

## 12. Translation of Self-care & Beauty Industry Content

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### **Abstract**

This study, carried out within the field of advertising communication, addresses the translation of advertising texts for e-commerce in the luxury perfume industry. Based on the creation of an ad hoc monolingual Spanish corpus, its principal objective is to offer a proposal for categorising potential translation problems using an inductive-deductive coding method. Adopting a functionalist approach and considering advertising translation as an act of intercultural communication, the skopos behind this classification of translation problems is to create a target text as attractive and persuasive as the original version in order to promote the online sale of perfume products among an English-speaking audience. The results demonstrate the convenience of identifying those lines of action which are priority considerations in the translation of advertising material linked to the cosmetics and perfume industry, and which can also be applied to other creative and persuasive texts.

### **Introduction**

In today's consumer-driven society, the impact of advertising is more evident than ever. It now no longer suffices to describe the properties or attributes of a product or service and persuade potential customers to buy it. It is also crucial to create a perceived need to consume in order to ensure that the purchase will take place. This need is in most cases created or imposed, not real, and it is closely linked to the different emotions of the potential customer (Dettano, 2019: 9). It is also essential nowadays to differentiate the product or service being advertised from others of the same type being offered by competitors, thereby ensuring a perception of value on the part of consumers and consolidating their brand loyalty (Ishak & Abd Ghani, 2013). As a result, the world of advertising has become very complex and many factors have to be taken into account when designing each campaign. The running of advertising campaigns is further complicated by the trend known as *glocalisation*, which basically consists of combining two translation strategies: globalisation (turning a business into a global enterprise) and localisation (the adaptation of a product to a specific market). Despite the fact that these two approaches would appear to be contradictory, they can be brought together in one common scheme of action: "Think globally, incorporate regional differences, and act locally" (Harris, 2000). In this vein, De Mooij (2013: 2) argues that globalisation does not create globally uniform consumers, as people's desires and behaviours are not convergent. In this particular study, however, the target text is required to have the same effect on the receiver as the original text has on the source audience, in terms of its marketing and sales purposes. According to the classification proposed by Nord (2010), this project falls into the category of translation-instrument. More specifically, it addresses the type of translation that seeks to execute the same functions in the source text as in the target culture (what the author calls equifunctional translation). To achieve this, translators must have an in-depth knowledge of the peculiarities of perfume advertising texts and be able to foresee the problems they will have to face when dealing with an assignment of this type.

The study proposes a categorisation of translation problems based on an ad hoc monolingual Spanish corpus of advertising texts related to e-commerce in the luxury perfume industry. The identification, categorisation and analysis of these problems in a phase prior to their translation into English is intended

to help create a text as attractive as the original version, for the promotion of perfume products among an English-speaking public.

### **The Importance of the Cosmetics and Perfume Industry in the Global Marketplace**

According to the European Cosmetics Association (COLIPA), more than 500 million European citizens are cosmetics users, this type of product being associated with improved health and self-esteem. In Europe, more than 4,000 cosmetics companies provide direct and indirect employment for around 2 million taxpayers. Over 2,500 of these businesses are small and medium-sized enterprises, or SMEs (COLIPA, 2010: 8). In addition, the European cosmetics industry accounts for one third of the world market, more than the US and Japanese markets combined. The most important national markets are Germany (13.6 billion euros), followed by France (12.0), Italy (10.6), and the United Kingdom (9.9). Spain ranks fifth, with 515 SMEs (CTPA Market Statistics, 2020) and a market turnover of 6.9 billion euros (Cosmetics Europe, 2021).

With regard to the specific object of this study, perfume has traditionally been associated with positive effects on emotional well-being (COLIPA, 2010: 27). This is reflected in the sales rates for perfume and cosmetics products during the COVID-19 pandemic in Spain, published by the country's National Cosmetic, Toiletry and Perfumery Association (STANPA). In fact, in terms of volume of exports in the sector, perfume is the category that has grown the most with respect to 2020, consolidating its position as the principal category of exported products at national level (STANPA, 2022: 14).

Spain is among the top ten countries in the international ranking of beauty product exporters and is the second largest exporter of perfumes worldwide after France, ahead of Germany and the United States. Indeed, the volume of goods exported by the Spanish cosmetics industry is greater than that corresponding to such emblematic sectors as wine, footwear and olive oil (STANPA, 2022: 22).

It must also be remembered that the companies operating in the cosmetics and perfumery industry have been forced to undergo a digital transformation, with Internet now constituting the main channel of distribution. The digital presence of these companies in the beauty business has become consolidated as a "growth driver" since the COVID-19 crisis: "Global beauty industry revenue is expected to top \$716 billion by 2025, and online sales are projected to make up 48% of all beauty sales by 2023" (Sickler, 2021). Given that online channels are gaining market share in this sector—with 10.6% growth by 2021 and a twofold increase in the number of online beauty shoppers between 2017 and 2021 (STANPA 2022: 23), strengthening digital marketing strategies may be the key to success (Rautela, 2018).

### **Translation of Advertising Texts for Cosmetics and Perfumery Products**

The exponential growth of e-commerce in recent years has, at the same time, led to a greater demand for translations in the cosmetics and perfumery sector, to meet product availability needs in other languages for a wide range of international customers. In the field of advertising, translation goes beyond overcoming purely linguistic barriers and takes the form of a process of cultural transfer (Valdés, 2004). Due to the nature of the advertising genre, it is convenient to adopt a pragmatic approach to its analysis, an approach "which gives a key role to the decisions made by the translator during the translation process, always bearing in mind the function of the target text: to promote a product and persuade the receiver of the advertisement to purchase it" (*ibid.*: 126).

Focusing, then, on the pragmatic and textual levels, it should be noted that much of the complexity of advertising translation is related to the persuasive, aesthetic function of the message, and to the expressive strength that it must convey, since the key to advertising success lies in reaching out to the emotions of the audience (Páez, 2013: 64). In the perfume sector, advertising texts must create a need for consumers in a globalised world where products have very similar characteristics. Thus, according

to Montes (2006: 4), advertising has to transmit values that go beyond pure needs. The idea is to endow the product with desired attributes, among other things by appealing to hedonic values, and convincing the consumer that only by purchasing a certain product will he or she manage to satisfy his or her deepest desires.

Furthermore, the qualities of perfumes are practically indefinable, and their promotion therefore focuses on their positive perception by the consumers they are aimed at. Cook (2001) underlines the subjective values associated with perfume as a product:

perfume is a luxury (priced perhaps just high enough to be perceived by many people as an indulgent extravagance for oneself, or lovingly generous as a gift). More than other products, they [cars and perfumes] are both marketed and perceived as expressions of the self and of sexuality [...]. (Cook, 2001: 106).

In line with this idea, it should be stressed that connotative meanings predominate over denotative meanings in perfume advertisements, with all the implications that this entails for the translation task. On the other hand, promotional texts for perfumes are generally linked to the values and standards of the original consumers' cultural context. This is why the translator must take care to identify those cultural patterns to be able to achieve the same effect in the cultural environment where the translation will be received.

### *Characterisation of Advertising Language*

Advertising copywriting is today governed by the principle of word economy, of trying to convey as much information as possible but in the most concise way (Curto *et al.*, 2008: 101). The text types that can be found in this field are very varied, and are sometimes even combined. They may be descriptive, expository, argumentative, narrative or literary. Likewise, this type of communication is eminently intentional, since it pursues a specific purpose, and persuasive, in that it tries to convince potential consumers (Bueno, 2000: 51-52).

We will now look at the principal features of advertising copywriting. At the lexical-semantic level, Antonická (2006: 13-15) highlights the importance of the noun as the word which offers the most information in the message to be transmitted. Adjectives are always positive and are used as intensifiers, attention-grabbers and generators of sensations. Adverbs, too, are crucial, as vehicles through which to transmit greater expressive force. Antonická also notes the tendency to use neologisms, foreign words and derived and compound words in this type of writing (*ibid.*: 15-18). In the case of foreign words, it is important to point out that they are commonly used in advertising precisely because their presence is associated with the ideas of prestige, modernity and exotic origins. Finally, the same author also includes attenuation and accentuation at this level as strategies for the modification of allocutive marking (*ibid.*: 18).

At the morphosyntactic level, Curto *et al.* (2008: 102-108) highlight the use/abuse of nominalisation as a means of simplifying both the concepts and the vocabulary used, and for its timeless, permanent value. They also point out the importance of the suppression of relational elements, which makes it necessary to seek coherence using strategies such as semantic restriction, conceptual redundancy and the functional convergence of the text. Antonická (2006: 20-21) identifies additional relevant aspects at this level: the use of multiple adjectivisation, especially triple adjectivisation, and the presence of comparatives and superlatives.

Another important feature is the abundant use of rhetoric, which Arroyo (2005: 2) describes as the source of imagination and creation in natural language, emphasising the effectiveness of rhetorical

resources in communication as a means of *de-automating* discourse and thereby creating an unexpected message full of beauty and meaning (*ibid.*: 4).

At the graphic level, Curto *et al.* (2008: 109-110) mention the particular use of punctuation in advertising copywriting, where semicolons and sometimes even commas are replaced by full stops. For advertisements to be displayed on a screen, the same authors (*ibid.*: 191-192) point out the need to reduce the length of the text by 50% compared with the same text written on paper, since it is estimated that reading on a screen is 30% slower than on a printed medium. For the same reason, they recommend restructuring the text with bulleted lists and short paragraphs or sentences.

Having conducted a brief overview of the main features of advertising copywriting, it is now essential to remember that advertising translation is classified as a form of audiovisual translation (Chaume, 2008). As such, it has all the particular features of audiovisual language—a language principally characterised by the fact that the meaning of the message is expressed through the coexistence of several codes within a sequential context. This means that its elements only make sense if they are considered as a whole (Chaume, 2008: 76-77). Such interaction between different codes is what Hurtado (2011: 72) defines as *subordinate translation* and must be taken into special account in order to achieve a successful translation, the most important thing being not just to find the right word when translating the message into another language, but to achieve the same emotional impact in both the source and the target culture. Due to space constraints, however, this study focuses exclusively on the linguistic perspective.

## **Methodology**

This section deals with the main methodological issues affecting the proposed analysis. First, it defines the objectives of the study and then it goes on to describe how the corpus was compiled and the criteria used to collect and filter the texts included in it. Finally, we look at how inductive-deductive coding methodology can be applied to text analysis in the fields of translation and advertising.

The general objective was to offer a proposal for identifying and categorising potential problems in the translation of texts for the perfume and cosmetics industry included in an ad hoc monolingual Spanish corpus, “CORPORFUM”, using the qualitative working model proposed in this book and taking into account the operationalisation of translation problems as suggested in this chapter. The specific objectives derived from this general objective were:

- To compile and analyse texts taken from the online store catalogue of luxury brand perfumes displayed on the website of a Spanish beauty and cosmetics company: more specifically, texts from the main sections “Descripción” (Description), “Características” (Features) and “Notas olfativas” (Olfactory notes).
- To analyse the corpus and to code categories and subcategories of translation problems using the inductive-qualitative coding approach.
- To determine the translation problem categories which appear most recurrently in the Spanish texts for promoting and selling luxury perfume products to an English-speaking audience included in the CORPORFUM corpus.
- To select the results that can be generalised and applied to other advertising texts in the beauty and cosmetics sector or in other creative industries.

The study corpus denominated “CORPORFUM” is made up of original texts extracted from the website of an online perfumery offering products related to the beauty sector. The company is a Spanish-based family business with extensive experience in the perfumery industry and is a leading actor in the digital sector, having received several awards for its work in the distribution and online sale of cosmetics and perfumery products.

The corpus is a monolingual Spanish corpus, with texts from a real Spanish-German reverse translation assignment for publication on the German version of the company's website. This project was carried out in 2020 and a translator from the native German-speaking team was responsible for the final revision.

Being an online sales website, the catalogue of products is displayed in the top menu. For the purposes of this study, we focused on the tab marked “Belleza” (Beauty). One of the subsections in this category is “Perfumes” (Fragrances) where the results can be filtered by “Género” (Genre), “Familias” (Families) (types and formats of products) and “Top marcas” (Top brands). The study covered all the available perfumes, regardless of type and format, and the brands were chosen following the filtering criteria established in line with the study objectives (see below).

For each product, the analysis focused on the “Descripción” (Description) and “Características” (Features) sections. The “Descripción” section offers mainly informative, descriptive texts about the different type of perfume, their main scent attributes and information about their bottles. The “Características” section lists the most relevant olfactory information: i.e., the olfactory family and the top, middle and base notes of each fragrance.

#### *Criteria for Corpus Compilation and Filtering*

First of all, the number of brands hosted on the website was counted. The total number was 98. Adding up the number of results per brand, it was found that at the time of counting there were 1,398 perfume products available. The 8 brands with the highest number of perfumes—and therefore the greatest representativeness (30 or more perfumes)—were: Acqua di Parma (ADP), Calvin Klein (CK), Elizabeth Arden (EA), Chanel (CH), Dior (D), Dolce & Gabbana (D&G), Paco Rabanne (PR) and Tous (T). These brands were grouped to represent the different languages of their countries of origin. There were two brands per country: Acqua di Parma and Dolce & Gabbana (Italy), Calvin Klein and Elizabeth Arden (USA), Chanel and Dior (France), Paco Rabanne and Tous (Spain).

In line with the research objectives, the scope of the analysis was set at 50% of the total number of results per brand. This meant studying a total of 49,826 words related to 194 products, of which 72 were French brands, 43 were US brands, 40 were Spanish brands and 39 were Italian brands.

The corresponding information was downloaded from the website, repetitions of products were deleted and the texts to be analysed and coded were prepared and presented in an Excel file. The number of products under study was evenly distributed for a first recording of results by researchers working individually. This step included the identification of potential translation problems in the texts analysed and a draft classification of categories and subcategories. This preliminary classification was subsequently subjected to a joint review by both researchers in order to reach a consensus and produce a final proposal.

#### **An Inductive-deductive Model of Corpus Analysis**

The study adhered to a qualitative inductive-deductive coding process heavily influenced by the grounded theory paradigm. *Grounded theory* refers to both the method used and the particular way of analysing the data obtained (Böhm, 2004; Robson, 2011: 147), but here we will focus principally on its

methodological relevance. Glaser and Strauss (1967, in Corbin and Strauss, 1990/2008) define it as a research method in which the theory emerges from the data. Inductive methodology makes it possible to learn about those aspects that are relevant in a field of study. In the working model used in this study, we implemented the inductive-deductive method described in the introductory chapter of this book. As explained in that same chapter, grounded theory analysis consists of three phases: 1) open coding, 2) axial coding, and 3) selective coding. In this study, a preliminary analysis was carried out to categorise problems in the translation of luxury perfume advertising. The first stage consisted of detecting translation problems in the selected corpus and identifying initial categories (this would correspond to the first phase of grounded theory: open coding). This preliminary selection involved the processing of information from CORPORA into an Excel file, where the selected products of each brand would be thoroughly analysed. During the process of identifying potential translation problems, each problem was marked in the same document to facilitate the final stage of consensus and double-checking, in which the categories were definitively validated. By the end of this phase, a large number of problems had been detected, belonging to approximately 30 categories. The list was then re-analysed and different categories with similar characteristics were grouped together into more general categories (this would correspond to the second phase of grounded theory: axial coding). Finally, the 30 (sub)categories mentioned above were distributed among the three general categories included in the final proposal described below (this would correspond to the last phase of grounded theory: selective coding). Those without sufficient saturation were discarded.

## **Analysis of Results**

Following the thorough analysis of the study corpus using the qualitative inductive-deductive methodological process described above, a proposal was drawn up for categorising translation problems in the field of online high-end perfume advertising. We will now describe that proposal.

Within the broader category of Persuasive language, a total of two main subcategories were established for the texts collected in CORPORA containing core elements likely to trigger translation problems based on the distinctive features of this genre: i.e., the communicative function of the text, connotative language, cultural references, the target audience, the features of "emotional" advertising, etc.

The two main subcategories (1.1. and 1.2.) and their associated subcategories can be expressed in the following coding schema or codebook (Saldaña 2016):

1. Persuasive language
  - 1.1. Expressive language devices associated with the poetic function
    - 1.1.1. Rhetorical figures
    - 1.1.2. Abstract ideas with feelings and emotions (purchaser)
    - 1.1.3. Description of the product's qualities (product)
  - 1.2. Transmission of socio-cultural values

### *Persuasive Language*

In accordance with the advertising text type in question and the main communicative function being pursued, the message is intended to win over potential customers and move them to make a purchase. The language and communication strategies that will be used to achieve this objective will therefore be prototypical of the appellative function of language. As was seen during the corpus analysis, persuasive language may represent an obstacle to translation mainly because of the need to adapt a language with high cultural and creative content to another market, a market with its own peculiarities and preferences that may well differ from that of the original market.

### *Expressive Language Devices Associated with the Poetic Function*

This first subcategory identifies those elements which help perform the persuasive function of the message, and which also make the product aesthetically attractive at first sight. It includes translation problems related to the translation of expressive elements, in particular devices associated with the poetic function.

#### *Rhetorical Figures*

This is a device widely used in advertising language to achieve its principal purpose: to attract the consumer's attention through the beauty of the message and to encourage sales. The translator must first identify the figure and then create the same meaning, while at the same time preserving a similar aesthetic impact in order to fulfil the poetic function of the text and thereby arouse the audience's emotions and influence their decision to buy in a different cultural context. If there is no functional equivalent, the translator must seek the most suitable options, keeping the above considerations in mind.

*una marea de alegría y fantasía* (CH); *una frescura fresca* (ADP).

In the first example, taken from the corpus of Carolina Herrera texts, the contextual complexity of the translation will be heavily conditioned by the figurative meaning of the message, which may or may not concur with the meaning of the expression *una marea de* in the target language (“a tide of happiness and fantasy”, *une marée de joie et fantaisie*). In the second example, *frescura fresca*, taken from the Acqua di Parma corpus, we see another potential translation problem. Here, an epithet is used to create an aesthetic effect which is reinforced by the phonetic similarity of the two derivatives, resulting in an expression with a special ring to it. This is a mechanism often found in advertising texts. Depending on the target language, it may be possible to reproduce this effect to a greater or lesser extent. Some of its subtlety will, however, almost inevitably be sacrificed because the new message will presumably sound strange to the target audience, either for its unusual combination of redundant words (*fraîcheur fraîche*) or for having lost the catchiness of the original expression (“cool freshness”).

#### *Abstract Ideas with Feelings and Emotions (the Potential Purchaser)*

Abstract ideas are used in the texts analysed to designate the feelings or emotions the potential consumer will experience when using the perfume in question. These ideas have positive connotations that aim to connect the product with the values, desires and socio-economic characteristics of the targeted social group, usually a group with considerable purchasing power.

*una fragancia en armonía con el espíritu del hombre de hoy, ETERNITY for Men es sensible pero masculina, fuerte pero refinada* (CK); *elegante y con un porte envidiable, así es el hombre Dior* (DIOR).

The first example comes from the Calvin Klein corpus, the second from the DIOR corpus. In both expressions, the main translation difficulty is the degree of abstraction used when describing the modern man who uses the perfume being advertised. In this subcategory, the translator faces the problem of how to effectively transfer the values and desires commonly accepted and associated with the use of perfume to the socio-cultural context of the purchaser. The attributes traditionally associated with men in the society for which the original advertising message was created (*sensible, refinado, masculino, elegante*) may not coincide with those widely accepted and stereotyped in the target culture when the text is received. The possible acceptance or rejection of a product described in terms of being *refinado* (“refined”) and yet at the same time *fuerte* (“strong”), or *masculino* (“masculine, manly”) but at the same time *sensible* (“sensitive”) needs to be taken into consideration, because such descriptions may limit the target audience—an audience which may not identify with the characteristics mentioned or which may find the combination of such elements unnatural when talking about a perfume (perhaps

because *refined* is considered more of a feminine attribute or because men are not supposed to show themselves as being weak or “sensitive”).

### *Description of the Product's Qualities (the Perfume Itself)*

A subcategory was established in CORPORAUM containing expressions that refer to the evolution and perception of the scent in the fragrances being described. Here, the translation problem resides in the difficulty of finding a balance between the objective description of the fragrance's evolution and reception without losing the aesthetic appeal of the message. The perfume and its fragrances are often personified, with an abundance of adverbs, hyperbole, and linked-up subordinate clauses, and this constitutes a challenge for the translator. The olfactory pyramid comprises three types of notes: top notes, middle notes and base notes (Narula, 2019). The description of a fragrance's scents as they are perceived over time and of the sensations they generate may therefore pose a problem for the translator. Once again, stylistic strategies are used to beautify the message through the use of emotional communication.

*creando un fondo apoteósicamente magnético (PR); su corazón nos sorprende con un cóctel afrodisíaco (PR); su estela, inicia con un acorde efervescente, protagonizado por aromas cítricos, que nos bañan con un velo de chispeante acidez, dirigiéndonos hacia un corazón ultra femenino (CH).*

The difficulty in the two examples taken from the Paco Rabanne corpus lies in the fact that, apart from having to be aware of the expressive devices typically used when talking about perfumes, it is also necessary to preserve both the appellative function of the message and the features of the communicative situation in which it is performed. Translators must also make an effort to familiarise themselves sufficiently with the concepts involved—the perfume's ingredients, its nuances, etc.—to not let the complexity and abstraction of these sophisticated ways of enhancing the message lead to them confuse or misinterpret the product's qualities. With the expression *un fondo apoteósicamente magnético*, the translator first has to distil the real meaning behind such flowery language (base notes with a great power of attraction) and then transfer that content in a way that will have the same effect. In this case, literal translation—particularly of the adverb *apoteósicamente* (“elatedly”)—would not work in English. The other example, which comes from a text from Chanel, demonstrates the complexity of describing the objective qualities of a fragrance (*efervescente con aromas cítricos, chispeante acidez*) and the evolution of its notes (*inicia con, dirigiéndonos hacia*), while at the same time retaining the aesthetic function of the text and reaching out to potential buyers in the target language message.

### *Transmission of Socio-cultural Values*

This subcategory includes those elements which may hinder the translation task because they are clearly influenced by social and cultural aspects specific to the context: the effective use of such elements contributes to the poetic function of the advertising text.

Difficulties here range from the initial identification of cultural marks in source text elements to the selection of the most appropriate functional equivalent from the options available in the target language and culture. In advertising, cultural values associated with brands and products play a fundamental role in connecting directly with the consumer. But those same elements also contribute to the persuasive function of the message, as they help to present the product in a way that is aesthetically pleasing. If they are not transferred into the target language, the receiver may experience cultural shock and not feel represented by the perfume or its attributes, which may lead to rejection. When such attributes reference

stereotypes associated with a genre they can play a decisive role in the acceptance or non-acceptance of a product in a given culture and/or society.

*una mujer sin perfume es una mujer sin futuro* (CH); *mujer enamoradiza, romántica y ultrafemenina* (CK); *hombres fuertes y robustos, deportistas y apasionados* (PR); *un perfume delicado, romántico y ultra-femenino* (ADP).

In these examples, taken from the corpora of Carolina Herrera, Calvin Klein, Paco Rabanne and Acqua di Parma, the problem arises not so much from the search for equivalents for the terms appearing in the text, but from the need to consider the social and cultural peculiarities of the target audience so that the translated text will have a similarly positive impact. This would involve identifying and conveying those values associated with perfume products that will work in the context in which the text is to be received. The main communicative objective and the core priority underpinning the decisions taken when translating this kind of advertising texts will therefore be persuasion. The literal translation of *una mujer sin perfume es una mujer sin futuro* (CH) as “a woman without perfume is a woman without a future” would therefore be highly questionable because in Spanish the message implies that women can achieve success only by wearing the perfume in question, not through their own skills and resources. The literal translation would be out of place in the current climate of female empowerment where women are encouraged to seek greater self-sufficiency and self-esteem, and this could negatively impact sales in certain societies and cultures.

## **Final Considerations**

Due to its differentiating features, advertising is a notoriously difficult text type for translators, as has been demonstrated both in the theoretical contextualisation and in the empirical part of this study. The use of an exploratory, inductive-deductive method in the pre-translation phase to propose a categorisation of translation problems and their subsequent analysis based on an ad hoc monolingual corpus of luxury perfume advertisements for e-commerce seems to have been as useful and effective as expected. The findings reveal that language in perfume advertising is characterised by its abundant creativity, sometimes even reaching levels of abstraction that can give rise to different interpretations of meaning for the same message. It also involves many emotional aspects which provoke different reactions. Another aspect for consideration, and one that should ideally serve as a guide for the process of analysis preceding the translation phase, is the skopos set for the case study: “to create a target text as attractive and persuasive as the original version in order to promote the online sale of perfume products”. All this adds new levels of complexity both to the task of identifying potential problems and to the subsequent categorisation and analysis of those problems.

It is important to mention that the categorisation of problems proposed in this study was also made difficult by the cultural dimension of the advertising texts analysed and their translation. Culture is undoubtedly an underlying factor in many of the problems identified. Language is culture, but culture is also language, so in many cases it was difficult to draw the dividing line between what is strictly linguistic—that is to say, what constitutes a translation problem simply because each language has its own devices and forms of expression and each receiver in each culture has one particular manner of understanding things—and what is both linguistic and cultural—for example, those expressions which have no literal meaning and are only understood among a specific group of speakers.

This study’s pre-translation analysis of the problems detected and categorised in perfume advertisements could be useful at different levels. From a professional point of view, it can be used to forward plan the most suitable translation strategies that can be adopted to solve each type of problem, grouping them according to categories. This would simplify the process and offer an overall view of

the translation assignment. Focusing on the categorisation of problems proposed in this study and their subsequent analysis, different strategies could be proposed for each category. For those problems linked to the poetic function, transcreation might be a good first option, since in most cases there are no functional equivalents in the target language and the main objective is to achieve the same impact and degree of persuasion as in the source text, albeit to the detriment of information. For the second category of problems, those relating to elements that increase the expressive force of a text, different options are possible, ranging from the non-translation of foreign words to transcreation or even, in some cases, the addition of information. In each specific case, the most appropriate strategy or strategies should be chosen taking into account key factors such as the type of text to be translated and the desired impact on the target audience or consumers. At the academic level, pre-translation analysis of advertising texts could be included in the training of future translators to encourage reflection and planning prior to the execution of a specific assignment. It would also be beneficial for students to learn to assess the level of difficulty and the effort that the translation task will entail, taking into account the types of problems found in the text. In terms of research, it has been proved that the methodology applied to advertising texts in this study using a functional and communicative approach is innovative and can potentially be used in other studies in the future. The results obtained have been found to be useful both for identifying stereotypical translation problems present in this kind of content and for in-depth discussion prior to the creation of advertising campaigns and texts aimed at an international audience.

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