

Manipulation of Female Stereotypes in Chinese Translations of Fragrance Product Descriptions

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Abstract—Although most research examines female stereotypes in advertising, few studies focus on translating female stereotypes in advertising texts from English into Chinese. This study explores how female stereotypes are recognized in fragrance product descriptions and how they are manipulated in Chinese translations. Twelve fragrance brands with 136 product descriptions were selected, and the qualitative analysis software ATLAS.ti was used for data analysis. This research recognized female stereotypes by examining communal and agentic traits. Results indicate that the female portrayals in the source and target texts present a positive trend but are stereotypical in different aspects. Female stereotypes in the Chinese translations are overwhelmingly indicated by communal traits but surprisingly by fewer sex-related traits. Manipulative strategies account for 70% of the strategy used to render female stereotypes. These manipulative strategies include gender omission, gender addition, gender reversal, gender permutation, and gender explicitation. Cross-cultural differences could partly explain the choice of manipulative strategies. The findings ascertain translation as manipulation in rendering female stereotypes in fragrance descriptions. It may provide references for translation practitioners in their future translation practice.

Index Terms—female stereotype, fragrance product description, manipulation, manipulative strategy, transcreation, translation

I. INTRODUCTION

“Forget his or hers. Scent beyond gender—an idea started with CK One in the 90s—is shaking up the perfume industry” (Fetto, February 19, 2020).

This quotation from the British daily newspaper *The Guardian* describes a revolution in the fragrance industry to dismantle gender stereotypes by launching unisex fragrances. Since the inception of fragrance as a commercial product, fragrance has been classified as masculine and feminine (Taylor, 2021). Yet, according to the industry website (Brown, 2017), unisex fragrances outperformed women’s fragrances in 2016 for the first time, and fragrances may be the first beauty product to be genderless. Nevertheless, some questions may arise: Are female fragrance product descriptions verbally portrayed with stereotypically feminine traits? Will female stereotypes in fragrance advertising in different cultures follow the same gender-neutral trend? How do translators¹ manipulate female stereotypes when they are translating?

Stereotypes involve restricting a person’s identity to a few traits, overstating and oversimplifying them to the extent that any further reduction or development is virtually impossible (Antoniou & Akrivos, 2020). Thus, gender stereotypes refer to the reduction of men and women to a few traits that differentiate men from women. For example, women are often stereotyped as emotional and gentle, while men are believed to be strong and assertive. Eisend et al. (2019) state that gender stereotypes in advertising are both helpful and harmful. They are helpful since they help advertisers immediately appeal to the audience. They are harmful because they may limit people’s life opportunities, resulting in gender inequality. Researchers have demonstrated that female stereotypes in advertising are detrimental to women’s self-esteem (Åkestam, 2017; Pounders, 2018) and career opportunities (Stover & Ibroscheva, 2020).

Recognizing female stereotypes is difficult for translators since gender stereotypes are usually not self-evident in adverts, not even for advertising regulators (Antoniou & Akrivos, 2020). Nevertheless, various indicators have been examined to determine gender stereotypes in translation studies. Regarding the translation of literary works, scholars have centered on narrators’ naming and addressing (Wang et al., 2019) and linguistic choices of female portrayals

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¹ Translators in the transcreation practice are not only traditional translators but collaborative teamwork members. As Nardi (2012) argued, transcreation challenges the widely accepted concept of authorship.

(Zeven & Dorst, 2020). As for the translation of non-literary texts, De Marco (2016) studied offensive words to women in the dubbing and subtitling of films.

In addition to the above indicators, gender-related traits displayed in texts also signify gender stereotypes. Gender-related traits in this context refer to distinctive personal qualities or attributes of men and women. For instance, Evans and Davies (2000) investigated male representation in school textbooks by examining male-related traits based on Bem Sex Role Inventory (BSRI). Similarly, Vera (2012) analyzed gender portrayals in the dubbing of animated films according to the BSRI.

To update the framework to evaluate gender stereotypes, Hentschel et al. (2019) categorize gender-related traits in past investigations into communal and agentic traits to examine gender stereotypes. As Abele and Wojciszke (2014) state, being agentic refers to traits related to masculinity or instrumentality that stress achieving goals and tasks, such as being competent, assertive, and decisive. Being communal denotes traits relate to femininity or communion that stress maintaining relationships and societal roles, such as being helpful, warm, and sincere.

In addition, the sex-related traits indicated by sexual appeal also suggest female stereotyping. It is because the emphasis on sexual attraction suggests female sexualization, which suppresses gender norms and is potentially a harmful stereotyping in advertising (American Psychological Association [APA], 2007). As APA (2007) argues, the sexualization of females is more frequent than males in advertising. Thus, it is justified that sex-related traits are categorized under communal traits to indicate female stereotyping.

The current study focuses on recognizing female stereotypes by identifying communal and agentic traits in fragrance product descriptions. A product description is a verbal advertising text that describes product information on corporate websites. It is an essential source of information about products before customers make immediate purchase decisions (Kelly-Holmes, 2019). The main reason for choosing fragrance product descriptions is that, on the one hand, advertisers verbally depict ideal female images in these texts, where female stereotyping may occur. Advertisers and marketers frequently use female stereotyping to a great extent for persuasive results (Montés, 2019). It is particularly true for luxury beauty products, including fragrances. Such liquid products with smells are indescribable since perfume's scents are intangible when the olfactory system directly connects to people's emotional center (Emsenhuber, 2009). Thus, these female product descriptions may rely on female stereotyping to attract the target audience's attention.

On the other hand, there is an abundance of trait descriptions in fragrance product descriptions, which provides a fertile ground to explore the relationships between female stereotypes and translation. Advertisers usually describe fragrances indirectly to appeal to their intended consumers (Cook, 2001; Nemčoková et al., 2021). By extension, rhetorical devices such as puns and metaphors are commonly used to describe the intangible aroma. For instance, lexical items and phrases such as 'manly,' 'strong,' and 'voluptuous' were employed to describe fragrance ingredients and the person who might use the advertised fragrance. The primary goal of modern advertising is to achieve the notion of 'fusion,' that is, to "imbue the characterless product with desirable qualities" (Cook, 2001, p. 108). Nemčoková et al. (2021) demonstrate that the use of metaphorical means is to portray an ideal experience or desirable images of wearers, including stereotypical female portrayals. Similarly, Kaur et al. (2013) state that using positive adjectives in beauty advertising provokes the audience's fantasies, dreams, and desires to be ideal. Therefore, advertisers may heavily rely on trait-denoting words and phrases to describe stereotypical images of wearers in fragrance product descriptions.

Other than the demand for disclosing female stereotypes, the translation of female stereotypes is worthy of investigation. On the one hand, gender stereotypes may be transmitted into the target culture through translation (Montés, 2019). On the other hand, as Dukāte (2007) argues, translating such vocative texts as adverts is inherently manipulative since translating these texts is to meet the target receivers' requirements and expectations. A recent study on English-language fragrance descriptions (Nemčoková et al., 2021) demonstrated that female stereotypes were generally suppressed, whereas male stereotypes were still present. Further, male stereotypes in fragrance product descriptions have been identified and translated into Chinese (Zhu et al., 2021). However, it remains unknown whether female stereotypes in fragrance product descriptions are imported or manipulated through translation from English (limited to the US websites) into Chinese (limited to mainland China websites). Specifically, it needs scholars' attention to see how female stereotypes are manipulated. Consequently, the present research attempts to answer the two research questions below:

1. To what extent are fragrance product descriptions portrayed verbally with female stereotypes in English and Chinese equivalents?
2. How are female stereotypes in fragrance product descriptions manipulated from the source text (ST) to the target text (TT)?

II. THEORETICAL FRAMEWORK

A. Translation and Transcreation

Transcreation has been the first concern regarding advertising translation in recent years. The difference between transcreation and translation has aroused hot debates among translation researchers. Some scholars (e.g., C. Pedersen, 2015) held that the concept of transcreation differs from translation in creating new content, although translation has

broadened its scope because of the increasingly globalized world. Another group of scholars (e.g., Gallo, 2012) proposed that the difference between the two concepts lies in whether the TT is culturally relevant and fit for purpose.

Despite the different opinions held by scholars, differentiating transcreation from translation is not the focus of the present study. The translation practice in the workplace is more complex since some companies choose translation services while others choose transcreation for multiple reasons, such as budgets. As Jones (2021) states, translation and transcreation may also overlap in the TT. Accordingly, the perception of the difference between translation and transcreation may help language service providers and receivers choose an appropriate service before and during the translation. Nevertheless, when it comes to the final product of translation in the current study, it is more practical to examine the shared focus of translation and transcreation since not all fragrance companies choose the same translation service.

The shared focus of translation and transcreation derives from the ‘optional shifts’ in translation. Optional shifts refer to translation shifts “that are not necessary but made by translators to achieve the intended effects” (Pérez, 2007; as cited in Ho, 2020, p. 2). Ho (2020) argued that creation in the transcreation of persuasion in marketing texts involves optional shifts that are deemed to be manipulative strategies. When the concept of ‘optional shift’ was extended to the translation and transcreation of advertising texts, optional shifts or manipulative strategies were determined to examine the manipulation of female stereotypes, as further discussed in the following section.

B. Manipulation in Translation Studies

The notion of manipulation in translation studies is often related to the Manipulation School. The representative scholars are Theo Hermans, Gideon Toury, and André Lefevere, among others. They viewed translation as rewriting or manipulation due to different norms and constraints across languages and cultures. A clearer definition of manipulation in translation studies is put forward by Dukāte (2007) that manipulation refers to translators’ “handling of a text which results in the adaptation of the text for the Target Audience, considering the cultural, ideological, linguistic and literary differences between the cultures in contact” (p. 79). It can be seen from the definition that manipulation in translation studies has not any negative connotations that manipulation itself may contain. Dukāte continued to argue that manipulation is manifested by translation shifts or strategies, and not all strategies are deemed manipulative but only those chosen for cultural and ideological reasons.

Previous scholars have proposed several taxonomies of translation strategies regarding cultural and ideological factors (Katan, 2004; Pedersen, 2011; Karoubi, 2013). Katan (2004) identified categories of translation strategies, including generalization, deletion, and distortion. However, Katan’s model was criticized for using few categories to explain too much (Pedersen, 2011). Pedersen (2011) expanded the category of strategies to include substitution, specification, direct translation, and retention. Most importantly, J. Pedersen classified strategies into marked and minimum interventional strategies. Although J. Pedersen’s taxonomy was based on semantic operations and empirical studies, it may not describe the specificities of translating gender stereotypes in advertising texts since it is specific for rendering cultural elements (in subtitles).

The above two taxonomies are not appropriate to apply in the translation of gender compared with Karoubi’s (2013) taxonomy. Karoubi (2013) usefully classified strategies for translating gender into two types based on empirical analysis: (1) challenging gender; and (2) preserving gender. The categories of challenging gender include gender reversal, gender amplification and mitigation, gender omission, gender explicitation, and gender implicitation; the category of preserving gender covers gender preservation. With broad yet economic categories, Karoubi’s taxonomy was extended to analyzing female stereotypes in the current study.

Since Karoubi (2013) argues that the category of challenging gender covers manipulative (dynamic) strategies while the category of preserving gender includes non-manipulative strategies, the present research followed this line and categorized strategies employed to render female stereotypes into manipulative and non-manipulative strategies. Like the definition of manipulation in translation studies mentioned above, manipulative strategies have no negative connotations in this context.

III. RESEARCH METHOD

This research aimed to examine female stereotypes in advertising texts and the manipulative strategies involved in rendering the female stereotypes. It is an exploratory and descriptive study from the perspective of Descriptive Translation Studies (DTS) (Toury, 2012). As Toury (2012, pp. 31-34; see also Mansor, 2021) states, three stages are included for methodologically performed descriptive studies, as follows: (1) Situating a specific text within the target culture system to identify its significant and/or acceptable aspects. (2) Comparing ST-TT coupled pairs by mapping a specific ST into TT. Specifically, the segments of significance in the ST and TT are identified and compared to establish a target-source relationship. (3) Explaining the translation process by discovering underlying principles.

The study conducted a descriptive data analysis of ST-TT pairs. English is the source language because multinational corporations are said to be competent and most frequently use English to transmit their advertising messages (Ho, 2019). The selected ST was compared to the TT to establish relationships and determine the employed manipulative strategies.

A. Data Collection

The study adopted a purposive sampling strategy. The inclusion/exclusion criteria for data collection were justified based on the research questions. The research chose the fragrance list in Ranker Community (<https://www.ranker.com>) with 77 brands from June to September 2021 since it is a reliable platform for ranking global fragrance brands. The exclusion criteria were the following: (1) brands that did not present fragrance product descriptions; (2) brands that did not commercially categorize perfume into male and female ones; (3) brands that did not have a website in the US and/or mainland China.

The inclusion criteria were brands that include product descriptions with lexical items and phrases such as ‘confident,’ ‘gentle,’ ‘bold,’ and ‘sexy’ and their derivations and synonyms. These words and phrases were selected based on the assumption that they are used to indicate the women who wear the fragrance, as discussed earlier. The rationale behind the emphasis on communal and agentic traits is that they are the common measures of gender stereotypes (Hentschel et al., 2019), and the nature of the study is to recognize female stereotypes in the texts.

Since not all fragrance products were introduced and advertised on the mainland China websites, the present study chose the same international fragrance products by the same producer advertised on the US and mainland China websites. It selected 12 international fragrance brands with 136 fragrance product descriptions in English and Chinese from the websites of fragrance brands, such as Chanel, Christian Dior, and Dolce & Gabbana. All the chosen descriptions were screen captured from websites in PNG format and stored in ATLAS.ti.

B. Data Analysis

Qualitative content analysis was used to discern female stereotyping in the ST and TT. The collected data were analyzed using ATLAS.ti. The current research used Hentschel et al.’s (2019) summary of communal and agentic traits in past investigations to recognize female stereotypes, as mentioned earlier. It comprised agentic and communal traits: eleven agentic traits, such as ‘assertive,’ ‘bold,’ and ‘vigorous,’ and eleven communal traits, such as ‘affectionate,’ ‘emotional,’ and ‘warm.’ This study determined working definitions for these traits by referring to the dictionary (Merriam-Webster, n.d.) to identify specific traits. The literature has been used to confirm the connotative meaning of these traits. For instance, Qian (2007) relates words such as ‘voluptuous’ to sex when analyzing fragrance product descriptions. Likewise, Payne (2020) associates the fantasy narratives about perfume with sex and romance. Table 1 below presents the definition of agentic and communal traits used in the product descriptions.

TABLE 1
DEFINITION OF SPECIFIC TRAITS USED IN FRAGRANCE PRODUCT DESCRIPTIONS

Traits	Definition
<i>Communal traits</i>	
Affectionate	Feeling or showing affection or love
Cheerful	Full of good spirits
Emotional	Dominated by or prone to emotion
Generous	Liberal in sharing with others
Gentle	Showing a mild or soft temperament
Likable	Having qualities that bring about favorable regard
Modest	Not showing or feeling great or excessive pride
Sexy	Relating to or associated with sex topics
Sincere	Free from pretense or deceit
Tender	Soft or delicate in substance
Warm	Feeling or having heat to an adequate degree
<i>Agentic traits</i>	
Assertive	Confident in behavior
Aggressive	Marked by obtrusive energy and self-assertiveness
Bold	Showing a fearless spirit
Independent	Able to make decisions by selves
Intelligent	Quick to learn and understand things
Persistent	Continuing to do something though it is difficult or other people stop you from doing it
Relaxed	Being at ease and comfortable
Sophisticated	Having lots of knowledge and experience about the world
Strong	Having physical or mental power
Unique	Distinctively characteristic
Vigorous	Full of energy or active force

The comparative content analysis was performed twice at three-month intervals to ensure reliable results. Since the comparison was made between the ST and the TT, the traits were recorded based on their individual occurrence, not just the holistic depiction, to ensure the accuracy of female portrayals. The traits were recorded once when some sections of the description were identical for the products from the same series. For instance, the same ‘perfumer’s word’ appeared in Dior Poison Eau de toilette and Eau de parfum. All product descriptions were carefully read, and the traits were recorded in ATLAS.ti.

Qualitative content analysis was also used to examine the (non-)manipulative strategies used to render female stereotypes. Adaptations were made to Karoubi’s (2013) taxonomy of (non-)manipulative strategies. Specifically, it did not cover gender amplification and mitigation. Besides, Karoubi’s taxonomy could be expanded to include categories of

gender permutation and gender addition. Adding categories would make the taxonomy more comprehensive and practical for examining the (non-)manipulative strategies.

IV. RESULTS AND DISCUSSION

This section describes and interprets the results generated in the two analytical phases: recognizing female stereotypes and determining (non-)manipulative strategies.

A. Recognition of Female Stereotypes

Recognizing female stereotypes by examining agentic and communal traits is to see whether fragrance product descriptions are portrayed with stereotypically communal traits. According to Hentschel et al. (2019), communal traits indicate female stereotypes, whereas agentic traits suggest male stereotypes.

What stands out in Figure 1 below is that the most used communal traits to indicate female stereotypes are 'sexy,' 'likable,' and 'gentle.' The Figure is quite revealing in several ways. First, being 'sexy' and 'cheerful' in the ST outnumber those in the TT. Second, the TT presents more communal traits such as 'emotional,' 'gentle,' 'affectionate,' 'likable,' and 'graceful' than the ST. Third, an almost equal number of communal traits, including 'sincere,' 'warm,' and 'generous,' is shown in the ST and TT. Together these results suggest that a sexy and cheerful Western beauty has been generally turned into an emotional and gentle Eastern Asian beauty through translation.

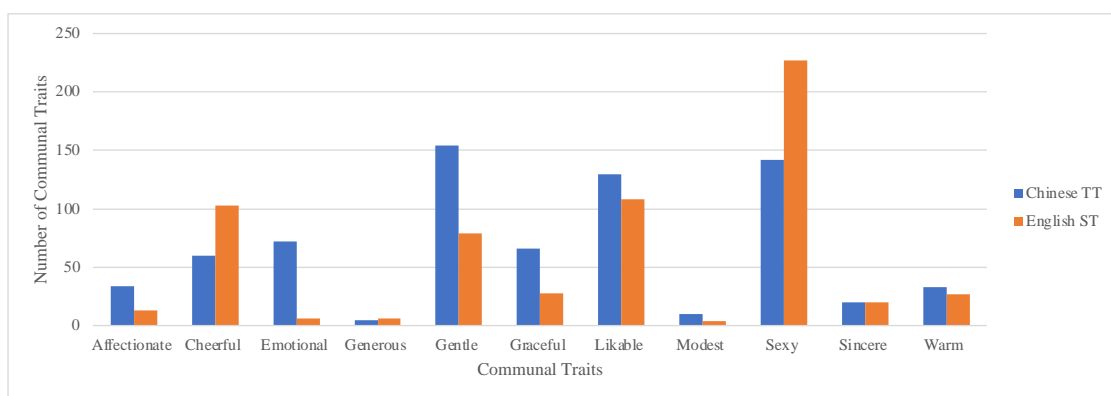


Figure 1 Recognition of Communal Traits in Fragrance Product Descriptions and Their Chinese Translations

Figure 2 below presents the agentic traits used to verbally depict females in fragrance product descriptions. What stands out in this Figure is that the most employed agentic trait is 'vigorous,' followed by 'strong' and 'unique.' Further, the number of the three agentic traits was higher in the ST. Besides, the ST and TT present an almost equal number of agentic traits, including 'assertive' and 'intelligent.' Finally, the ST and TT differ markedly in terms of agentic traits such as 'vigorous,' 'strong,' 'sophisticated,' 'independent,' and 'relaxed.' The difference is that the number of 'vigorous,' 'strong,' and 'sophisticated' in the ST is higher than in the TT, while the number of 'relaxed' and 'independent' in the ST is lower than in the TT. Accordingly, the desired female image was generally less vigorous and strong but more independent and relaxed in the Chinese translations.

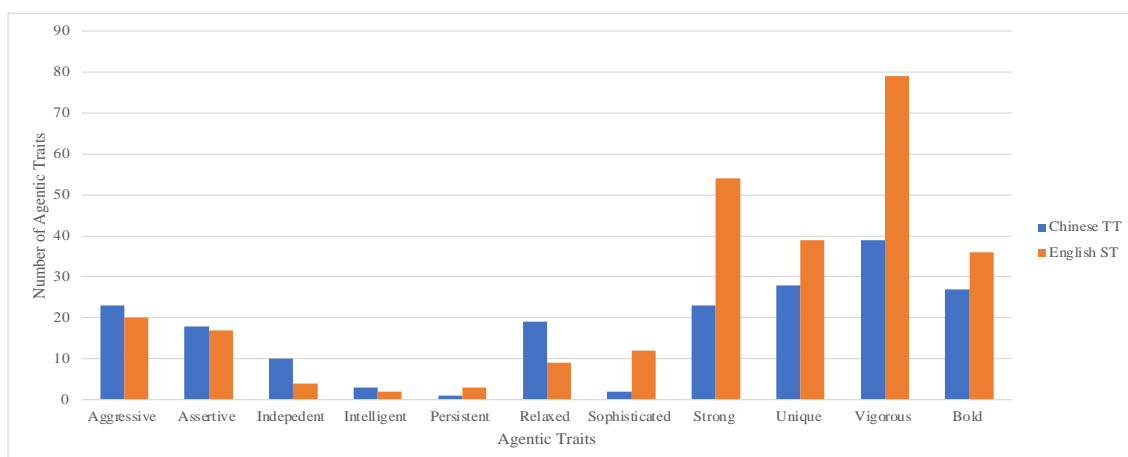


Figure 2 Recognition of Agentic Traits in Fragrance Product Descriptions and Their Chinese Translations

The results were compared with many previous findings in different contexts. For instance, the current finding indicates a positive trend of female stereotypes due to the prevalence of agentic traits. It concurs with Grau and Zotos (2016) that women in advertising tend to be portrayed in a more positive way. However, it contradicts Nemčoková et

al.'s (2021) result that the advent of unisex fragrances generally suppressed female stereotypes in English-language fragrance descriptions. The potential explanation for the inconsistency could be due to two reasons: (1) Different perceptions of sex-related traits such as 'sensual' and 'voluptuous.' For instance, Nemčoková et al. identified 'sensual' as something related to emotions. The present study echoes the findings of Qian (2007) and Payne (2020) in relating the fantasy narratives in fragrance descriptions to sex. (2) Different data sources. The data in Nemčoková et al.'s study was collected from British and the USA e-shops, while the data in the current research came from the USA and equivalent mainland China corporate websites.

In addition, females in the Chinese translation were verbally depicted with less agentic traits than their English originals. It suggests that women in fragrance product descriptions were verbally depicted more equally in the more advanced country. This finding differs from Matthes et al. (2016), who found that women in TV advertising were not necessarily depicted equally in more developed countries. Surprisingly, female stereotypes in the Chinese translations were indicated by fewer sex-related traits. As further discussed in the following section, it could be explained by the relatively conservative sex attitudes in mainland Chinese culture.

B. Determination of (Non-)Manipulative Strategies

The purpose of determining (non-)manipulative strategies was to investigate how female stereotypes were manipulated through translation. The degree of translators' manipulation was suggested by the percentage of manipulative strategies. As shown in Figure 3 below, the manipulative strategies far outnumbered non-manipulative ones, accounting for about 70% of the strategies. These strategies include gender omission, gender addition, gender permutation, gender reversal, and gender explicitation. Non-manipulative strategies only occupied about 30% of overall strategies, including gender preservation. It implies that female stereotypes were primarily manipulated in Chinese translations.

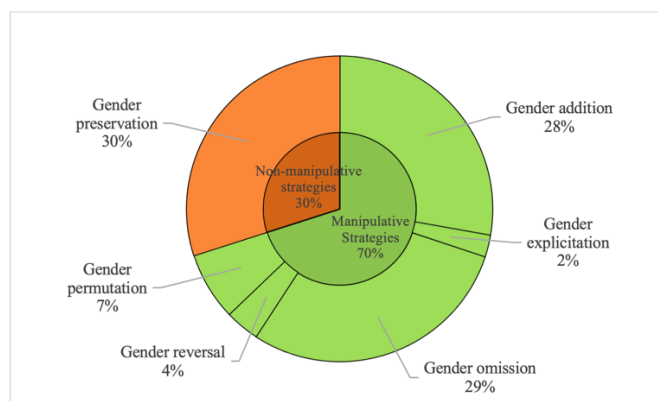


Figure 3 Manipulative and Non-Manipulative Strategies Utilized in the Translation of Female Stereotypes From English Into Chinese

To unveil how female stereotypes were manipulated through translation, the following sub-section moves on to discuss the employed manipulative strategies with illustrative examples. Only typical examples were provided concerning the large size of the collected data.

(a). Gender Omission

Gender omission was the most employed strategy (29%) to manipulate female stereotypes. It refers to the strategy used when a trait-denoting item that indicates female stereotypes in the ST is replaced with a zero trait-denoting item in the TT. In most cases, translators omitted sex-related traits. As shown in Example 1 below, 'voluptuous sensuality' is used to describe the characteristics of Dior's Indian Sambac Jasmine. 'Voluptuous' and 'sensual' refer to delight or pleasure in the sensory organ (Merriam-Webster, n.d.). It implies that the ingredient has produced an aroma that pleases the olfactory sensation. However, these two adjectives have sexual connotations. According to Merriam-Webster (n.d.), 'voluptuous' could be used together with 'nudes,' suggesting sensual pleasure. The word 'sensual' typically connotes sexual appetite without any discernible spiritual or intellectual aspect. In this context, 'voluptuous sensuality' is sexually suggestive. These lexical items encourage readers to associate the fragrance with sex. It suggests that women who wear Dior are seductive. Therefore, the female stereotypes presented by communal traits (being 'sexy') in the ST are used to attract readers.

Example 1:

ST: The essence of ylang-ylang with its floral-fruity notes and the essence of Damascus Rose from Turkey blend with a rare duo of Jasmine Grandiflorum from Grasse and Indian Sambac Jasmine with fruity and **voluptuous sensuality**.

TT: 依兰精萃的花果香调, 邂逅土耳其大马士革玫瑰温暖馨香, 与格拉斯大花茉莉和印度沙巴茉莉的诱人果香交织, 余香尾韵悠长。[The floral-fruity notes with the essence of ylang-ylang and warm notes by the essence of

Damascus Rose from Turkey blend with fruity and **lingering** Grasse Grandiflorum Jasmine and Indian Sambac Jasmine.]

However, only ‘lingering’ is used to describe the long-lasting perfume produced by Grasse Grandiflorum Jasmine and Indian Sambac Jasmine in the TT. The connotative meaning of ‘voluptuous sensuality’ is deleted by the choice of gender omission. It could be explained by the still relatively constricting and conservative sex topics in mainland China due to the far-reaching influence of traditional Chinese attitudes toward sex (Zhao et al., 2020).

In addition to communal traits, translators may manipulate female stereotypes by omitting agentic traits. As shown in Example 2 below, ‘strength’ and ‘delicateness’ in the ST signal the combination of aura that Jasmine Absolute produces. Simply put, the aroma of the fragrance is strong (or intense) but delicate (or slight). These two adjectives stimulate the target audience to appreciate the scent by fantasizing about desired characteristics such as ‘strength’ and ‘delicacy.’ These traits-denoted lexical terms lead the female audience to believe that the woman who uses Dior will be (mentally) strong and (physically) delicate.

Example 2:

ST: Jasmine Absolute brings a mix of **strength** and **delicateness**.

TT: 产自印度的茉莉纯香可挥洒**馥郁**，**纤妙**的香调。[The pure scent of jasmine from India has a **rich**, **delicate** fragrance.]

In the example, the connotative meaning of ‘strong’ is omitted, although the heavy perfume of Dior is revealed by using ‘rich.’ The female image is depicted only by the adjective ‘delicate’ (纤妙的). Based on the definition in the above section, the female stereotypes portrayed in the ST are agentic (‘strong’) and communal (‘delicate’). However, the agentic trait ‘strong’ is omitted in the TT to match the target Chinese audience’s expectations.

(b). Gender Addition

Gender addition was the second used strategy (28%) to manipulate female stereotypes. It refers to the strategy used when a zero trait-denoting item in the ST is replaced with a corresponding trait-denoting item indicating female stereotypes in the TT. As shown in Example 3 below, translators manipulate female stereotypes by adding communal traits. In the ST, the word ‘tenderness’ conveys the atmosphere brought by the perfume. Being ‘tender’ is a stereotypically communal trait (Hentschel et al., 2019). In this context, ‘tenderness’ is used as a pun to describe the fragrance ambiance and women who wear the perfume. It whets readers’ interest by implying that a woman is her perfume. In other words, a woman who wears the fragrance is a ‘tender’ woman. It is critical to recognize the words and phrases with connotative meaning in the translation of fragrance product descriptions, taking the functions of rhetorical devices in media texts into account (Tianli et al., 2022).

Example 3:

ST: CHANCE EAU TENDRE Eau de Parfum sweeps you into an intensified whirlwind of **tenderness**.

TT: 邂逅柔情香水，当馥郁的香气蔓延，**温柔与感性**并存。[When encountering CHANCE EAU TENDRE Eau de Parfum, you will meet a whirlwind of **tenderness and sensibility** with the spread of fragrant aroma.]

In this instance, ‘sensibility’ is added in the TT. The atmosphere brought by the fragrance is thus described with ‘tenderness’ and ‘sensibility.’ Sensibility refers to awareness of certain things, such as emotional responsiveness toward something (Merriam-Webster, n.d.). It implies the emotional state of the women wearing the fragrance. These two words encourage readers to think they possess the traits of being ‘tender’ and ‘emotional.’ Being ‘emotional’ is also a communal trait that denotes female stereotypes (Hentschel et al., 2019). As a result, a tender woman becomes a tender and emotional woman by gender addition. Female stereotyping is made accessible to the TT audience by adding a communal trait.

(c). Gender Permutation

Gender permutation was used relatively less (7%). It refers to the strategy used when a trait-denoting item that indicates female stereotypes in the ST is replaced with a different trait-denoting item displaying female stereotypes. As shown in Example 4 below, ‘passionate’ has double meanings. It not only refers to ‘expressing or relating to strong sexual or romantic feelings’ but means “having, showing, expressing strong emotions or beliefs” (Merriam-Webster, n.d.). In the fragrance advertising context, ‘passionate’ indicate sex and is classified under ‘sexy.’ Therefore, gender permutation is used to permute ‘sexy’ and ‘gentle’ in this instance.

Example 4:

ST: ... thanks to jasmine, the most **passionate** flower according to Giorgio Armani.

TT: **温柔**茉莉花香... [**Gentle** jasmine scent...]

(d). Gender Reversal

Fourth, gender reversal (4%) was used when a trait-denoting item indicating male stereotypes in the ST was replaced with a corresponding trait-denoting item of female stereotypes in the TT, or vice versa. The sex-related traits in the ST were sometimes substituted. In Example 5 below, ‘passionate’ expresses strong enthusiasm and beliefs and refers to strong sexual and romantic emotions (Merriam-Webster, n.d.). Since ‘passionate’ is placed next to ‘voluptuous’ to describe the woman Coco Chanel, the founder of the Chanel brand, it motivates readers to imagine themselves as sexy as Coco Chanel when wearing the fragrance. These words are substituted with three clauses ‘inspire women to release

their nature,' 'dare to express themselves,' and 'reveal their radiance.' The three-parallel phrases indicate an ideal female image that is 'bold' and 'confident' enough to find their true self and fulfill their potential.

Example 5:

ST: Inspired by the free and **passionate** woman who became Coco Chanel, GABRIELLE CHANEL ESSENCE is a more **voluptuous**, intensely feminine interpretation of the luminous floral fragrance.

TT: 一款极为耀目、柔和深邃的花香调香水，由香奈儿第四代专属调香师奥利维耶·波巨创作。以嘉柏丽尔·香奈儿为灵感，**激励女性释放自我天性，敢于真实表达，展露自身光芒**。[The luminous floral fragrance with soft and deep notes was created by the 4th Chanel perfumer Olivier Polge. Inspired by GABRIELLE CHANEL, it **encourages women to release their nature, dare to express themselves, and reveal their radiance.**]

In this example, the two sex-related traits (represented by 'passionate' and 'voluptuous') are replaced by two agentic traits ('confident' and 'bold'). Therefore, translators manipulate the sensual female image with a bold and confident one. Consequently, a sexy woman in the ST becomes a confident and bold woman in the TT.

(e). Gender Explication

In the final investigation, gender explication (2%) refers to the strategy used when a trait-denoting item that does not indicate female stereotypes in the ST is replaced with a corresponding trait-denoting item displaying female stereotypes in the TT. As shown in Example 6 below, the phrase 'contemporary femininity' describes the Guerlain fragrance bottle in the ST, which is rather general and vague, with an adjective ('contemporary') plus a noun ('femininity') phrase. The term 'contemporary' means something modern or new that is not included in the stereotypical agentic or communal trait (Hentschel et al., 2019).

Example 6:

ST: One century later... this bottle offers a contrast between strong taut lines and sensual curves, expressing **contemporary femininity**.

TT: 一个世纪之后，香水瓶以...的对比力量，叫人想起**强势、自由与性感的女性美**。[One century later, this bottle offers a contrast between...which reminds people of **assertive, free, and sexy femininity.**]

In the TT, translators specify the 'contemporary' as 'assertive,' 'free,' and 'sexy.' Among them, 'assertive' is a stereotypical agentic trait, and 'sexy' is a communal trait indicating female stereotypes (Hentschel et al., 2019). In this example, a non-gender-related trait is rendered into an agentic trait and a communal trait. As a result, a modern beauty in the ST turns into an assertive and sexy beauty in the TT.

V. CONCLUSION

This research has examined agentic and communal traits to see whether female stereotypes exist in fragrance product descriptions. Since the ST and TT verbally depict women with a convergence of communal and agentic traits, they both present a gender-neutral trend of female stereotyping. Despite this, female stereotypes in the Chinese translations: (1) are overwhelmingly suggested by communal traits; (2) are less indicated by sex-related traits.

Although previous studies (e.g., Nemčoková, 2021) have examined female stereotyping in fragrance product descriptions, the current research extends to examining the translation of female stereotypes in advertising texts from English into Chinese. The data analysis shows that female stereotypes were mainly transformed in the Chinese translations using manipulative strategies. These strategies include gender omission, gender addition, gender permutation, gender reversal, and gender explication. It could partly be explained by cross-cultural differences, such as sex attitudes in the US and mainland China. Overall, this research ascertains translation as manipulation in rendering female stereotypes in fragrance descriptions.

The results of this study support the contention that translation and transcreation share a focus on optional shifts in translation. The optional shifts have been argued to be manipulative strategies. While most previous studies focus on differentiating transcreation from translation, the present study is one of the few that provide empirical findings to support the notion of transcreation as a translation-related activity.

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