

GENDER REPRESENTATION IN FRAGRANCE ADVERTISEMENTS

NARTTAYA SRIDA

**AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS
MAJOR IN ENGLISH AND COMMUNICATION
FACULTY OF LIBERAL ARTS
UBON RATCHATHANI UNIVERSITY
YEAR 2012
COPYRIGHT OF UBON RATCHATHANI UNIVERSITY**



INDEPENDENT STUDY APPROVAL
UBON RATCHATHANI UNIVERSITY
MASTER OF ARTS
MAJOR IN ENGLISH AND COMMUNICATION
FACULTY OF LIBERAL ARTS

TITLE GENDER REPRESENTATION IN FRAGRANCE ADVERTISEMENTS

NAME MISS NARTTAYA SRIDA

THIS INDEPENDENT STUDY HAS BEEN ACCEPTED BY

Saisunee Chaimongkol
..... CHAIR
(DR.SAISUNEE CHAIMONGKOL)

Metee Kansa
..... COMMITTEE
(DR.METEE KANSA)

Saowadee Kongpetch
..... COMMITTEE
(ASST.PROF.DR.SAOWADEE KONGPETCH)

Kanokwan Manorom
..... DEAN
(ASST.PROF.DR.KANOKWAN MANOROM)

APPROVED BY UBON RATCHATHANI UNIVERSITY

Utith Inprasit
.....
(ASSOC.PROF.DR.UTITH INPRASIT)

VICE PRESIDENT FOR ACADEMIC AFFAIRS

FOR THE PRESIDENT OF UBON RATCHATHANI UNIVERSITY

ACADEMIC YEAR 2012

ACKNOWLEDGMENTS

This independent study would not have been successful without the support of many people. I profoundly appreciated the advice of my supervisor, Dr.Saisunee Chaimongkol, who has advised me throughout the study. Without her guidance and persistent help this study would not have been possible. In addition, I would like to express my sincere thanks to my committee for their continued support and encouragement Dr.Metee Kansa, Dr.Saowadee Kongpetch and Dr.Tuangtip Klinbubpa.

Special thanks also to all my beloved friends, especially; Ms Jariya Sudtho, Ms. Thiwaporn Thawarom, Mr. Suwith Tikam, Ms. Kantana Rayubsri, Ms. Piengchai Thawarom, Ms Namthip Prommasutr and other for invaluable assistance.

Last but not the least, I am forever indebted to my beloved family members for their support, strength and understanding during my years of study.

NARTTAYA S.
(Ms. Narttaya Srida)

Researcher

บทคัดย่อ

ชื่อเรื่อง : ภาพสะท้อนเพศในโฆษณาน้ำหอม

โดย : นาดชา ศรีดา

ชื่อปริญญา : ศิลปศาสตรมหาบัณฑิต

สาขาวิชา : ภาษาอังกฤษและการสื่อสาร

ประธานกรรมการที่ปรึกษา : ดร. สายสุณี ชัยมงคล

ศัพท์สำคัญ : โฆษณาน้ำหอม วังนภาษา อวังนภาษา นิตยสาร เพศ

การศึกษานี้มีจุดมุ่งหมายเพื่อสำรวจว่าวังนภาษาและอวังนภาษาในโฆษณาน้ำหอมสำหรับผู้ชายและผู้หญิงสะท้อนลักษณะเฉพาะทางเพศมากเพียงใด กลุ่มตัวอย่างประกอบด้วยโฆษณาน้ำหอมสำหรับผู้ชาย จำนวน 14 ชิ้น และสำหรับผู้หญิง 13 ชิ้น ซึ่งตีพิมพ์ในนิตยสารรายเดือนที่ได้รับการยอมรับว่าเป็นนิตยสารแฟชั่นที่ได้รับความนิยมมากที่สุด ได้แก่ นิตยสารGQสำหรับผู้ชาย และ นิตยสาร ELLE สำหรับผู้หญิง ระหว่างเดือนมกราคม 2553 ถึง เดือนกรกฎาคม 2554 สิ่งที่วิเคราะห์ได้แก่ ชื่อน้ำหอมและคำโปรย รวมทั้งการแสดงออกทางสีหน้า, ท่าทาง และเสื้อผ้าของนางแบบ รวมทั้งจากฉากหลังของภาพโฆษณา

ผลการศึกษาพบว่า โฆษณาน้ำหอมที่เลือกมาสะท้อนลักษณะเฉพาะทางเพศผ่านการใช้ภาษาพอประมาณ ทั้งนี้ โฆษณาที่เลือกมาจำนวน 2 ใน 5 ไม่มีการสะท้อนลักษณะเฉพาะทางเพศ ซึ่งส่วนหนึ่งเป็นเพราะว่าการโฆษณามุ่งเน้นไปที่ตราสินค้ามากกว่า

ABSTRACT

TITLE : GENDER REPRESENTATION IN FRAGRANCE
ADVERTISEMENTS
BY : NARTTAYA SRIDA
DEGREE : MASTER OF ARTS
MAJOR : ENGLISH AND COMMUNICATION
CHAIR : SAISUNEE CHAIMONGKOL, Ph.D.

KEYWORDS : FRAGRANCE ADVERTISEMENTS / VERBAL LANGUAGE /
NON-VERBAL LANGUAGE / MAGAZINES / GENDER

This study aims to investigate the extent to which the verbal and non-verbal language use in male and female fragrance advertisements reflects gender stereotypes. The samples consist of 14 fragrance for males and 13 for females which were published in male and female monthly magazines regarded as today's most popular fashion magazines: GQ male magazine and ELLE female magazine, from January 2010 to July 2011. What was analyzed was fragrance names and taglines together with the models' facial expressions, posture and clothes as well as the advertisement background.

The results revealed that the selected fragrance advertisements somewhat reflected gender stereotypes through language use. About two-fifths of the selected advertisements did not represent gender characteristics partly because they focused more on their brands.

CONTENTS

	PAGE
ACKNOWLEDGEMENTS	I
THAI ABSTRACT	II
ENGLISH ABSTRACT	III
TABLE OF CONTENTS	IV
LIST OF TABLES	VI
LIST OF FIGURES	VII
CHAPTER	
1 INTRODUCTION	
1.1 Rationale	1
1.2 Research question	3
1.3 Purpose of the study	3
1.4 Significance of the study	3
1.5 Scope of the study	3
1.6 Definition of key terms	4
2 LITERATURE REVIEW	
2.1 Language	
2.1.1 Verbal language	5
2.1.2 Non-verbal language	5
2.2 Language and Gender	5
2.2.1 Male generic language excludes women	7
2.2.2 Language defines men and women differently	7
2.2.3 Language shapes awareness of gender issues	7
2.2.4 Language organizes perceptions of gender	8
2.2.5 Language evaluates gender	8
2.2.6 Language allows self-reflection	8
2.3 Language and advertising	8
2.3.1 Attention value	9
2.3.2 Readability	9

CONTENTS

	PAGE
2.3.3 Memorability	9
2.3.3.1 Repetition	9
2.3.3.2 Alliteration	9
2.3.3.3 Parallelism	9
2.3.4 Selling power	9
2.4 Fragrance	10
2.5 Previous studies	10
3 METHODOLOGY	
3.1 Data collection	12
3.2 Data analysis	13
4 RESULTS AND DISCUSSIONS	
4.1 Male and female fragrances with the same names	17
4.2 Male and female fragrances with the different names	22
4.2.1 Male fragrance advertisements	22
4.2.2 Female fragrance advertisements	31
5 CONCLUSION	
5.1 Conclusion	40
5.2 Limitations of the study	40
5.3 Recommendations for future study	40
REFERENCES	42
VITAE	51

LIST OF TABLES

TABLE		PAGE
1	The 100-Item Pancultural Adjective Checklist	6
2	Selected Fragrance Advertisements	13
3	Male and Female Fragrance Advertisements	15
4	Fragrances with the Same and Different names	16
5	Male and Female Fragrances with the Same Names	17
6	Male and Female Fragrances with Different Names	22
7	Male Fragrance Names	23
8	Female Fragrance Advertisements	31
9	Gender Representation by Fragrance of the Same Names	37
10	Gender Representation by Fragrance of the Different Names	38
11	Gender Representation in Fragrance Names	39

LIST OF FIGURES

FIGURE		PAGE
1	Light Blue for men	18
2	Light Blue for women	18
3	The One for men	19
4	The One for women	19
5	Guilty for men	20
6	Guilty for women	20
7	Armani Code for men	21
8	Armani Code for women	21
9	Bleu de Chanel	24
10	The one gentleman	24
11	Honor	25
12	Bang	26
13	Night	27
14	Gucci Sport	27
15	Acqua di Gio	28
16	Gucci	29
17	Euphoria	29
18	Burberry Sport	30
19	Acqua di Gioia	32
20	No.5	32
21	Brit Sheer	33
22	Beauty	34
23	Rose the one	34
24	Daisy	35
25	Love	36
26	Lola	36
27	Perry Ellis	37

CHAPTER 1

INTRODUCTION

This chapter introduces the rationale, research question, purpose of the study, significance of the study, scope of the study, and definitions of key terms.

1.1 Rationale

In the past, women were more concerned about their looks than men. Female characters in advertisements presented their beauty, but man characters emphasized or represented achievement and fun (Gauntlett, 2008). This perception is a result of gender roles which have become cultural preferences (Fox, 1997). Currently, however, both men and women are increasingly concerned about their styles and looks. As a result, grooming products for men are growing. According to Prance (2006), sales of the US male products rose from \$26.3 billion in 2005 to \$ 29.7 billion in 2006. This implies that males pay more attention to their grooming. It thus happens that there is a great urge for market-leading companies around the world to target this growing male consumer market.

One of the interesting grooming products is fragrance. The fragrance has been used by men and women in order to fascinate the opposite sex since the Middle Ages (Perfuneshrine, 2009). Moreover, the fragrance is used as a message to represent an identity. Therefore, choosing fragrance is important because odors can identify users' personality. The fragrance manufacturers, thus, create different scents for various groups of customers. According to the analysis of Global Industry Analysts, Inc. (GIA), the fragrance market tends to be growing from 2007 through 2015 (PRweb, 2011). As the fragrance industry is highly competitive, fragrance advertisements play an important role in presenting product identity for great sales.

An advertisement is "a form of communication whose purpose is to inform potential customers about products and services and how to obtain and use them"

(Mishra, 2009: 78). It has long been regarded as a tool to persuade audiences to use the advertised products although they do not really need them. To create an efficient advertisement, target audience is a key factor. The target audience for fragrance products falls into two groups: males and females. Although both male and female fragrance products have a similar purpose - giving users pleasant odor, neither verbal nor nonverbal language used in advertisements for persuading audiences is the same.

In most societies, men and women are cultivated by gender stereotypes. The same words may be used with different meanings when describing men and women due to gender perceptions of the society (Fromkin et al., 2003: 434-435). For example, as the word "handsome" is used to describe a man who is good looking whereas the word "beautiful" is used to describe a good looking woman, the word "handsome", when used to describe a woman, does not mean 'good looking', but 'having masculine features' (Bergdahl, 2009). Moreover, Williams and Best (1993) found that men used stronger and more active adjectives than women such as *adventurous, loud, progressive and serious*.

Although males and females have the same basic list of needs for survival, they are different in consumption behavior such as choosing food, clothing, and personal items (Sheth and Mittal, 2004: 43, 50). The purchase decision of customers concerns 'the product involvement' which is divided into two groups: high-involvement products and low-involvement products. The former are defined as high capital value products that customers want more information about and need careful consideration of before purchasing such as a car, land estates and a house while the latter refer to consumable products that customers do not want more information about and involve low consideration such as toothpaste, shampoo and soap (Sutherland, 2008).

The product involvement influences advertisement creation. In advertising, "the more rational, informational appeals are used when advertising high-involvement products or services while the emotional, image-based appeals are used for low-involvement products or services" (Koekemoer and Bird, 2004: 146). Although fragrance is a low involvement product which requires emotional, image-based appeals, due to time limitations this study aims to analyze language use, especially

verbal language, in male and female fragrance advertisements found in male and female most popular life style magazines, which are GQ and Elle respectively.

1.2 Research Question

To what extent does the verbal and non-verbal language use in male and female fragrance advertisements reflect gender stereotypes?

1.3 Purpose of the Study

The purpose of this study is to investigate the extent to which the verbal and non-verbal language use in male and female fragrance advertisements reflects gender stereotypes.

1.4 Significance of the Study

This study is intended to provide useful and interesting information on gender reflection through language, verbally and non-verbally, in magazine advertisements for other students, researchers and people who are interested.

1.5 Scope of the Study

This study explores only 27 male and female fragrance advertisements published in GQ and Elle magazines during January 2010 to July 2011: 14 for males and 13 for females. The fragrance brands that target only one gender are not included as samples. More than one advertisement of the same product name found in the magazines are counted as one item. Also, owing to time restrictions, the study focuses mainly on names and taglines of the products which are interpreted by word definitions together with advertisement images including such non verbal language as facial expressions, postures, clothes and colors.

1.6 Definitions of Key Terms

1.6.1 Verbal language in this study refers principally to fragrance names and taglines.

1.6.2 Non-verbal language refers to what is represented through the advertisement images such as facial expressions, postures, clothes and colors.

1.6.3 Tagline in this study means a word or phrase in advertisements which suggest an idea of products to convince audiences (Hornby, 2006).

CHAPTER 2

LITERATURE REVIEW

This chapter presents the meaning of language, language and gender, language and advertising, fragrance and previous studies.

2.1 Language

Language is a basis of communication. It is the way to transfer information from whomever to others. The effective communication skills depend on the mutual understanding of messages which the senders send to the receivers (Pearson et al., 2000). According to Jamison et al. (2004), language as a way of communication consists of two types: verbal and non verbal.

2.1.1 Verbal language

Verbal language refers to language used among people in order to communicate both face to face and through mass media (Bennett, 1998). Verbal communication consists of sounds and words in writing and speaking. The verbal language reflects class, gender, profession, age group, and other social factors (Jamison et al., 2004).

2.1.2 Nonverbal language

Nonverbal language means communication without words. People can communicate with others by using various forms of non-verbal communication such as postures, facial expressions, clothing and colors (Jamison et al., 2004; Jandt, 2007).

2.2 Language and Gender

Language is viewed as a tool of communication (Fromkin et al., 2003), and it also conveys the social structure of each society at a particular time, as partly reflected by male and female language use (Goddard et al., 2000). According to the Sapir-Whorf hypothesis (1956), humans can define their ideas on everything around

them through language. For example, men and women have different characteristics which influence their language use as well as language used to describe them. For instance, a word used to describe different genders such as "healthy" denotes different meanings; that is, the picture of a healthy woman includes a good figure, clear skin and the bright face while that of a healthy man involves strong muscles. It is evident that the ideology of each gender leads to different interpretations of words. Moreover, the choice of word is controlled by gender stereotypes. For example, the vocabulary about unmarried adult males and unmarried adult females are different: 'bachelor' for men and 'spinster' for women. 'Bachelor' shows that men are dominant as it means "a man who has chosen not to marry" while 'spinster' shows that women are inferior as it means "a woman who has failed to find a husband" (Goddard et al., 2000: 28). Furthermore, Williams and Best (1993) who studied gender stereotypes by having university students in more than thirty countries choose words that can show male and female characteristics associated with their culture from a list of three hundred adjectives. The result of the study found that characteristics of men were stronger, more energetic and positive than women as shown in the table below:

Table 1 The 100-Item Pancultural Adjective Checklist

Male-Associated Adjectives		Female-Associated Adjectives	
Active	Loud	Affected	Modest
Adventurous	Obnoxious	Affectionate	Nervous
Aggressive	Opinionated	Appreciative	Patient
Arrogant	Opportunistic	Cautious	Pleasant
Autocratic	Pleasure-seeking	Changeable	Prudish
Bossy	Precise	Charming	Self-pitying
Capable	Progressive	Complaining	Sensitive
Coarse	Quick	Complicated	Sentimental
Conceited	Rational	Confused	Sexy
Confident	Realistic	Curious	Shy
Courageous	Reckless	Dependent	Softhearted

Table 1 The 100-Item Pancultural Adjective Checklist (continued)

Male-Associated Adjectives		Female-Associated Adjectives	
Cruel	Resourceful	Dreamy	Sophisticated
Cynical	Rigid	Emotional	Submissive
Determined	Robust	Excitable	Suggestible
Disorderly	Serious	Fault-finding	Superstitious
Enterprising	Sharp-witted	Fearful	Talkative
Greedy	Show-off	Fickle	Timid
Hardheaded	Steady	Foolish	Touchy
Humorous	Stern	Forgiving	Unambitious
Indifferent	Stingy	Frivolous	Unintelligent
Individualistic	Stolid(detached)	Fussy	Unstable
Initiative	Tough	Gentle	Warm
Interests wide	Unfriendly	Imaginative	Weak
Inventive	Unscrupulous	Kind	Worrying
Lazy	Witty	Mild	Understanding

Based on cultural views of gender, Wood (2009) discussed language and gender with the findings as follows:

2.2.1 Male generic language excludes women

Compound words used in daily life such as businessman, spokesman, mailman, and mankind include the word 'man' although they also refer to women.

2.2.2 Language defines men and women differently

Wood (2009: 118) stated "Women are frequently defined by appearance or by relationships with others, whereas men are more typically defined by activities, accomplishments, or positions.". For instance, when describing a woman who is an athlete, the focus is on her appearance rather than her athletic skills.

2.2.3 Language shapes awareness of gender issues

There were no specific words used for sexual harassment in the past. However, there were some phrases describing sexual violence such as *making advances*, *getting out of line*, or *being pushy*. The result was the general public did not

realize the danger of sexual violence. After both *sexual harassment* and *date rape* were coined, people's awareness of the sexual abusiveness was raised.

2.2.4 Language organizes perceptions of gender

Stereotyped and polarized thinking involves and influences gender's perceptions and language use between males and females. For example, women are stereotyped as emotional and weak whereas men as rational and strong. Thus, in speech, when women show their thinking in an aggressive way, they are often described as rude. Also, when men say something with emotional language, they are often described as weak.

2.2.5 Language evaluates gender

Our perceptions of gender values are controlled by language. For example, 'slut' refers to a woman who is sexually active whereas men are called 'stud'. From this case, it shows that the society evaluates gender value through verbal language.

2.2.6 Language allows self-reflection

Verbal language reflects not only gender perception in society but also our-self; for example, women in the 1950s who were 5' 5" and weighed 140 pound were regarded as good looking while in 2010, such women are considered as fat.

2.3 Language and Advertising

The aim of advertisements is an immediate action of customers to purchase their products (Goddard, 2002). Thus, the language used in advertisements is principally for persuading the target audiences to buy their products. Both verbal and nonverbal languages used in advertisements can draw customers' attention in different ways. Verbal language such as words is used in advertisements to convey the message to the audience directly, while non-verbal language such as images and colors can arouse audience's emotion and indirectly convey the message of products to the audience.

To sum up, language in advertisements is suggested to include the following aspects (Skaffari et al., 2005):

2.3.1 Attention Value

One of the techniques of attracting buyer's interest is to represent surprising information by using unorthodox language, inventing new words, and playing with the meaning of words.

2.3.2 Readability

Advertising language should be easily understood by audiences through the use of simple, personal, colloquial and familiar vocabulary.

2.3.3 Memorability

Consumers recognize a target product easily by recalling its slogan or unique style of writing. Some samples of distinctive language include repetitions, alliteration and parallelism.

2.3.3.1 Repetitions

Repetitions means "an instance of using a word, phrase, or clause more than once in a short passage" (Nordquist, 2012) such as "Cosmopolitan We want ... we want" and "FHM Bionic chute ... chute" (McLoughlin, 2008: 84).

2.3.3.2 Alliteration

Alliteration means the repetition of consonants such as "Top People Take The Times" and "For a moment, Morecambe became Madrid" (Myers, 1994: 32-33).

2.3.3.3 Parallelism

Parallelism means using the same pattern of words to show that two or more ideas have the same level of importance such as "pay and price", "bear any burden", and "meet any hardship".

2.3.4 Selling Power

Advertising language should have power to stress products' specialty such as the use of such phrases as "No other", "There's nothing like", "The best in the world" or "The best you can buy". Some examples are "There's no other mascara like it.", "Either way, liquid or spray, there's nothing else like it.", and "Tests confirm one mouthwash best against mouth odor." (Schrank, 2012).

2.4 Fragrance

Fragrance means “a liquid that you put on your skin in order to make yourself smell nice” (Hornby, 2006: 590). In the 18th century, both males and females in every class wore fragrance for nice body odor. In the early 20th century, fragrance was used as fashion and became an accessory for the middle classes. Fragrances are mostly dominated by one or several types of flowers. Thus, fragrances are mostly feminine and popular with women. Then, women are a target group for fragrance product advertisements rather than men (McLaughlin, 2007). Fragrance is like an image enhancer for males and females (Tuna et al., 2012). Although the smells of fragrance products reveal nothing about gender, the name of the fragrance and the tagline in a fragrance advertisement are used to describe gender character of each fragrance (Tuna et al., 2012: 105).

Fragrance is classified into seven types depending on the concentration of essential oil each of which contains: perfume (15-40% of essential oil compounds), esprit de parfum (15-30%), eau de parfum (10-20%), eau de toilette (5-15%), eau de cologne (3-8%), perfume mist (3-8), and splash and aftershave (1-3%) (Wikipedia, 2012b).

2.5 Previous Studies

Studies on gender influence in mass media have been conducted continuously because it reflects cultural values at that time. The following studies are concerned with language use in advertisements.

Döring and Poschl (2006) analyzed images of men and women in German television advertisements based on Goffman's framework. They found that mobile phone advertisements still widely used the techniques of emphasizing stereotypes such as feminine touch, canting of head and body, leaning on others for support, giving a broad smile and showing the degree of females' nudity. Furthermore, women were shown in feminine settings such as relaxing and decorative; on the other hand, men were portrayed in masculine settings of paid work, sports and out and about.

Tangthong (2007) presented the analysis of language used in advertisements in gender-oriented English magazines showing that sentence structures used in men magazines were similar to those in women magazines. However, speech styles of the two genders were different; that is, female-oriented English magazines tended to use parallelism as the form of writing while male-oriented English magazines tended to convey their messages by using incomplete sentences or phrases.

Moeran (2009) claimed that advertisements in magazines such as *Elle*, *Vogue* and *Marie Claire* used words such as *radiant*, *soft*, *fresh*, *sexy* and *young-looking*, and images of women to persuade women to purchase the products. Magazine reader interviewing was used to learn that women somehow believed in *enchantment* presented in the advertisements, leading to the purchase. That means words used were attractive enough to influence consumers.

Tuna and Freitas (2012) analyzed verbal and visual signification modes in magazine advertisements during 2010 and 2011 to find out recurrent themes, form of representation and motifs of males and females. They found that the scent of fragrance are described through emotional words such as *love*, *seduction*, *pleasure*, *sensation*, and *tenderness* (p.102) to reveal fragrance brand image. Moreover, advertisers still used a female model to present the product even though nowadays using fragrance by males is accepted by the society. In addition, the use of male and female models in the same fragrance advertisement implies that the fragrance can be used by both genders.

In this study, the researcher aims to investigate the language use in male and female fragrance advertisements to find out how much it represents gender stereotypes.

CHAPTER 3

METHODOLOGY

This chapter describes methodology used in this study, including data collection and data analysis.

3.1 Data Collection

The samples used in the study were 27 fragrance advertisements out of 68 found in male and female monthly lifestyle magazines, GQ and Elle, from January 2010 to July 2011, totally 38 issues. The two magazines were selected due to their availability and their being regarded as today's most popular fashion magazines (All You Can Read, 2011). The fragrance advertisements in this study were chosen by purposive sampling. That is, only advertisements of the brands available for both males and females in the magazines were selected. They include Giorgio Armani, Burberry, Calvin Klein, Chanel, Dolce and Gabbana, Express, Gucci, Marc Jacob, Perry Ellis. The advertisements chosen are classified according to the brands and genders as illustrated below:

Table 2 Selected Fragrance Advertisements

Fragrance Brands	Number of Advertisements	
	GQ	Elle
Giorgio Armani	2	2
Burberry	1	1
Calvin Klein	1	1
Chanel	1	1
Dolce and Gabbana	3	3
Express	1	1
Gucci	3	1
Marc Jacob	1	2
Perry Ellis	1	1
Total	14	13
Total	27	

3.2 Data Analysis

To find out the extent to which gender stereotypes were evident in the selected advertisements, the data were drawn from both verbal and non-verbal language. As for verbal language, the names and taglines were investigated. The advertiser's intended messages through names and taglines were interpreted by using dictionaries and exploring fragrance brands' websites. Regarding non-verbal language, the models' facial expressions, postures, and clothing were examined. In addition, the advertiser's use of color and background were taken into consideration. Then the frequency of fragrance advertisements with gender representation was counted and compared with the frequency of those with non-gender representation. Finally, the major issues arising from the data were summarized and discussed.

CHAPTER 4

RESULTS AND DISCUSSIONS

This chapter presents the findings of the study together with discussions which show how much language use in male and female fragrance advertisements in magazines from January 2010 to July 2011 reflect gender stereotypes.

The fragrance advertisements for men and women found in GQ and Elle from January 2010 to July 2011 include Giorgio Armani, Burberry, Calvin Klein, Chanel, Dolce & Gabbana, Express, Gucci, Marc Jacobs and Perry Ellis. It is obvious that the advertisements all communicate their messages mostly through images because fragrance product is a low involvement product which often uses emotional and image-based appeals to persuade audiences (Koeckemoer and Bird, 2004). However, this study mainly focuses on the names and taglines used in fragrance advertisements for both genders as demonstrated in the table below.



Table 3 Male and Female Fragrance Advertisements

No.	Brands	Name and Tag line	
		Male	Female
1	Giorgio Armani	Acqua Di Gio	Acqua di Gioia (The new essence of joy)
		Armani Code (The ultimate code of seduction for men)	Armani Code (The secret code of women)
2	Burberry	Sport	Brit Sheer
3	Calvin Klein	Euphoria	Beauty (It touches everything)
4	Chanel	BLEU DE CHANEL (Be unexpected)	No.5
5	Dolce&Gabbana	Light blue	Light blue
		The one	The one
		The one gentleman	Rose the one
6	Express	Honor	Love Express
7	Gucci	Sport	-
		Gucci by Gucci	-
		Guilty	Guilty
8	Marc Jacobs	Bang	Daisy (Eau so fresh)
		-	Lola
9	Perry Ellis	Night	Perry Ellis

As shown in Table 3, considering merely the names of the fragrance products, they fall into two groups: the same names for both genders (8 advertisements) and different names for different genders (19 advertisements) as shown in Table 4.

Table 4 Fragrances with the Same and Different Names

No.	Brands	Same Names	Different Names
1	Giorgio Armani	Armani Code (for men)	Acqua Di Gio
		Armani Code (for women)	Acqua di Gioia
2	Burberry	-	Brit Sheer
		-	Sport
3	Calvin Klein	-	Beauty
		-	Euphoria
4	Chanel	-	No.5
		-	Bleu de Chanel
5	Dolce&Gabbana	Light blue (for men)	The one gentleman
		Light blue (for women)	Rose the one
		The one (for men)	-
		The one for (women)	-
6	Express	-	Love Express
		-	Honor
7	Gucci	Guilty (for men)	Sport
		Guilty (for women)	Gucci by Gucci
8	Marc Jacobs	-	Daisy
		-	Lola
		-	Bang
9	Perry Ellis	-	Perry Ellis
		-	Night
Total		8 (29.63%)	19 (70.37%)

It can be seen from the above table that fragrances using different names (70.37%) outnumber the ones using the same name (29.63%). Each group will be discussed in the following sections.

4.1 Male and Female Fragrances with the Same Names

Three brands that name their fragrance products for males and females the same are Dolce & Gabbana, Gucci and Giorgio Armani as shown in Table 5.

Table 5 Male and Female Fragrances with the Same Names

No.	Brand	Name and Tag line	
		Male	Female
1	Dolce&Gabbana	Light blue	Light blue
		The one	The one
		Guilty	Guilty
2	Gucci	Guilty	Guilty
3	Giorgio Armani	Armani Code (The ultimate code of seduction for men)	Armani Code (The secret code of women)

As can be seen in the table above, the fragrances targeting different genders but sharing the same names are Light blue, The one, Guilty and Armani Code. It is noticeable that these names tend not to represent typical characteristics of either gender. The focus is on the characteristic of the product like Light blue, The One and Guilty and the popularity of the brand like Armani Code.

For Dolce & Gabbana, 'Light blue' is used as the name of fragrances for both males and females under the same concept - "a tribute to the scorching sun, sea and sensuality of the Mediterranean" (Dolce & Gabbana, 2012a). The fragrance manufacturer wants to express passion when a man meets a woman, or vice versa, at the Mediterranean. Although blue color is used for male symbol (Goddard et al., 2000), this advertisement focuses on the meaning of 'blue' in term of cleanliness, air and sky, water and sea. Dolce & Gabbana adds the word 'light' to represent freshness of blue color as it is aimed to attract both genders instead of only males. In fact, this advertisement focuses on the meaning of 'Light blue' in terms of cleanliness, reflected by the sky and the sea surrounding the models (see figures 1-2). It shows that "Light Blue" does not reflect specific gender characteristic but they want to use only the marketing opportunity to attract both males and females.



Figure 1 Light Blue for men



Figure 2 Light Blue for women

“The One” is also used for both genders. ‘The One’ means ‘unique’. The name itself is not sexist. The company website, www.dolceandgabbana.com, gives the description of “The One” for each gender. That is, “The One” for men reflects the man who concentrates on self-confidence, elegance and sensuality (Dolce & Gabbana, 2012b) while “The One” for women reflects the woman who has a strong personality, modern sensuality and glamour as intended by Domenico and Stefano who are designers of Dolce & Gabbana (Dolce & Gabbana, 2012b). According to Maslow’s hierarchy of needs, humans need sexual intimacy, confidence, achievement and respect by others (Charles et al., 2010); thus, “The One” reflects the desire of all humans, males and females, to be unique, or distinct from others so that they can be outstanding, meeting the above needs.



Figure 3 The One for men



Figure 4 The One for women

The word “Guilty” is defined as ‘being responsible for something bad that has happened’ (Hornby, 2006: 64) as opposite to the word ‘innocent’. “Guilty” by Gucci is used for both male and female fragrance products under the description from online encyclopedia of perfumes, www.fragrantica.com, “the very scent of defiance, for the most contemporary of rebels”. As defined by Oxford Advanced Learner’s Dictionary (2006), ‘defiance’ means “open refusal to obey somebody or something” (p.384), and a ‘rebel’ refers to “a person who does not like to obey rules or who does not accept normal standards of behavior, dress, etc” (p.1212). These negative feelings are displayed through the facial expressions of the male and the female models in the advertisements (see figures 5-6). They are expected to feel guilty as they exert the dominated force on the opposite sex.

However, ‘Guilty’ for men was launched under the concept “for men who know what they want and who get what they want” (Fragrantica, 2012i). This quote can underline the men’s desire for everything that they want through their charm created by wearing this fragrance. On the contrary, ‘Guilty’ for women is “designed for the glamorous, daring, brave and very sexy girls who like to party and enjoy

themselves” (Fragrantica, 2012h). This can reflect the meaning of the word “guilty” under the image of the women who have modern life style and differ from women in traditional style. To sum up, “guilty” does not directly reflect characters of genders, but the word is differently defined when applied to different genders.



Figure 5 Guilty for men



Figure 6 Guilty for women

Regarding “Armani Code” by Giorgio Armani, the word ‘code’ refers to “a system of words, letters, numbers or symbols that represent a message or record information secretly or in a shorter form” (Hornby, 2006: 274). The key word is ‘secrecy’, implying ‘mystery’. Being mysterious leads to the quality of being charming because there seems to be something interesting and exciting to be found (Hornby, 2006: 969). However, males and females have different codes; that is, they

secretly communicate through different means. That is why the taglines for male and female fragrances are added. The tag line in the male advertisement is “the ultimate code of seduction for men”. ‘Seduction’ means the qualities or features of something that make it seem attractive (Hornby, 2006: 1321). It signifies the nature of males, as stated by Niedenthal et al. (2006) that “men are more obsessed with sex”. So, the word ‘seduction’ is chosen to show how this fragrance can deeply attract women. In contrast, the tagline in the female advertisement is “the secret code of women.” The emphasis is on the word ‘secret’ which is equivalent to ‘mysterious’, the quality requiring absolute attention. Besides, in the fragrance advertisements (see figures 7-8), the male model shows his sexy look while the female one has very tricky eyes. That is, the different codes can be conveyed through their facial expressions.



Figure 7 Armani Code for Men



Figure 8 Armani Code for Women

To sum up, fragrance products for males and females with the same names are named with conception and inspiration of the perfumers, and they represent identity of the products or brands rather than gender characters. However, some

fragrance products show gender stereotypes through taglines and images in the advertisements.

4.2 Male and Female Fragrances with Different Names

The fragrances with different names for different genders are presented in Table 6.

Table 6 Male and Female Fragrances with Different Names

No.	Brands	Names and Taglines	
		Male	Female
1	Giorgio Armani	Acqua di Gio	Acqua di Gioia (The new essence of joy)
2	Gucci	Sport	-
		Gucci by Gucci	-
3	Burberry	Sport	Brit Sheer
4	Calvin Klein	Euphoria	Beauty (It touches everything)
5	Chanel	BLEU DE CHANEL (Be unexpected)	No.5
6	Dolce&Gabbana	The one gentleman	Rose the one
7	Express	Honor	Love
8	Marc Jacobs	Bang	Daisy (Eau so fresh)
		-	Lola
9	Perry Ellis	Night	Perry Ellis

The names of male fragrances are Acqua di Gio, Sport, Gucci by Gucci, Burberry Sport, Euphoria, Bleu de Chanel, The one gentleman, Honor, Bang, and Night and those for females are Acqua di Gioia, Brit Sheer, Beauty, No.5, Rose the one, Love, Daisy, Lola and Perry Ellis. They will be separately discussed in the sections below.

4.2.1 Male Fragrance Advertisements

Based on the table below, the names of the male fragrances are Acqua di Gio, Bleu de Chanel, The one gentleman, Honor, Bang, Night, Gucci by Gucci, Gucci Sport, Burberry sport, and Euphoria.

Table 7 Male Fragrance Names

No.	Brand	Name and Tag line
		Male
1	Giorgio Armani	Acqua di Gio
2	Chanel	Bleu de Chanel (Be unexpected)
3	Dolce&Gabbana	The one gentleman
4	Express	Honor
5	Marc Jacobs	Bang
6	Perry Ellis	Night
7	Gucci	Gucci by Gucci
		Sport
8	Burberry	Sport
9	Calvin Klein	Euphoria

Fragrance names for males can be divided into two groups. The first group consists of names which signify men's characters by meaning of names – Bleu de Chanel, The one gentleman, Honor, Bang, Night and Gucci Sport. The second one includes names which are the same as female fragrances but only male fragrances advertisements are found in magazine – Acqua di Gio, Gucci by Gucci, Euphoria and Burberry Sport.

Chanel adds the word "Bleu," or "blue" in English, to the name of its product. In this case, they may want to convey the sense of authority, calmness, dignity, sincerity and spirituality attached to the color blue (Geer, 2012) as the identity of this product. As Goddard et al. (2000) stated, darker and strong color such as blue were often used in boys' toys while pink was used in girls' toys. Thus, using 'bleu' for male fragrance also represents characteristics of males. With the tagline "be unexpected", it additionally refers to men who dare to do anything unconventional which cannot be expected (Chanel, 2012). According to Hornby (2006: 1610), "if something is unexpected, it surprises you because you were not expecting it". Consequently, 'being unexpected' makes men interesting and charming.

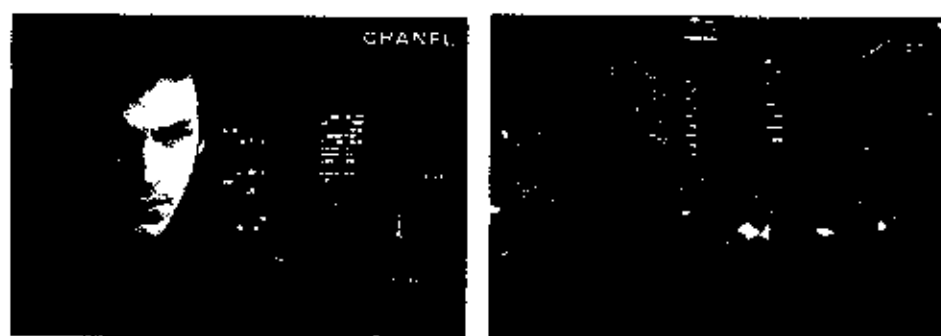


Figure 9 Bleu de Chanel

“The one gentleman”, the Dolce & Gabbana male fragrance product, combines the meaning of ‘the one’ and that of ‘gentleman’. “The one” reflects ‘uniqueness’, and ‘gentleman’ refers to “a man who is polite and well educated, who has excellent manners and always behaves well” (Hornby, 2006: 621). According to the meaning of ‘gentleman’, it is associated adjective with male such as ‘*sharp-witted*’, ‘*unscrupulous*’ and ‘*witty*’ which are show in the study of Williams and Best (1993). Besides, the concept of gentleman is obviously demonstrated in the illustration below (see figure 10) where the model is dressed neatly in a suit with a bow. He does not look sexy, but charmingly smart as described in Dolce & Gabbana webpage as “a new fragrance for the contemporary charmer with a spirit of dashing masculinity” (Dolce & Gabbana, 2012c).



Figure 10 The one gentleman

The name “Honor” is used by Express. “Honor” in this case is equivalent to “confident, bold, edgy and raw” (Express, 2012a) which is regarded as male trait

(Goddard et al., 2000). This new fragrance is inspired by “underground swank”, which refer to a city of freedom. That means people in underground swank can live their lives with freedom and confidence. In addition to being confident, honor also reveals the sense of boldness and rawness, which reflect the characteristics of men’s bravery and wild nature that enable them to live freely. Therefore, the description of this product reflects men’s identity as stated in the study of Williams and Best (1993) that men have *confident* and *adventurous* character.



Figure 11 Honor

To draw the audiences’ attention and rouse their interest, advertisers can use various word tactics such as metaphors and ambiguity (Goddard, 2002). In this case, the fragrance named “Bang” by Marc Jacobs is ambiguous in meaning. It can mean “a sudden loud noise” or “to be very attractive” or “to be stylish” or “very successfully” or “to have sex with a women” (The Online Slang Dictionary, 2012; Hornby, 2006: 102). With its various meanings, the word ‘Bang’ coupled with the facial expression of the model leaves audiences to interpret by themselves what “Bang” means. That is, this advertisement seemingly uses the ambiguous word to arouse the audience’s interest by allowing them to decode the hidden meaning of the word (Goddard, 2002). Nonetheless, as this fragrance is created for “contemporary guy, who, even if he isn’t young, has a younger spirit.” (Fragrantica, 2012b; Marc Jacobs, 2012a), ‘Bang’ most probably implies attractiveness and stylishness with obsession in sex as illustrated in the advertisement (see figure 12) where the model

poses nude on a silver background and shows fragrance flacon in his hand. Nudity can represent raw spirit of men without decoration (Definitions, 2012).



Figure 12 Bang

“Night” of Perry Ellis shows the character of men in a calm and confident manner (Fragrantica, 2012j). ‘Night’ is normally associated with black; this color suggests authority, power, boldness and seriousness which reflect identity of men (Goddard et al., 2000; Williams and Best, 1993). Moreover, the word ‘night’ can mean “the time or condition marked by absence of moral or ethical values” (The Free Dictionary, 2012b) which conveys the sense of mystery or secrecy (Thesaurus, 2012). As mentioned above, mystery can attract the opposite sex (Hornby, 2006: 969). Therefore, “Night” is used to represent a mysterious manner of males which can be regarded as a seductive way of drawing women’s interests.



Figure 13 Night

Gucci sells their product for males under the name “Sport” which represents one of men’s activities. Doing sports makes men strong, vigorous and well-built – the features desired by all men. This is visible in the illustration (see figure 14) which the model shows his sportsmanship through his post which emphasizes the participation of sports. Doring and Poschl (2006) have found that male stereotypes are portrayed through masculine setting such as working, traveling and sport. Moreover, ‘sport’ implies being ‘active’, ‘adventurous’, ‘capable’, ‘quick’, ‘robust’, and ‘tough’ as shown in the study of Williams and Best (1993).



Figure 14 Gucci Sport

The other four male fragrances – “Acqua di Gio”, “Gucci by Gucci”, “Burberry Sport” and “Euphoria” are also available for women under the same names. The reasons why only the male products were advertised are discussed as follows.

Giorgio Armani “Acqua Di Gio” was launched for males in 1995 and for females in 1996. “Acqua” is used to represent the beauty of Pantellerie which is a relaxing place that inspired the fragrance manufacturer (Fragrantica, 2012a). Considering the word ‘Gio’, it is the nickname of Giorgio Armani (Fragrantica, 2012a), so the meaning of “Acqua di Gio” is the fragrance of Giorgio Armani, which shows brand identity more than gender identity. The reason why only “Acqua di Gio” for males was advertised is probability because it won the ‘Best Men’s fragrance 2010 award winner’ from Women’s Health magazine (Giorgio Armani Beauty, 2012) based on bestselling. Besides, Giorgio Armani created the fragrance for only females under the name “Acqua di Gioia” in 2010. It is assumed that the manufacturer wanted to continuously promote the best fragrance product for men and the new ones for women. Thus, “Acqua di Gio” for women is not present in women’s magazines.



Figure 15 Acqua Di Gio

Gucci by Gucci was launched in 2007 and 2008 for females and males respectively (Fragrantica, 2012f). Using the same name for both genders, it can be assumed that the fragrance company - Gucci – wants to emphasize their brand instead of the identities of the products targeting customers of either gender. This may be because they are confident that the products can be well sold under their brand names which have long been popular and trusted. The reason why the advertisement of “Gucci by Gucci” for female is absent may be because in 2010 Gucci created new female fragrance named “Guilty” so the old fragrance advertisement for females was not advertised.



Figure 16 Gucci

The fragrances “Euphoria” for females and males of Calvin Klein were launched in 2005 and 2006 respectively. Defined by Longman Dictionary of Contemporary English (2001: 466), ‘euphoria’ means “a short but extremely strong feeling of happiness and excitement”. As happiness is what all humans, both men and women, want (Charles et al., 2010), wearing euphoria is believed to make the wearers extremely pleased or satisfied. That is why this fragrance name does not reflect any characteristic of genders. However, the reason why “Euphoria” for females was not advertised in magazines in 2010 may be because in that year Calvin Klein produced a new female fragrance “Beauty”, so the old fragrance ‘Euphoria’ was not promoted through advertisements.



Figure 17 Euphoria

Similar to “Sport” by Gucci, “Sport” by Burberry which is created for both males and females illustrates the feelings of movement, dynamics, energy, and

liveliness (Fragrantica, 2012g), which are believed to be more attached to the identity of males than females. As found by Goddard et al. (2000), Williams and Best (1993) and Wood (2009), the characteristics of males are stronger and more energetic than females as conveyed through the words *active*, *adventurous*, and *quick*. Thus, this may be the reason why the female fragrance advertisement of this product disappears from the women magazines.



4.2.2 Female Fragrance Advertisements

Based on the table below, the names of the female fragrances are Acqua di Gioia, No.5, Perry Ellis, Brit sheer, Beauty, Rose the one, Love, Daisy and Lola.

Table 8 Female Fragrance Advertisements

No.	Brand	Name and Tag line
1	Giorgio Armani	Female Acqua di Gioia
2	Chanel	No.5
3	Perry Ellis	Perry Ellis
4	Burberry	Brit Sheer
5	Calvin Klein	Beauty (It touches everything)
6	Dolce&Gabbana	Rose the one
7	Express	Love
8	Marc Jacobs	Daisy (Eau so fresh) Lola

Giorgio Armani created fragrance for women named “Acqua di Gioia” in 2010. The word “Gioia” in Italian refers to ‘joy’ (Oxford Dictionaries, 2012), and the word ‘joy’ is repeated in the tag line for the female fragrance – The new essence of joy – showing differences between male and female fragrances by using the word “joy” which means “happy” (Hornby, 2006: 803). The emotional word reflects a characteristic of women who often express their feeling more than men (Niedenthal et al., 2006; Williams and Best, 1993). Therefore, “Acqua di Gioia” reflects liveliness and joy as woman characters.



Figure 19 Acqua di Gioia

Among female fragrances, “No. 5” is an upmarket fragrance product of Chanel created from the floral-aldehyde group under the concept “smells like a woman.” The product was named after Chanel’s lucky number (Wikipedia, 2012a) when she chose the fragrance sample No. 5 out of the samples Nos. 1 to 5 and 20 to 24. “No.5” is portrayed by the phrase “Inimitably luxurious and infinitely seductive” as a symbol of good taste (Fragrantica, 2012d) because many celebrities have been shown wearing this fragrance since 1954 such as Marilyn Monroe who was a sexy superstar. As shown in the advertisement (see figure 20), the fragrance conveys the image of an elegant woman. Although “No.5” is created especially for women and it is a signature to females, from the concept and its name, no gender stereotype appears. Therefore this advertisement is excluded from gender-oriented group because its name conveys no gender stereotypes.

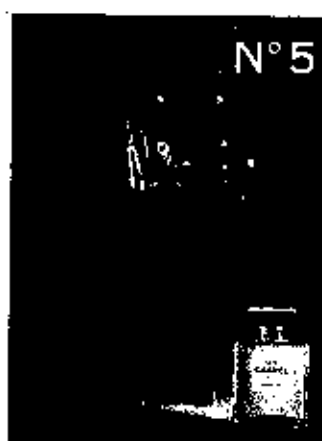


Figure 20 No.5

In 2003 and 2004 Burberry created the fragrance named "Brit" to show the English dignity of both British males and females respectively (Burberry, 2012). "Brit Sheer" was created in 2007 to show the concept of British women who are glamorous like traditional high-class ladies. This stereotyping "Brit" or British manner has the implicit meaning of good looking and politeness (Barrow, 2009). Adding the word 'sheer' makes it different from traditional British because the word 'sheer' means "bright and shining" (An Encyclopedia Britannica Company, 2012). That means the name signifies the new look of a British lady who wears a casual clothes, but still she is glamorous style as shown in advertisement (see figure 21).



Figure 21 Brit Sheer

"Beauty" by Calvin Klien was created in 2010. Calvin Klien "Beauty" aims to show the internal beauty of women in maturity such as strength, self esteem and spirit (Fragrantica, 2012c) as shown through the model in the advertisement who wears an elegant white dress, posed in a feminine manner (see figure 22). Furthermore, the tag line "It touches everything" conveys the power of "Beauty" which can dominate everything. So, the name and the tag line of this fragrance product show the power of women's internal beauty (strength, self esteem and spirit) that can control everything they want. The word "Beauty" means "a characteristic of a person, animal, place, object, or idea that provides a perceptual experience of pleasure meaning, or satisfaction" (The Free Dictionary, 2012a). This word is used only or specifically for women, not men. Thus, the word "Beauty" reflects the true women characteristic (Gauntlett, 2008).



Figure 22 Beauty

It is noticeable that names of flowers are often used for female fragrances. For example, “Rose the one” for females by Dolce & Gabbana is a continual fragrance line of ‘The One’ with the word “Rose” added. Rose is a flower with a sweet smell that grows on a bush with thorns (Hornby, 2006: 1273). It is a symbol of love and passion (Squidoo, 2012), so the fragrance clearly portrays the identity of females. As shown in Urban Dictionary Online (2009c), rose represents a girl who is usually hot and has a great feminine personality as posted by the model in the advertisement (see figure 23).



Figure 23 Rose the one

“Daisy” and “Daisy eau so fresh” are fragrances of Marc Jacobs which were created for a woman who is “a sophisticated, seductive, and dazzling woman, which at the same time strives to simplicity” (Fragrantica, 2012e). Considering the word

“Daisy”, it refers to a kind of flower which is composed of white petals and yellow carpel. Daisy opens out at sunlight. It can symbolize innocence and purity (Wikia, 2012). Daisy refers to a woman who is attractive, talented, and cute (Urban Dictionary, 2009). With the phrase “eau so fresh”, ‘fresh’ means “looking clear, bright and attractive” or “full of energy” (Hornby, 2006: 596). Thus ‘fresh’ in this advertisement is used to portray women in a playful bright style (Marc Jacobs, 2012b). As shown in figure 24, models are in the field under the sunshine and blue sky like the daisy flowers which blossom during the sunshine. So “Daisy” represents typical characters of a young girl (innocence and purity) as well as sophisticated characters (attractive, talented and cute) that a woman has (Williams and Best, 1993).

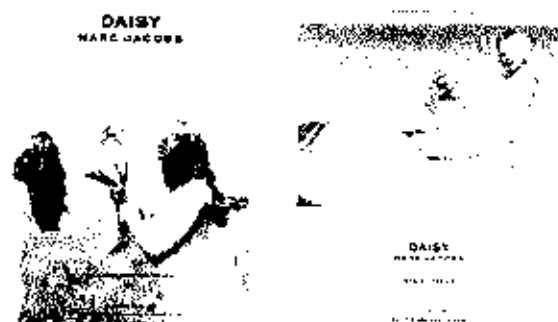


Figure 24 Daisy

“Love” by Express shows the concept of sexy, playful and glamorous women (Express, 2012b). “Love” is an emotional word which is often used in female products (Tuna et al., 2012). “Love” means “a strong feeling of affection for somebody that you are sexually attracted to” (Hornby, 2006: 878). As shown in figure 25, the model in a pink dress is surrounded by sexy handsome men. She expresses herself as a confident and dominating character. All the men tend to have a feeling of intense desire and attraction toward her. Moreover, ‘love’ is one of the female emotions as claimed by Neidental et al. (2006) that females express more love than males. Thus, “Love” reflects the character of women who pays more attention to expressing her feeling.



Figure 25 Love

“Lola” is another female fragrance product of Marc Jacobs. “Lola” is a woman’s name (Urban Dictionary, 2009b). In 1955, “Lola” was used for a girl’s name in the novel *Lolita* by Vladimir Nabokov. Lola becomes a symbol of a sexually precocious young girl (Wikipedia, 2012b). Following the concept of this fragrance, Lola conveys the image of a woman who is “sexy with a fun flirtatious wink” (Marc Jacobs, 2012c). In other words, the woman who flirts has to be confident and strong as the meaning of the word ‘Lola’ in Spanish is “strong woman” (Behind The Name, 2005). Thus, “Lola” reflects characters of women who are sexy, playful, flirtatious and confident.



Figure 26 Lola

The other female fragrance - “Perry Ellis” is also available for males under the same name. The following part will discuss the reason why only the female product was advertised.

“Perry Ellis” by Perry Ellis was first launched in 1985 for both males and females (Fragrantica, 2012k). The name “Perry Ellis” does not reflect gender identity. It is used simply to show the brand name identity. The reason why “Perry Ellis” advertised female collection may be because of the decrease of women’s wear collection in 2003 (Fragrantica, 2012l). Therefore, the manufacturer needed to promote female products more than male collection.



Figure 27 Perry Ellis

In short, it can be seen that most female fragrances were named in relation to female characteristics, implying that women are stereotyped as humans with attractive figures.

Based on the discussions above, the answer to the research question is demonstrated in the tables below.

Table 9 Gender Representation by Fragrance of the Same Names

Fragrance name	Gender Representation	Non-Gender Representation	Taglines
Light blue for men		/	
Light blue for women		/	
The one for men		/	
The one for women		/	
Guilty for men		/	

Table 9 Gender Representation by Fragrance of the Same Names (continued)

Fragrance name	Gender Representation	Non-Gender Representation	Taglines
Guilty for women		/	
Armani Code for men	/		The ultimate code of seduction for men
Armani Code for women	/		The secret code of women
Total	2 (7.41%)	6 (22.22%)	

Table 10 Gender Representation by Fragrance of the Different Names

Fragrance name	Gender Representation	Non-Gender Representation	Taglines
Acqua di Gio		/	
Burberry Sport	/		
Euphoria		/	
Bleu de Chanel	/		Be unexpected
The one gentleman	/		
Honor	/		
Gucci Sport	/		
Gucci by Gucci		/	
Bang	/		
Night	/		
Acqua di Gioia	/		The new essence of joy
Brit Sheer	/		
Beauty	/		It touches everything
No.5		/	
Rose the one	/		
Love	/		
Daisy	/		Eau so fresh
Lola	/		
Perry Ellis		/	
Total	14 (51.85%)	5 (18.52%)	

Table 11 Gender Representation in Fragrance Names

	Number of fragrance names	Percentage
Gender representation	16	59.26%
Non-Gender representation	11	40.74%
Total	27	100%

The tables above show that a little more than half fragrance products (16 out of 27 or 59.26%) reflect characteristics of gender through their names and taglines. The results of this study are consistent with the finding of Doring and Poschl (2006) which indicated that advertisers still used the techniques of emphasizing stereotypes in their advertisements. This may suggest that gender stereotypes are somewhat reflected through language in the selected advertisements.

The next chapter will conclude the study.

CHAPTER 5

CONCLUSION

This chapter states the conclusion, limitations of the study and recommendations for further study.

5.1 Conclusion

This study aims to examine the extent to which male and female fragrance names and taglines in the selected advertisements reflect gender stereotypes. The results indicate that the fragrance products somewhat reflect gender stereotypes mainly by using different names for male and female products. Although some use the same names for male and female products, their taglines and images in the advertisements reflect different identities or characteristics of genders. These fragrance advertisements also show that men are depicted as authority with physical abilities whereas women are depicted as sexual objects with physical beauty.

The study also reveals that two – fifths of the fragrance products in the selected advertisements do not represent gender stereotypes due to their emphasis on the popularity of their brand and the marketing strategies.

5.2 Limitations of the Study

The results of the study seem not to be conclusive due to the following limitations. The samples consist of only a small number of advertisements collected from only two magazines: GQ and Elle, during a rather short period of time (January 2010 to July 2011).

5.3 Recommendations for Further Study

Due to the limitations mentioned above, further study should take into consideration a wider variety of magazines to collect advertisements of more brands of

fragrances. Furthermore, other types of perfumed products such as body lotion, hand cream, etc. are interesting as samples of the study because these products use more verbal languages than fragrance products. Most importantly, nonverbal language abundantly found in male and female advertisements is worth studying as it will give clearer pictures to the topic investigated.

REFERENCES

REFERENCES

- All You Can Read. (2011). "Top 10 style magazine", Top 10 Magazine.
<http://allyoucanread.com/top-10-style-magazines>. May 3, 2011.
- An Encyclopedia Britannica Company. (2012). "Sheer", Dictionary.
<http://www.merriam-webster.com/dictionary/sheer>. November 23, 2012.
- Barrow, M. (2009). "Acceptable Behaviour in England", British Life & Culture.
<http://resources.woodlands-junior.kent.sch.uk/customs/behaviour.html>.
 October 27, 2012.
- Behind The Name. (2005). "Lola", Comments for the name Lola.
<http://www.behindthename.com/name/lola/comments>. November 3, 2012.
- Bennett, M. J. (1998). Intercultural Communication: A Current Perspective.
 Yarmouth, Maine: Intercultural Press.
- Bergdahl, M. (2009). Is He Beautiful, Handsome or Good-Looking?. Department of
 Language and Culture: Lulea University of Technology.
- Burberry. (2012). "Burberry Brit", Beauty & Fragrance. <http://www.burberry.com/>.
 December 9, 2012.
- Chanel. (2012). "Bleu de Chanel", Fragrance.
http://www.chanel.com/en_GB/fragrance-beauty/Fragrance-Bleu-de-CHANEL-BLEU-DE-CHANEL-118420. November 20, 2012.
- Charles, H.Z. & Karen, K.K. (2010). "Maslow's Hierarchy of Needs", in
Understanding Human Behavior and the Social Environment. 8th ed USA:
 Brooks/Cole, Cengage learning.
- Definitions. (2012). "Nudity", Definition.
<http://www.definitions.net/definition/nudity>. October 9, 2012.
- Dolce & Gabbana. (2012a). "Dolce & Gabbana Light Blue, A Mediterranean
 Love Story", Concept. <http://www.dolcegabbana.com/dg/beauty/perfumes-fragrances/light-blue/#>. December 20, 2012.
- _____. (2012b). "Dolce & Gabbana the one for men", Concept.
<http://www.dolcegabbana.com/dg/beauty/perfumes-fragrances/men/the-one/>.
 December 20, 2012.

REFERENCES (CONTINUED)

- Dolce & Gabbana. (2012c). "The Essence of the Dolce&Gabbana Man", Concept.
<http://www.dolcegabbana.com/dg/beauty/perfumes-fragrances/men/the-onegentleman>. December 24, 2012.
- Doring, N & Poschl, S. (2006). "Images of Men and Women in Mobile Phone Advertisements: A Content Analysis of Advertisements for Mobile Communication Systems in Selected Popular magazines", Sex Role. 55: 173-185.
- Express. (2012a). "Honor for men", Fragrance & Grooming.
<http://www.express.com/clothing/honor+for+men/pro/4560908/cat280009>.
 November 20, 2012.
- _____. (2012b). "Love Express", Fragrance & Beauty.
<http://www.express.com/clothing/love+express/pro/9890100/cat320016>.
 December 27, 2012.
- Fox, K. (1997). "Mirror, mirror: A summary of research finding on body image", Publications. <http://www.sirc.org/publik/mirror.html>. January 29, 2011.
- Fragrantica. (2012a). "Acqua di Gio Giorgio Armani for men", Giorgio Armani.
<http://www.fragrantica.com/perfume/Giorgio-Armani/Acqua-di-Gio-410.html>. November 22, 2012.
- _____. (2012b). "Bang Marc Jacobs for Men", Marc Jacobs.
<http://www.fragrantica.com/perfume/Marc-Jacobs/Bang-8968.html>.
 November 22, 2012.
- _____. (2012c). "Beauty Calvin Klein for Women", Calvin Klein.
<http://www.fragrantica.com/perfume/Calvin-Klein/Beauty-8840.html>.
 November 23, 2012.
- _____. (2012d). "Chanel No.5 Chanel for women", Chanel.
<http://www.fragrantica.com/perfume/Chanel/Chanel-N-5-608.html>.
 November 23, 2012.

REFERENCES (CONTINUED)

- Fragrantica. (2012e). "Daisy Marc Jacobs for Women", Marc Jacobs.
<http://www.fragrantica.com/perfume/Marc-Jacobs/Daisy-1361.html>.
 November 23, 2012.
- _____. (2012f). "Gucci by Gucci pour home", Gucci.
<http://www.fragrantica.com/perfume/Gucci/Gucci-by-Gucci-Pour-Homme-3792.html>. November 12, 2012.
- _____. (2012g). "Gucci by Gucci Sport Gucci for Men", Gucci.
<http://www.fragrantica.com/perfume/Gucci/Gucci-by-Gucci-Sport-7943.html>. November 22, 2012.
- _____. (2012h). "Guilty Gucci for Women", Gucci.
<http://www.fragrantica.com/perfume/Gucci/Guilty-9677.html>.
 November 23, 2012.
- _____. (2012i). "Guilty Pour Homme Gucci for Men", Gucci.
<http://www.fragrantica.com/perfume/Gucci/Guilty-Pour-Homme-11037.html>. November 22, 2012.
- _____. (2012j). "Night Perry Ellis for Men", Perry Ellis.
<http://www.fragrantica.com/perfume/Perry-Ellis/Night-10592.html>.
 November 22, 2012.
- _____. (2012k). "Perry Ellis for Women", Perry Ellis.
<http://www.fragrantica.com/perfume/Perry-Ellis/Perry-Ellis-for-Women-5575.html>. November 23, 2012.
- _____. (2012l). "Perry Ellis perfumes and colognes", Designers.
<http://www.fragrantica.com/designers/Perry-Ellis.html>.
 November 23, 2012.
- Fromkin, V., Rodman, R. & Hyams, N. (2003). An Introduction to Language.
 7th ed. Boston: Heinle.
- Gauntlett, D. (2008). Media, Gender and Identity. 2nd ed. New York: Routledge.

REFERENCES (CONTINUED)

- Geer, K. (2012). "The Psychology of Colors in Advertising and Marketing", Psychology.
http://www.streetdirectory.com/travel_guide/110550/psychology/the_psychology_of_colors_in_advertising_and_marketing.html.
 October 25, 2012.
- Giorgio Armani Beauty. (2012). "Acqua di Gio homme", Fragrance.
http://www.giorgioarmanibeauty-usa.com/acqua-di-gi%C3%B2-homme/A005,default,pd.html?dwvar_A005_size=6%2e7%20oz&start=4&cgid=fragrances-acqua-di-gio. November 11, 2012.
- Goddard, A. (2002). The Language of Advertising. London: Routledge.
- Goddard, A. & Patterson, L.M. (2000). Language and Gender. London: Routledge.
- Gucci. (2012). Gucci by Gucci for women.
<http://www.fragrantica.com/perfume/Gucci/Gucci-by-Gucci-1150.html>.
 November 12, 2012.
- Hornby, A. S. (2006). Oxford Advanced Learner's Dictionary of Current English.
 7th ed. Oxford: Oxford University Press.
- Jamison, J., Antoniou, P.H. & Whitman, K. (2004). "Non-Verbal Communication",
 in Intercultural Communication Skills. Guangzhou: Sun Yat – Sen
 University Press.
- Jandt, F. E. (2007). "Nonverbal Message Codes". An Introduction to
 Intercultural Communication: Identities in a Global Community.
 California: Sage Publications Inc.
- Koekemoer, L. & Bird, S. (2004). Marketing Communications. Lansdowne:
 Juta and Co. Ltd.
- Longman Dictionary of Contemporary English. (2001). Barcelona, Spain: Pearson
 Education Limited.
- Marc Jacobs. (2012a). "Bang eau de toilette", Fragrance.
<http://www.marcjacobs.com/marc-jacobs/fragrance/bang3.4oz/bang-eau-de-toilette-3-4-oz?sort=>. December 4, 2012.

REFERENCES (CONTINUED)

- Marc Jacobs. (2012b). "Daisy eau de toilette", Fragrance.
<http://www.marcjacobs.com/marc-jacobs/fragrance/daisy1.7oz/daisy-eau-de-toilette-1-7-oz?sort=>. December 4, 2012.
- _____. (2012c). "Lola Eau de Parfum", Fragrance.
http://www.marcjacobs.com/products/lola3.4oz/lola-eau-de-parfum-spray-3-4-oz?q=lola&sort=score_desc. November 23, 2012.
- McLaughlin, J. (2007). "Men's Fragrance, Women's Fragrance, and Other Historical Inaccuracies", Relationships.
<http://www.articlesbase.com/relationships-articles/mens-fragrance-womens-fragrance-and-other-historical-inaccuracies-246729.html>. Mar 10, 2012.
- McLoughlin, L. (2008). "The Discourse of Magazine". The Language of Magazines. London: Routledge.
- Mishra, P. (2009). SALES MANAGEMENT: Key to Effective Sales. New Delhi: Global India Publications Pvt Ltd.
- Moeran, B. (2009). Advertising and the Technology of Wnchantment: The Portrayal of Beauty in Women's Fashion magazines. Copenhagen: Copenhagen Business School.
- Myers, G. (1994). Words in Ads. London: Arnold.
- Niedenthal, P.M., Krauth-Gruber, S., & Ric, F. (2006). The psychology of emotion: Interpersonal, experiential, and cognitive approaches. New York: Psychology Press.
- Nordquist, R. (2012). "Repetition", Grammar & composition.
<http://grammar.about.com/od/rs/a/repetitionterm.htm>. May 1, 2012.
- Oxford Dictionaries. (2012). "Gioia", Dictionary Italian-English.
<http://oxforddictionaries.com/translate/italian-english/gioia?q=gioia>
 November 22, 2012

REFERENCES (CONTINUED)

- Pearson, J.C. & Nelson, P.E. (2000). An Introduction to Human Communication: Understanding and Sharing. 8th ed. United Kingdom: McGraw-Hill Higher Education.
- Perfumeshrine. (2009). "Perfume Use in the Middle Ages and the Renaissance: myths and truths". Perfume Shrine.
<http://perfumeshrine.blogspot.com/2009/11/perfume-use-in-middle-ages-and.html>. July 27, 2011.
- Prance, L. (2006). "New head shaving gel targets bald men", Market Trends.
<http://www.cosmeticsdesign.com>. December 12, 2010.
- PRWeb. (2011). "Global Fragrances and Perfumes Market to Cross US\$33 Billion by 2015, According to New Report by Global Industry Analysts, Inc", News Center. <http://www.prweb.com/releases/2011/2/prweb8151118.htm>. December 15, 2011.
- Schrank, J. (2012). "The language of Advertising Claims", Handouts.
<http://home.olemiss.edu/~cgibp/comp/ad-claims.html>. April 20, 2012
- Sheth, J.N. & Mittal, B. (2004). Customer Behavior: A Managerial Perspective. 2nd ed. United States: South-Western Publishing.
- Skaffari, J. and et al. (2005). Opening Windows on Texts and Discourses of The Past. John Benjamins Publishing Company.
- Squidoo. (2012). "Meaning of Roses", Meaning of Roses.
<http://www.squidoo.com/meaning-of-roses>. December 3, 2012.
- Sutherland, M. (2008). Advertising and the Mind of the Consumer: What Works, What Doesn't, and Why. 3rd ed. Australia: Griffin Press.
- Tangthong, K. (2007). "An Analysis of Language Used in Advertisements in Gender-Oriented English Magazines", Master of Thesis: Burapha University.
- The Free Dictionary. (2012a) "Beauty", Dictionary/thesaurus.
<http://www.thefreedictionary.com/beauty>. December 27, 2012.
- _____. (2012b). "Night", Dictionary/thesaurus.
<http://www.thefreedictionary.com/night>. December 27, 2012.

REFERENCES (CONTINUED)

- The Online Slang Dictionary. (2012). "Bang", Search Results for bang.
<http://onlineslangdictionary.com/search/?q=bang>. December 11, 2012.
- Thesaurus. (2012). "Night", Thesaurus.
<http://thesaurus.com/browse/night?s=t&path=/>. December 27, 2012.
- Tuna, S. & Freitas, E. (2012). "Gendered Adverts: An Analysis of Female and Male Images in Contemporary Perfume Ads", Comunicacao e Sociedade, Universidade Fernando Pessoa. 21: 95-107.
- Urban Dictionary. (2009a). "Daisy", Dictionary.
<http://www.urbandictionary.com/define.php?term=daisy>.
 December 2, 2012.
- _____. (2009b). "Lola", Dictionary.
<http://www.urbandictionary.com/define.php?term=Lola>.
 December 2, 2012.
- _____. (2009c). "Rose", Dictionary.
<http://www.urbandictionary.com/define.php?term=rose>. December 2, 2012.
- Whorf, B. L. (1956). Language, thought, and reality. Massachusetts: Massachusetts Institute of Technology.
- Wikia. (2012). "Daisy", Symbolism Wiki.
<http://symbolism.wikia.com/wiki/Daisy>. December 4, 2012.
- Wikipedia. (2012a). "Chanel No.5", Article.
http://en.wikipedia.org/wiki/Chanel_No._5. December 2, 2012.
- Wikipedia. (2012b) "Lola", Article.
[http://en.wikipedia.org/wiki/Lola_\(given_name\)](http://en.wikipedia.org/wiki/Lola_(given_name)). December 3, 2012.
- Wikipedia. (2012c). "Perfume", Article. <http://en.wikipedia.org/wiki/Perfume>.
 February 2, 2012.
- Williams, J.E. and Best, D.L. (1993). Cross-Cultural Views of Women and Men. Boston: Allyn & Bacon.

REFERENCES (CONTINUED)

- Wood, J.T. (2009). "Gendered Verbal Communication". Gendered Lives Communication, Gender, & Culture. 9th ed. Canada: Wadsworth Cengage learning.