that the academic research is a long journey without a destination, so is the discovery of the workable theories and methods for the translation of cosmetics brand names. Since this thesis has its inevitable defects, flaws and limitations, we have to say we still have a long way to go to make them more matured:

(1) This thesis only compares and contrasts the demerits and merits from some of them, to be specific, four kinds of traditional theories in translation of cosmetics brand names. It doesn't compare and contrast more other theories. Further research can explore more theories to guide cosmetics brand names translation to leap to a new stage for sure.

(2) Though lots of cosmetics brand names are mentioned in this thesis, because of the space limitations, the author cannot analyze each name in great detail. For this reason, the further research should collect more typical materials, to serve the sound developments of cosmetics industry and to enrich the lives of the people in all cultures.

BIBLIOGRAPHY

1. *A New Century Chinese—English Dictionary*[M]. Foreign Language Teaching & Research Press, 2004, 7
2. Christiane Nord. *Translating as a Purposeful Activity---Functionalist Approaches Explained* [M]. Shanghai Foreign Language Education Press. 2001.
3. Newmark, *Approaches to Translation*, 1981[M]. Shanghai Foreign Language Education Press. 2001.
4. *Oxford Advanced Learner's Chinese—English Dictionary*(Fourth Edition)[M]. Oxford University Press, 2004, 6
5. Justa Holz-Manttari and Hans Vermeer's Skopostheorie, *A Model for a Graduate Course in Translation Studies*. [M]. 2004.
6. Katharina Reiss. *Translation Criticism---The Potentials & Limitations* [M]. Shanghai Foreign Language Education Press. 2004.
7. Nida, Eugene A. *On Translation*[M]. BeiJing: China Translation Publishing House, 1984
8. 卞建华, 崔永禄, 功能主义目的论在中国的引进应用与研究(1987- 2005) [J], 解放军外国语学院学报 2006 (9) .
9. 曹淑萍, 从目的论看品牌名称的翻译[J], 职教与经济研究, 2007(12).
10. 陈德鸿, 张南峰, 当代西方翻译理论精选[M], 香港城市大学出版社, 2000.
11. 陈宏俊, 张营, 李险峰, 英美文化体验 (Experiencing Western Culture) [M], 中国人民大学出版社, 2008.
12. 陈明静, 余莉, 英文女性化妆品商标和说明书的翻译[J], 文教资料, 2006(4)
13. 陈小慰, 简评“译文功能理论” [J], 上海科技翻译, 1995.
14. 代 荣, 从目的论的角度看商标翻译, 商场现代化理论探析[J], 2004(12)
15. 方梦之, 译学词典[M], 上海外语教育出版社, 2004.

16. 冯小春, 从功能翻译理论分析化妆品商标翻译[D], 上海: 上海外国语大学 2009(12).
17. 桂乾元, 翻译学导论[M], 上海: 上海外语教育出版社, 2004.
18. 郭 敏, 浅析翻译目的论[J], 滁州职业技术学院学报 2006(12)
19. 蒋显文, 贺显斌, 关于贝尔的翻译过程模式[J], 中南工学院学报 2000(6)
20. 康灿辉, 浅谈目的论观照下的英汉商标翻译技巧[J], 恩施职业技术学院学报(综合版) 2007(2).
21. 李玉香, 从功能目的论看商标词的翻译[J], 同济大学学报(社会科学版), 2006(8)
22. 赖国芳, 目的论视域下汉语商标名称英译策略的研究[D], 湖南: 湖南师范大学, 2008(30).
23. 楼凌玲, 从目的论角度谈化妆品品牌的翻译[J], 中国地质大学外国语学院, 华商, 2008.
24. 廖七一, 西方翻译理论探索[M], 译林出版社, 2000.
25. 林连祥, 英文成语典故[M], 上海科学技术出版社, 2004.
26. 李 彤, 严复“信达雅”翻译标准及其继承与发展[J], 忻州师院学报, 2000(1).
27. 李文革, 西方翻译理论流派研究[M] 北京: 中国社会科学出版社, 2004.
28. 潘艳红, 目的论研究在中国[J], 哈尔滨学院学报, 2005(3).
29. 沈苏儒, 信达雅—严复翻译理论研究[J], 商务印书馆, 1998.
30. 申媛媛, 任晓霏, 外国汽车商标的翻译及翻译目的论[J], 泰州职业技术学院学报, 2008(4).
31. 孙敬艺, 王姝静, 王伦, 翻译目的论介评[J], 人文论坛, 2006.
32. 谭载喜, 西方翻译简史[M], 商务印书馆, 2004.
33. 谭焕新, 从目的论看英汉商标翻译[J], 商场现代化, 2007(11).
34. 王 君, 目的论与化妆品品名翻译[J], 商业研究, 2008(10).

35. 魏琳, 从目的论角度看化妆品品牌的汉译[J], 南昌高专学报, 2009(5).
36. 魏亚力, 从社会语言学角度看化妆品商标翻译[J], 语言与翻译(汉文) 2009(1).
37. 许均, 简论翻译过程的实际体验与理论探讨[J], 外语与外语教学, 2003(2).
38. 徐明玉, 浅谈纽马克的语义翻译与交际翻译[J], 科技信息, 高校讲坛, 2008(25).
39. 余俊英, 缤纷的语言盛宴英文化妆品商标翻译赏析[J], 和田师范专科学校学报, (汉文综合版), 2008(51).
40. 原学梅, 洛阳师范学院学报[J], 2005(1).
41. 杨晓荣, 翻译批评导论[M], 中国对外翻译出版社, 2005.
42. 杨晓荣, 翻译批评标准的传统思路和现代视野[J], 中国翻译, 2001(6).
43. 张美芳, 王克非, 译有所为一功能翻译理论阐释[M], 外语教学与研究出版社, 2005.
44. 张慧婷, 浅议化妆品商标的翻译方法与技巧[J], 考试周刊, 2009(39).
45. 张南峰, 走出死胡同建立翻译学[J], 香港岭南学院翻译系, 中国翻译, 1995(4).
46. 张婧, 接受美学视角下女性化妆品商标的翻译[J], 艺术殿堂, 2009(6).
47. 仲伟合, 钟钰, 德国的功能派翻译理论[J], 中国翻译, 1999(3).
48. 周景刚, 品牌翻译的"目的论"视角[J], 品牌战略, 商场现代化, 2006(8).
49. 赵朝永, 英语习语源来如此 [M], 华东理工大学出版社, 2010.
50. <http://bbs.ccnu.edu.cn/2006.11.30> 狗年说狗
51. 路路, 谈谈东西方文化中关于狗的差异[] www.bentugou.com 华大博雅 bbs 站, 外国语学院, 路路 2010.10
52. www.wenku.baidu.com 关于龙
53. www.zhuangwang.com
54. <http://brand.yoka.com/cosmetics/>

ACHIEVEMENTS

本人在三年读研期间，所发表的论文如下：

1、《浅谈目的论视域下的化妆品商标翻译》于 2010 年 9 月发表在《北京电力高等专科学校学报》，第一作者；

2、《基于功能对等理论的诗型广告翻译研究》于 2011 年 1 月发表在《网络财富》，第一作者。

目的论视域下的化妆品商标翻译策略研究

作者：[刘媛](#)

学位授予单位：[西安理工大学](#)

本文链接：http://d.g.wanfangdata.com.cn/Thesis_Y2128480.aspx