

Translation of Cosmetic Trademark Names in Eco-Translatology

Xue Tang, Dijiang Luo

School of Foreign languages, Guangxi University of Science and Technology, Liuzhou, Guangxi, 545006, China

Abstract: Under the influence of global economic integration, a large number of foreign cosmetic brands have entered the Chinese market, and many domestic cosmetic brands have gradually gone international. The brand name represents the core ideology and molds the image. Therefore, the translation of cosmetics brand name plays a vital role in the sales of products and the improvement of market competitiveness. Eco-Translatology is a paradigm of ecological translation studies rooted in eco-reason and synthesized from an ecological perspective. It originated and was displayed in an upsurge of worldwide ecological theories to synthesize and describe the entire ecology of translating and translation theories proper (including the essence, processes, criteria, principles, methods, and factual cases of translation) from the ecological perspective, drawing support from the isomorphic metaphor between the translation ecosystem and the natural ecosystem; conceived in ecological holism; subordinated to Eastern ecological wisdom; probing into textual ecology, translator-community ecology, translationenvironment ecology, and their interrelationship; and narrated in ecological terms and an ecological manner. Based on the micro-level translation of ecological translation, this paper try to explore the translation methods of cosmetics brands name from four aspects: grasping multi-dimensional conversion, creating a new situation, adapt to the translation ecology and consider subjects and environment.

Keywords: Eco-Translatology, Cosmetics, Trademark name translation.

1. Introduction

With the maturation of the market economy and the proliferation of international trade activities, major brands have taken advantage of the foreign market to establish a strong foothold in the realm of foreign sales. As a result, a competition to establish brand recognition through naming strategies has ensued. In the well-known marketing book, Positioning, the statement reads, "In the era of positioning, the primary marketing strategy is to provide your product with a favorable name." The brand itself is a marketing strategy that can establish a positive brand image, influence consumer purchasing decisions, and facilitate product marketing activities.

The cosmetics industry has a broad range of consumer groups and maintains a substantial and consistent user market. Due to the impact of economic globalization, the chemical industry of China has experienced significant development and currently comprises the world's second-largest cosmetic market. The spending power of Chinese people has garnered the attention of numerous international brands, while domestic cosmetic brands have also garnered appreciation from foreign consumers. Therefore, the initial and foremost step in facilitating foreign brand comprehension for consumers and expediting international expansion for domestic brands is the brand name translation. The translation of trademarks aims to generate comparable interest with the original audience in the translated audience, ultimately encouraging purchases. This paper collects the translated versions of cosmetic trademarks from significant shopping platforms and analyzes the four aspects of micro-translations using the ecological translation theory as a guide.

2. The micro-level of Eco-Translatology

Eco-Translatology divides into three levels, the macrolevel of an entire translational Ecosystem, the mesolevel of ontological theories of Translatology, and the microlevel of Eco-Translation operational illustrations. They have formed a development pattern of macroscopic translation architecture, mesoscopic translation theory system, and microscopic translation operation. Macro-study emphasizes translation system, which is the overall structure of ecological translation, meso-study emphasizes translation theory, which is the study of translation theory on the ontology of ecological translation, and micro-study emphasizes text, which refers to the study of the operation of the source-text and target-text. The three level are organically integrated to build a complete, harmonious and orderly theoretical system.

From the perspective of translation theory's applicability, the systematic theory of eco-translation describes and explains the process of text formation and translation behaviors at the micro level. This makes research at this micro level the foundation for eco-translation's survival and development.

"Multidimensional transplantation" is one of the significant ecological translation concepts and methods of Eco-translatology. In the process of text translation, "multidimensional transplantation" usually manifests itself as the translator changing a single-dimensional translation treatment in the wake of an overall consideration of a whole sentence, paragraph, passage, and text. That is, the translator should not only execute language transformation but also take care of such multiple dimensions as cultural connotations, communicative intentions, psychological hints, and aesthetic pursuits, especially the balance between the source language ecology and the target-language ecology and the holistic and

interrelated factors of the micro-, meso-, and macro-translational eco-environments.

For translation activity, much information concerning linguistic knowledge, cultural background, communicative strategies, and norms of conduct must also be stored in the brain of the translator. On the one hand, this information is vital for the translator to comprehend the original and express the translated version; on the other hand, from the perspective of Eco-translation, to adapt to the source-text ecology and construct a target-text ecology that conforms to the source-text ecology, the translator sometimes must "forget", "transfer", or "empty" this information. Here, the so-called emptying can be interpreted as an Eco-translation phenomenon but can also be used as an Eco-translation method.

The "leaning on" strategy refers not only to leaning on the source-text ecology but also to leaning on the target-text ecology. On the one hand, leaning on the source text ecology mostly represents the highly foreignizing treatment of the source text in the translation process, which refers to the translator adapting him-/herself to the translational eco-environment of the source language. On the other hand, leaning on the target-text ecology mostly represents the highly domesticating treatment of the source text in the translation process, which refers to the translator adapting him-/herself to the translational eco-environment of the target language.

Eco-translatology at the micro-level focuses mainly on the restrictions and influences of the basic concepts of Eco-translatology on the translation text production, translation operations, and translation phenomenon interpretations, i.e., various "interventions" in translation texts and translation research. Specifically, in studying "interventions" in micro-texts and translation research, Eco-translatology emphasizes the restrictions and influences on the translation text production, translation operations, translation phenomena, or translation actions from different Eco-translatological perspectives, including the rational traits of the ecosystem, the holistic ecosystem, the interrelated translator community, and holistic adaptation and selection.

The term "translational eco-environment" can be defined as the worlds of the ST and the source/target language, namely, the interrelated and interactive entirety comprising the linguistic, communicative, cultural and social aspects of translating, as well as the author, the client, and the readers (i.e., "translator community"). The translational eco-environment is essentially an aggregation of all the factors associated with the translator's optimal adaptations and selections. The external environment may include the natural economic environment, linguistic and cultural environment, and socio-political environment related to translation activities.

3. Translation of Cosmetic Trademark Names from the Perspective of Micro-level translations

This section focuses on the microscopic study of ecological translation. It analyzes specific translated texts through multidimensional adaptation and selection, "Emptying" the translator's mind and absorbing or reshaping the new Eco-environment before translating, "Leaning on" either the source-text ecology or the target-text ecology. Translators' methods and strategies can reflect their knowledge and

understanding of the nature of translation, translation standards, and intentions.

3.1. "Transplanting" Through Multidimensional Adaptation and Selection

Language, culture, and communication are important concerns in the translation process. Translators must avoid one-dimensional translations, realize the transformation of the language level, consider the cultural differences between different languages, and pay attention to the communicative intention of translation. The translator should consider the aesthetic, philosophical, and psychological characteristics of the translated text based on the linguistic, cultural and communicative dimensions, and make more adaptations and selections to achieve a qualified translation.

Revlon is a globally recognized cosmetics corporation that specializes in makeup and related products. Their brand concept centers on "bringing out the true essence of color," emphasizing a respect for color to showcase individual charm. Revlon translates as "露华浓(Lu Huanong)", which comes from the Tang Dynasty poet Li Bai's "云想衣裳花想容，春风拂槛露华浓" in praise of Beauty Yang, the consort of Emperor Tang. From an eco-translation perspective, the similarity in pronunciation between Revlon and Revlon is noteworthy. Revlon is a beauty brand that is often associated with Yang's beauty of dewy makeup and floral-like face. Making consumers believe that using Revlon products will result in a similar appearance to Yang's, the brand name successfully achieved linguistic dimension. The translation considers the Chinese cultural background and chooses poetry as the form of the brand name translation. This approach showcases the brand's elegant flavor and achieved deep localization, which brings domestic consumers closer and portrays a friendly and appealing image to them. The use of poetry also increases the likelihood of consumer preferences, and achieves cultural and communicative dimensions. The translator better maintains the balance between the original ecology and the ecology of the translation and constructs an eco-environment closer to the source-text ecology, enabling the "survival" of the translation in the target text ecology.

The Chinese brand 花西子, specializing in trendy beauty products, has established itself as a prominent high-end brand in the international market within just three years. The name "花西子" is reminiscent of "露华浓" derived from Song Dynasty poet Su Dongpo's "欲把西湖比西子，淡妆浓抹总相宜". In the poem, Dongpo compares West Lake to "西子", referring to Xi Shi, one of the four ancient Chinese beauties. Its English name Florasis derives from Flora, the Roman goddess of flowers who embodied wisdom, reason, and beauty. This translation emphasizes a harmonious balance of style and characteristics, achieving a transformation of the "linguistic dimension." The Florasis translation emphasizes naturalization to facilitate comprehension and acceptance among non-native consumers of the brand's message. If you use Florasis products, whether for light or heavy makeup, they always enhance the user's natural beauty and captivating charm, like that of a flower goddess. Combined with the cultural and aesthetic characteristics of the translation subject in the eco-environment of target language, the translation achieves creative transformation of the "cultural dimension" and

"communicative dimension" across culture, communication, aesthetics, and user intent. It creates an ecological environment similar to that of the original language.

3.2. "Emptying" the Translator's Mind and Absorbing or Reshaping the New Eco-Environment Before Translating

Every translator possesses a unique knowledge memory bank that stores linguistic knowledge, cultural background, ideological system, and aesthetic concepts. Thus, translators tend to adapt to the translation eco-environment and interpret the original language text through their "preconceived notions". Although it may enable translators to comprehend and express the original language text, these inherent perceptions may negatively impact translation accuracy. Therefore, the translator needs to "forget", "transform", "empty" or "block out" the existing knowledge, and place the "empty" self in a brand new eco-environment of the original language, so as to understand the profound connotations of the original language in the eco-environment of the original language from an unknown point of view.

The luxury skincare brand Fresh, owned by the Louis Vuitton Group, has released a complete range of skincare, bodycare, and fragrance products. The brand is dedicated to blending the distinct texture of its products with the richness of their fragrance, offering a sensory experience of beauty to consumers. If the translator has a preconceived notion of the original language, they may translate "Fresh" as "新鲜" or "清新", which may evoke associations with the Chinese phrase "芳草萋萋", meaning "the freshness of grass". However, if the translator "empty" their knowledge reserves, adjusts to from a new perspective, comprehends the brand founder's concept and intention again, and assimilates and digests the source text, only then can the translation be conveyed to fit the eco-environment of the translated language. Fresh's products are made from roses, peonies, lotus flowers, and meadowfoam flowers. Therefore, the term "strong fragrance" refers specifically to the scent of these flowers and not to any subjective grassy scent. Fresh is translated as "馥蕾诗", "馥" refers to the fragrance and strong aroma, and "蕾" refers to the budding flowers, which creates an overflowing fragrance and refreshing mood for consumers, and achieves the purpose of "smelling the aroma before seeing the product", which is a perfect match for the image of the product. Moreover, the pronunciation of "馥蕾诗(Fuleishi)" is similar to that of the original language, so the translation adapts to the eco-environment of the translated language and realizes "survival" and "longevity" from it.

3.3. "Leaning on" either the source-text ecology or the target-text ecology

"Leaning on" the ecology contains the source-text ecology or the target-text ecology. The translator should try to choose lean on the source-text ecology, which is equivalent to adopting an foreignization strategy; or lean on the target-text ecology, which is equivalent to adopting an domestication strategy. This approach may seem extreme and potentially cause an ecological imbalance. However, it aligns with the principle of the translator's subjectivity and demonstrates the translator's high level of adaptation to the eco-environment. Therefore, in certain cases, a high level of "leaning on" is the optimal choice for the translator.

3.3.1. Leaning on the Source-Text Ecology

Zero translation refers to the translation of the original text without using the words in the target language ecology, maximizing the dependence on the source language ecology, so that consumers can feel the cultural background of the original language. There are few brands that have adopted this translation method, and most of them consist of simple letters or numbers, making them easy to remember.

SK-II is a Japanese skincare brand that utilizes research and development in the fields of science and technology, with the aim of achieving glowing skin. The brand's full name, Secret Key to Keep Beautiful Skin, means 'mysterious key to beautiful skin'. Following the launch of the second generation of products, the brand opted for a catchy and easily remembered name, using the initials and numbers 'SK-II', which possess a sense of rhythm and phonetic appeal.

MAC, a Canadian cosmetics brand, takes the initials to form its full name Make-up Art Cosmetics. It is dedicated to promoting fashion and individuality with vibrant colors, inspiring people of all ages to embrace beauty. Since entering the Chinese market, MAC has kept its distinct and exotic style, which is well received by consumers.

Transliteration refers to the selection of words similar to the pronunciation of the original language in the eco-environment of the translated language, retaining the pronunciation characteristics, highlighting the exotic flavor of the brand, and allowing consumers to feel the charm of different cultures. Most of the translations of this kind of trademarks do not have specific meanings, but are mostly quoted from the names of people or places of the brand founders.

China's high-end cosmetics brand MG PIN, named after its founder, Mr. Mao Ge Ping, uses his name for its Chinese trademark, while the Chinese Pinyin is used for the English trademark name. Chantecaille, a French luxury brand, was founded by Sylvie Chantecaille and bears her name. The same applies to Chanel and Givenchy. The La Prairie brand hails from a renowned healing center in Montreal, Switzerland, and "Lancôme" and is taken from the name of a French castle that is abundant with roses. The translator adapts to the translation ecology of the original language and makes translation choices that are adapted to that ecology.

3.3.2. Leaning on the Target-Text Ecology

When the translator choose to lean on the target-text ecology, then the translation is typically localized, considering the target audience's reading habits, reducing the impact of cultural differences, improving the translation's readability and establishing a closer connection between the translation and the reader.

The Korean brand Sulwhasoo, referred to as "雪花秀" in Chinese. The term "雪花(snow)" highlights the ideal of snow-white skin for women. The brand evokes images of the ancient Chinese of "垆边人似月，皓腕凝霜雪". The term "秀" means smart, delicate and graceful, all of which are complimentary towards women. From an eco-translation perspective, the translator selects a natural and fluent native language, incorporates the unique features of the target language, prioritizes the acceptance of the target language audience, and demonstrates a strong leaning on the target-text ecology.

Make Up For Ever is a renowned French makeup brand that made its debut in the Chinese market under the name "浮生若梦" from the poetic phrase of Li Bai(a great poets of

ancient China) "浮生若梦，为欢几何" This historical name adds an alluring and mystifying touch to the brand, as if we could envision an elegant woman adorning herself in front of a bronze mirror from a far-distant era. A floating life may seem like a dream. Nonetheless, it is important to pursue a beautiful life with determination. The translation of this version is rooted in classical Chinese culture, leaning on the target-text ecology and exploiting its unique features. The result is a highly readable and enjoyable translation, igniting the readers' imagination. However, the official translation of Make Up For Ever as "玫珂菲" maintains the pronunciation but lacks artistry and charm. There is an added exotic flavor, though.

3.4. Translation Interventions in Specific Translational Eco-Environments

3.4.1. Translation Community-- Translation Subjects

Translation community refers to the actors related to translation activities, including translators, original authors, readers, publishers, sponsors, critics and so on. These subjects can directly or indirectly influence the occurrence and development of translation activities as well as the presentation effect of translations. This section mainly focuses on the reader (specifically consumers here) among the translation subjects.

Women have emerged as the predominant force in the daily chemical industry, possessing considerable purchasing power and consumption potential, and guiding the industry's direction. Thus, most brands launch products catering to women's consumption requirements and even emphasize their psychological and aesthetic needs in brand naming. Translators in the target-text eco-environment often select words that convey a pleasant tone, emphasize the brand's image and product efficacy, and exhibit deep meanings. For example, Guerlain娇兰, EsteeLauder雅诗兰黛, Fresh馥蕾诗, Clarins 娇韵诗, Shu uemura植村秀, Lancom兰蔻, Sisley希思黎, Laneige兰芝, they select the words of "娇, 黛, 兰, 香, 诗, 妍, 韵, 秀, 蔻, 芝", showing women's delicate, elegant, and absorbing charm.

Compared to the gentle names of women's daily personal care items, the male skincare market typically emphasizes strength and masculinity. For instance, the high-end men's skincare brand, Lab Series, focuses on promoting skin health. Its Chinese name is "朗仕" where "朗" refers to a refreshing and healthy appearance, and "仕" means to be an official in the imperial court in ancient times, and it equivalent to the word "事", it means career, which showing that the use of this product can help achieve a desired and successful man. The Lux brand originates from the Latin word luc, lux, meaning bright and shining. Its Chinese name is "力士", maintaining the original pronunciation of its name. The trademark's translation evokes thoughts of Hercules, providing consumers with a sensation of vitality and strength.

3.4.2. Translational Eco-environment

Translational eco-environment is the overall environment where various natural and humanistic factors converge for the occurrence, existence and development of translation activities, which mainly refers to the objective environment involved in the translation process, such as the social and political environment.

Saint Laurent released a fragrance named Opium upon its launch in China, and chose the strategy of literal translation, despite it being translated as "鸦片" in Chinese. The brand aimed to create a sense of depth and mystery with a spicy scent and rock style to entice consumers. However, the company overlooked the harm that the word "opium" brings to Chinese people, selectively avoiding the role of the drug in the two Opium Wars and the suffering it caused. Consequently, the naming of the trademark breached the trademark law and was boycotted by the Chinese, leading to the perfume being unsellable on the mainland for over a decade. The term "鸦片" failed to consider the social and political environment of the time, and did not account for the principle of "survival of the fittest".

4. Conclusion

In the chemical industry, both foreign brands stationed in China and Chinese brands aiming to appeal to the international community, they all rely heavily on the translation of their trademarks. The name of a trademark represents the brand's image and is responsible for attracting consumers. A well-translated name can elevate a brand beyond its competitors, while a mediocre or inappropriate one can lead to the product's demise. This paper examines the translation of cosmetic brand names both domestically and internationally using the theoretical framework of eco-translatology and the principles of micro-level translation strategies and methods. The aim of this paper is to offer fresh perspectives and ideas for the translation of beauty brand trademarks while also promoting the growth of the global daily chemical industry.

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