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Bachelor's thesis

**OLFACTORY VOCABULARY IN PERFUME ADVERTISING
(BASED ON MODERN ENGLISH)**

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“English Studies and Translation
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Field of science: 03 “Humanities”

Specialty: 035 “Philology”

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«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 10 від 27.05.2024

Зав. кафедри _____ д. філол. н., проф. Алла БЄЛОВА

KYIV–2024

АНОТАЦІЯ

Хмарук О.Ю. Ольфакторна лексика у рекламі парфумів (на матеріалі сучасної англійської мови). – Кваліфікаційна робота освітнього ступеня “бакалавр”.

Дослідження присвячено вивченню мовних методів і стратегій, які використовуються в рекламних матеріалах для опису запахів. Актуальність теми зумовлена недостатньою увагою до вербальних компонентів, що позначають запах, у дослідженнях реклами.

Об'єктом дослідження є англійські реклами парфумів на різних медіа-платформах, включаючи друковані та цифрові. Предметом роботи є типові мовні засоби, що використовуються для опису запахів у рекламі парфумів.

Метою дослідження є з'ясування та окреслення певних лексичних, структурних, морфологічних та стилістичних елементів англійської мови, що використовуються у рекламі парфумів для опису запахів та створення ольфакторних образів.

Методи дослідження, використані в цій роботі, включають дедукцію, індукцію, класифікацію, описовий метод, а також метод суцільної вибірки із метою формування фактичного матеріалу дослідження.

За підсумками проведеного дослідження можна зробити висновок, що ольфакторна лексика та правильне її вираження у рекламі парфумерії є критичними для успіху рекламної кампанії. Вона використовується для передачі не лише ароматів, а й створення емоційного та образного звучання рекламних повідомлень, що сприяє їх ефективності та привабливості для споживачів.

На структурному рівні спостерігаємо чітко виокремлені лексико-семантичні групи слів, які відображають особливості організації та класифікації ольфакторних уявлень у рекламі парфумерії. Кожна група слів має свою

специфіку та характеристики, які доповнюють та розширюють можливості опису ароматів, сприяючи глибшому розумінню їх впливу на споживача.

На морфологічному рівні спостерігається різноманітність частин мови та їх форм, використовуваних у рекламі парфумерії. Це охоплює вживання прикметників, іменників та дієслів у різних формах і поєднаннях, що розширює можливості виразності та точності передачі ольфакторного сприйняття.

На стилістичному рівні виділяється досить широке використання ольфакторної лексики у складі стилістичних прийомів, таких як епітет, порівняння, метафора, гіпербола, персоніфікація.

Ключові слова: *запах, ольфакція, лексико-семантичне поле, ольфакторна лексика, реклама парфумів, сенсорне сприйняття.*

ABSTRACT

Khmaruk O.Y. Olfactory vocabulary in Perfume Advertising (based on modern english). – Bachelor's degree qualification paper.

The present research is devoted to the study of linguistic methods and strategies used in advertising materials to describe odors. The relevance of the topic is determined due to the lack of attention to verbal components denoting smell in advertising research.

The object of the research is English-language perfume advertisements on various media platforms, including print and digital media. The subject of the paper is typical linguistic means used to describe smells in perfume advertisements.

The purpose of the study is to identify and define certain lexical, structural, morphological, and stylistic elements of the English language used in perfume advertising to describe smells and create olfactory images.

The research methods used in this paper include deduction, induction, classification, descriptive method, and the method of continuous sampling to form the actual research material.

Based on the results of the study, it can be concluded that olfactory vocabulary and its correct expression in perfume advertising are critical to the success of an advertising campaign. It is not only used to describe scents but also to evoke emotions and create a figurative appeal in advertising messages, which enhances their effectiveness and attractiveness to consumers.

At the structural level, we observe several lexico-semantic groups of words that reflect the peculiarities of the organization and classification of olfactory vocabulary in perfume advertising. Each group of words has its specific features and characteristics that complement and expand the possibilities of describing fragrances, contributing to a deeper understanding of their impact on the consumer.

At the morphological level, there is a variety of parts of speech and their forms used in perfume advertising. This includes the use of adjectives, nouns, and verbs in various forms and combinations, which expands the possibilities of expressiveness and accuracy of olfactory perception.

At the stylistic level, we distinguish the widespread use of olfactory vocabulary as part of stylistic devices such as epithets, similes, metaphors, hyperbole, and personification.

Keywords: *odor, olfaction, lexico-semantic field, olfactory vocabulary, perfume advertising, sensory perception.*

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INTRODUCTION

The smell plays an extremely important role in the life of every person that is why scientists have been trying to study this phenomenon since ancient times. The olfactory space is seen as some disorganized, blurred structure due to the fact that there is no clear, developed system of perception of the real object known as smell. Olfactory vocabulary in perfume advertising is not just about describing scents; it's about weaving a narrative that resonates with cultural and historical motifs. Philological analysis can uncover how these narratives have evolved, reflecting changes in societal attitudes towards beauty, luxury and personal identity. It can also reveal how certain fragrances are associated with specific cultural narratives or historical periods, thereby enriching our understanding of cultural heritage and identity as expressed through the language of scent.

Many Ukrainian and scholars scientists, such as A. M. Lisovets [6], B.S.Matviychuk [7], G. N. Leech [22], and G. Myers [28] were engaged in the study of vocabulary in advertisements. While U. Almagor [12], B. Winter [38], J.T.Richardson [34], M. Z. Gesualdo [34], and others devoted their works to the olfactory vocabulary. Moreover, the concept of lexico-semantic fields as one of the main methods of considering olfactory vocabulary was examined in the works of such linguists as G. V. Mezhzherina [8], V. O. Gongalo [18], N. Geshko [11], and others. Despite this, a comprehensive analysis of the olfactory vocabulary in perfume advertising has not yet been conducted, which leaves room for further study.

The field of perfume advertising faces a **scientific challenge** due to the lack of clearly defined verbal patterns. **The relevance of this research** is determined by the fact that the verbal components denoting smell within perfume advertisements have not received proper attention in linguistic literature, which means that comprehensive analysis to address the current gaps in this topic (particularly within olfactory vocabulary) is needed.

Therefore, the **aim** of this research is to identify and analyze the linguistic methods and strategies employed in perfume advertising to evoke olfactory imagery and experiences. In order to address it, certain **tasks** have to be accomplished:

- to consider the history of perfume advertising;
- to define the components of olfactory vocabulary as a separate lexico-semantic field;
- to examine the semantic and structural peculiarities of the components of olfactory vocabulary.
- to study the stylistic role of olfactory vocabulary in the texts in question.

The **subject** of this research is the olfactory vocabulary used within the context of perfume advertising, while the **object** of this research is perfume advertisements across various media platforms, including print and digital ones.

The **research material** of our paper consists of 50 English different perfume commercials from various popular resources, such as YouTube, posts from Instagram, and examples of perfume advertisements from various websites.

The **methods** used within research include the method of continuous sampling, deduction, induction, descriptive method, as well as the analysis of secondary data.

The **theoretical value of the research**. Theoretically, this research contributes to the broader field of sensory marketing and linguistic analysis by exploring the intersection of language and sensory perception. From a **practical standpoint**, this research offers valuable insights for marketers, advertisers, and fragrance companies on the effective use of language to market scents. By understanding the linguistic elements that resonate with consumers, professionals in the fragrance industry can enhance the appeal of their advertisements, improve consumer engagement, and potentially increase sales.

The present paper consists of the introduction, two chapters, conclusions, references and appendix.

1. OLFACTION AND THE DEVELOPMENT OF PERFUME ADVERTISING

1.1 The concept of olfaction

According to Encyclopedia Britannica, the term of “smell” refers to the sensation that arises when odorous substances act on the receptors in the nasal mucosa (the tissue lining the nasal cavity) [37]. At the same time, there is the term olfaction, i.e. the process of perceiving odors [40, p.7]. We now suggest looking at the notion of the term “olfaction” in explanatory dictionaries.

The Merriam-Webster dictionary provides the following definition for the noun “olfaction”:

- the sense of smell;
- the act or process of smelling [32];

In the Cambridge Advanced Learner's Dictionary, the lexeme “olfaction” has only one interpretation:

- the action of smelling, or the ability to smell [31];

Electronic source Vocabulary.com Dictionary defines the lexeme “olfaction” as:

- The faculty that enables us to distinguish scents [30];

It seems like across various dictionaries, “olfaction” is consistently defined as either *the sense* or *the sensation of smell*. These definition capture both the physiological process of detecting odors and the cognitive interpretation of those smells. Since one concept is derived from the other, we propose to consider them without a clear distinction. They can be used interchangeably to refer to the process and perception of odors. We can conclude that smell is an object of olfactory perception, and plays an important role in human life and activity.

To begin with, olfaction is a complex process that involves several steps. First, tiny molecules are released by smelling substances. Than these molecules called odorants enter the nasal cavity during inhaling. These molecules bind to odor

receptors located in the epithelium of the olfactory membrane. These receptors are bare nerve endings, and they are irritated by smells. Activation of the olfactory receptor sets in chain a complex sequence of biochemical reactions. It generates electrical signals that are transmitted to the olfactory bulb of the brain through olfactory nerve. The olfactory bulb processes these signals and sends them to various areas of the brain, including those responsible for emotion, memory, and cognition. And in turn affects the central nervous system, as well as the respiratory and digestive organs. This can lead to changes in a person's overall well-being and mood [36].

Moreover, olfaction science, a branch of non-verbal semiotics, as defined by I.V. Kovalynska, studies the language of smells. This field delves into the significance of smells in communication and how they are utilized to convey messages. A thorough understanding of olfaction is essential in unleashing its potential to improve human interactions [5, p. 227]. We have determined that for our analysis, olfaction presents a particularly interesting arena to explore in language.

However, G. Cook points out that description of smell are necessarily indirect, as smell has no specific component that distinguishes it from another. Copywriters of advertisements can take advantage of this ambiguity to create messages with multiple (polysemic) meanings, designed to evoke a wide range of positive responses in target audiences [15, p.107]. Thus, the perception of smells is often replaced by mental images. This means that two distinct semantic processes are at work: describing the smell and symbolizing olfactory impressions. Words associated with smells are not only used to linguistically encode olfactory perception, but also serve as culturally significant landmarks that help shape our understanding of reality [34, p. 354]. The sense of smell is tied to specific objects, so people can't describe a smell without naming the substance or object it comes from. Because there isn't a lot of vocabulary for describing odors, people often use secondary nouns, either derived from the original ones or borrowed from other language systems [38].

Thus, further research into olfaction is crucial for deepening our understanding of its physiological, cognitive, and cultural dimensions. Understanding the

complexities of olfaction can unlock new ways to harness the power of smell in everyday life and professional practices, making it an essential area of study.

1.2 The evolution of perfume advertising

Advertising is a complex and multifaceted field that can be interpreted and defined in various ways. At its core, advertising aims to promote and sell products or services. An effective advertising message needs to be clear and persuasive, capturing the attention of potential buyers and encouraging them to explore and make a purchase. Successful advertising is targeted and tailored to specific demographics, aiming to connect with the interests and aspirations of these groups in order to drive consumer engagement [15, p. 9-10].

The art of perfumery has been known to people since ancient times. People were using perfumes and products for lubricating the skin and hair even before they knew about bread. The trade in aromas such as cinnamon, sandalwood, benzoin resin, camphor, geranium, and nutmeg was controlled by the Babylonians for a long time, contributing to Babylon's wealth and power. Later, in the Middle Ages, this trade was taken over by the Arabic people. Moreover, the ancient East, Egypt, and India are known as the birthplaces of perfumery, producing a wide variety of fragrances. Arabia supplied balsamic substances and spices. Over time, perfumery spread through Greece to Rome, and eventually to Italy, France, and Germany due to historical events [3].

In ancient times, perfumes were advertised in a natural way, as people dealt with odors and essences as part of their daily routine. However, with industrialization and changes in society, advertising became essential due to the increased production and the need to sell and distribute perfumes, especially among the elite. In the 18th century, perfumes were seen as a symbol of wealth and prosperity, leading great perfumers to strive for excellence in their work [3].

The first perfume advertisements were in the form of posters. From 1900 till 1950, perfumers glorified the merits of their fragrances through posters. The image of the bottle is often next to the slogan in combination of pleasant and attractive

colors. Since 1980, photographers have been creating posters for perfume advertisements. They worked with women called “muses” who perfectly suited the advertising materials [11]. In the early 90s, advertising campaigns for perfumes began to use different types of promotion, including films and short videos. The first advertising film about perfumes was shot in 1946 under the direction of perfumer Germaine Selye. The plot of this film was based on a poem by the writer Louise de Vimoren. In the same year, Selye created the floral perfume "Coeur Joie" for the women's brand Nina Ricci, which was known for its unique heart-shaped bottle [7, p. 277].

It is worth noting that there was a successful collaboration of famous perfumers with equally famous couturiers, artists and artists. The recognized collaboration between Ernest Beau and Coco Chanel was extremely successful, resulting in the appearance of the legendary fragrance Chanel No. 5. The story tells that after receiving five numbered perfumes, Chanel chose the last one, which became a true attribute of a confident woman. In this fragrance, in addition to eight out of ten different natural ingredients, the author added specific synthetic products with a rich smell – aldehydes, which provided stability and a trail [14].

Moreover, during the creation of an advertising video about perfumes, much attention is paid to the psychological properties of aromas. The perception of smells in many cases depends on various factors, for example, on a person's mood, his environment, and of course, on the weather and the season [41]. So, on the eve of winter and with the onset of cold weather, saturated and astringent aromas become relevant. For instance, *winter perfumes* have a commanding, confident tone with a velvety, barely perceptible trail: this season's popular perfume Maison Francis Kurkdjian Oud cashmere mood, it is a noble and sensual fragrance that leaves a feeling of “second skin” after application [7, p. 276].

Among the famous modern Ukrainian perfumers, the talented Bohdan Zubchenko should be singled out. Being a TV director, Zubchenko became disenchanted with the artificial nature of television programs and superficial

emotions. This led him to pursue a career as a perfumer. While working as a director at the boutique of the world-renowned Guerlain brand, he honed his skills. Zubchenko is known for his innovative approaches to perfume marketing, such as strategically placing the best-selling fragrances at eye level in the store. He also stresses the importance of appealing top notes in popular fragrances and believes that a scent should be suitable for the situation, place, time, and cultural context. Furthermore, Zubchenko explores the intriguing phenomenon that the aroma of coffee can confuse olfactory receptors, emphasizing the complexities of scent perception and its impact on consumer behavior [7, p. 277].

Therefore, following the history of the development of the perfume advertising, we can say that today, as well as a hundred years ago, perfume manufacturers think about the creation of a new fragrance down to the last detail. The name, bottle design and advertising company should perfectly match the fragrance. If one of these components is not successful, the perfume will be doomed to failure.

1.3 Approaches to advertising in different cultures

Advertising in modern society is closely intertwined with the culture of the country. It is often only an external reflection of culture. Each country strives to preserve its cultural identity, which in turn is manifested in advertising. Moreover, advertising in each country has its own individual style and manner. There are many factors that predict a different reaction to advertising, among them different living standards, peculiarities of mentality, cultural features, and socio-economic potential. Thus, modern advertising is created taking into account all these factors [2, p. 64].

In this abstract we would like to study the peculiarities of modern approaches to perfume advertising in such countries as France, Great Britain and the USA.

Thereby, **French advertising** is designed to lure the consumer. In 1993, French advertising art directors conducted an experiment and as a result identified four main distinguishing features that describe the essence of French advertising. These characteristics are: “La Séduction” (seduction), “Le spectacle ” (spectacle),

“L'Amour” (love) and “L'humour” (humor). We suggest considering them more detailed:

- La Séduction means that advertising will work when it charms, attracts the consumer and entices them to buy;
- Le spectacle means that advertising should be like a show or a game. A good French advertisement is considered to have elements of drama, entertainment and theatrical value;
- L'Amour indicates that romance is an integral part of French culture and advertising is no exception.
- L'humour indicates that humor is central in French advertising. It can even take the form of obscene approaches, often somewhat shocking even to Americans. French humor in advertising predominates in the form of witty phrases and wordplay [2, p. 42].

Media agencies appeared in France in the early 70s. In a fairly short period of time, they gained their popularity, and by the end of the 80s, placing advertising in the mass media through media agencies was more popular than through advertising structures [4, p. 67].

The French generally do not trust advertising, so aggressive advertising is not effective for them. The key to successful advertising in France is to have a compelling and interesting idea that will attract consumers. Often, the primary motivation for making a purchase is the enjoyment of beautiful and aesthetically pleasing advertising. Therefore, in France, the focus is not on slogans like in the USA, but on the visual image. The visual aspect of advertising, such as posters and billboards, is highly valued [2, p. 43].

During the 1960s and 1970s, **British advertising** began to develop its own unique identity. Television advertising has evolved over time to reject the annoying and straightforward approach of American commercials. Instead, there's an emphasis on humor, class eccentricity, and conviction. The British believe that humor helps increase attention, understanding, and trust from consumers. They use different types

of humor, with puns (play on words) and satire being the most common. Modern English advertising is of high quality, creative, and often features a touch of humor. The British view ordinary advertising appeals without a highlight as primitive and banal. Traditions, customs, etiquette, and good taste are highly respected, while it combines visual and verbal elements [2, p. 42]. Furthermore, the English have a lot of catchy slogans, great advertising texts that specialize in verbal expression, with figurative advertising.

As a matter of fact, the high level of development of advertising in the UK has a positive effect on the public's perception of advertising products. Newspapers in this country are a recognized and reliable source of information, so the level of trust in advertising in print media is quite high. Residents of Great Britain are considered to be extremely conservative consumers, which can be explained by the old traditions of education and the inability to act inconsistently with the level of education or position in society [2, p. 68].

Advertising in the USA is the clear leader of the global advertising industry. This fact is confirmed by national advertising budgets, the level of spread of American advertising to the consumer markets of many countries of the world, and the work of the largest American network communication groups on the international market [4, p. 65]. In the USA, the system of maintaining constant contact with clients was developed and put into practice. This system is continuously being improved by American manufacturers. They are always coming up with new methods to attract buyers, such as providing information about discounts, sales, giveaways, coupons, prizes, and endorsements from well-known artists. While traditional advertising messages are usually found on television and in the press [4, p. 65].

Moreover, in the US, it is not the visual picture of advertising texts that is important, but rather the text, because Americans easily remember advertising slogans. For this purpose, advertisers use the advantages of the English language: brevity, flexibility, capacity, and others. This is clearly visible in American print advertising: they prefer short and clear and logical advertising slogans, which is why

only a few words are necessary to attract the attention of the reader or viewer [4, p. 65-66].

Thus, we can conclude that advertising is a form of non-personal presentation of a product, service or idea of a certain brand or firm. Its main goal is to attract the attention of potential customers, inspire curiosity and convince them to buy the offered product. In order for advertising to be effective, it must convincingly reflect its advantages, be unique and original, and be noticeable for buyers. Modern advertising is effective when it is simple, interesting and easy to remember.

CONCLUSION TO CHAPTER 1

The sense of smell, known as olfaction, plays a crucial role in the world of perfumery. Olfaction involves the ability to detect and recognize odors. This encompasses both the physiological process of detecting aromatic molecules and the cognitive and emotional interpretation of these odors, which greatly impacts everyday life.

Historically, the art of perfumery has deep roots, dating back to ancient times when fragrances were used in everyday life. The evolution of the perfume industry is reflected in its advertising campaigns, which have changed significantly over time. Initially, perfume advertising was a natural part of people's lives, but with the development of the industry and social changes, it has become an integral part of marketing.

Advertising can be defined as a means of promoting a particular product or service through various channels. However, the success of advertising depends on its uniqueness, originality, emotional appeal, and memorability. In modern society, advertising is closely linked to the culture of the country in which it is created, often reflecting cultural characteristics, mentality, socio-economic potential and standard of living. Moreover, each country has its own unique methods and styles of advertising that ensure efficiency and attract consumer attention.

Additionally, the history of perfume advertising demonstrates that, even a century ago, perfume makers meticulously consider every detail when developing a new fragrance. Indeed, the name, bottle design, and advertising campaign must harmonize perfectly with the fragrance. If any of these elements fall short, the perfume is likely to fail. Thus, for advertising to be effective, it must convincingly reflect its benefits, be unique and original, and be noticeable to customers. Modern advertising is effective when it is simple, interesting and easy to remember.

2. CHARACTERISTIC FEATURES OF OLFACTORY VOCABULARY IN PERFUME ADVERTISEMENT

2.1 Lexico-semantic field and its constituent parts

Within the intricate structure of language, distinct levels intertwine, each characterized by nuanced relationships and interactions essential to its functioning. In the study of language, lexico-semantic field researchers focus on the vocabulary usage. Instead of seeing language as a collection of separate parts, this approach emphasizes the interconnectedness and coherence of its words. The meaning of a word goes beyond just itself; it is best understood within the context of a sentence, where it contributes to the overall meaning or function.

In Europe, the idea of the systematicity of language phenomena developed in the first half of the 20th century in connection with the revival of interest in the works of K.V. Humboldt (in Germany – J. Trier, V. Porzig, G. Ipsen, F. Dornzeif; in Switzerland – V. von Wartburg). The developments of German linguists turned out to be especially profound; the most popular were the works of J. Trier and V. Portsig, as they were the first to introduce the notion of “*semantic field*”[8].

Therefore, the systematicity of vocabulary in the works of Ukrainian linguists firstly was pointed out in the last century. O.O.Potebnya, who made a thorough investigation on the general theory of the word in the form and aspect, insisted on studying semantic relationships between the words, laws and inner rules of changes in groups of semantically related words [9, p. 231].

Nevertheless, Y.M. Karaulov having analyzed numerous scientific definitions of the semantic field made some conclusions that linguists consider the “*semantic field*” first of all as a unit of a lexico-semantic system, the others pay their attention to the semantic field properties, some of them focus on the principles of its internal organization [8].

First of all, in language, a field refers to a set of related linguistic units, usually words that are connected by a common idea or concept [17, p. 56]. Different fields in the language system are identified based on their conceptual unity. These fields

interact with each other and are not isolated within the language system. They can overlap, merge, or oppose each other, and can also be related as synonyms or antonyms. Additionally, the same language element, such as a word, can belong to different semantic fields [7].

Secondly, a semantic field has a multi-level structure, represented by microfields, lexico-semantic groups, thematic groups and synonymous range. In the structure of the lexico-semantic field, linguists distinguish the following layers:

1) **the core of the field**, represented by the generic seed – component, around which the field unfolds. Since the core functions as a lexical expression of meanings, or semantic features, it can replace each of the members of the paradigm, being a representative of the entire paradigm;

2) **the center of the field** consists of units that have an integral, general with core and among themselves, meaning;

3) **the periphery of the field** consists of units that are the most distant in terms of their value from the core. They detail and specify the main meaning of the field. Usually, peripheral elements are in connection with other semantic fields, thus forming the lexico-semantic integrity of the language system;

4) **the field fragments** are a vertical nuclear and central-peripheral structure, which according to its semantics, forms a separate hypero-hyponymic structure of various types [1, p. 75-76].

To understand this process better we would like to provide an example of the lexico-semantic field of the lexical unit “*Success*” conducted by V.O.Gongalo, the linguist of the department of Roman, Germanic and Baltic languages. The method of continuous sampling was used in this research with the help of which the lexical material was selected from the articles of English explanatory dictionaries, Thesaurus dictionaries, as well as dictionary articles containing the most common word combinations, phraseological units, proverbs and small lexical nests. The studied material is grouped into lexico-semantic groups taking into account the partial linguistic affiliation of the units, and paradigmatic connections are considered. The

- relative autonomy of all lexico-semantic fields that cross with each other or can be included in wider ones. So, for example, *luck* can be attributed to the lexico-semantic field *success; wealth; hard work, etc.*;
- wide semantic content of the SUCCESS lexico-semantic field, which can apply to almost any sphere of life. The lexicographic sources which have been studied provide comprehensive information about the paradigmatic connections of the unit success, lexical nests that contain stereotypes and the most general ideas about success, and not a partial perception of the category by a single individual or people [18].

The largest formation in the structure of the field is often *a lexico-semantic group*. The history of selection of lexico-semantic groups goes back to the conducted studies of M.M. Pokrovsky about combining words according to their semantic commonality or opposite. Lexico-semantic groups of words represent the union of two, several or many words according to their lexical meanings [8].

Thus, lexico-semantic fields can be further divided into even closer associations, namely lexico-semantic groups. The Encyclopedia of the Ukrainian language focuses on the lexico-semantic group, which is made up of words sharing a common hyperseme. For example, within the temporal lexico-semantic field, we can distinguish between *precise* (such as *second, minute, hour*) and *imprecise* (like *time, season, and epoch*) *time-related words*, as well as names for *parts of the day, seasons, months, and days of the week*. Therefore, within these groups minimal semantic associations are based on certain relationships, such as synonymy, antonymy, conversion, and hyponymy [10, p. 305-306].

For example, if we speak about lexico-semantic groups which were formed in the lexico-semantic field of “*Success*”, V.O. Gongalo suggested the following:

- nomination of a successful person: *star, winner, somebody, celebrity, celeb, champion, lulu, megastar, V.I.P., belter, BMOC (Big Man On Campus), big hitter, A-lister, bhadralok, corker, crackerjack, dandy, jim-dandy, prizewinner, leader, goer, money-spinner;*

- nomination of a person with an attractive appearance: *beauty, eye-ful, gem, looker, stunner, knockout*;
- talent and success: *good luck, outcome, clover, karma, luckiness, blessing, fortunateness*
- attribute of success: *wealth, prosperity, luck, fortune, fame, happiness, health, money, affluence, growth, career, power*
- wealth: *money, wealth, fortune, luxury, velvet, assets, reward, property, riches, gain, abundance, business*;
- characteristic of a successful person/phenomenon: *thriving, important, prosperous, popular, top, rich, famous, lucky, wealthy, proud*;
- level of success: *big, great, enormous, limited, modest, moderate, partial, mixed, massive, real, major, immense, huge, roaring, considerable, unqualified, relative, overall*;
- onset and duration of success/rapid success: *immediate, long-term, overnight, continued, continuing, early, eventual, recent*;
- sphere of success: *box-office, commercial, economic, academic, electoral, financial, public, educational, literary*;
- emotional evaluation of success: *good, resounding, overwhelming, spectacular, amazing, incredible, stunning, brilliant, ass-kicking*
- recognition of success: *notable, remarkable, conspicuous, unparalleled, accredited, respected, high up, significant, proven*;
- profitability: *booming, flourishing, blockbusting, career-defining, bestselling, moneymaking, lucrative* [18].

Then she singled out the following phraseological units:

- banner year (*a year which is especially successful*);
- bed of roses (*a situation which is comfortable and easy*);
- easy street (*situation without no worries*);
- gravy train (*a way of making money quickly, easily, and often dishonestly*);

- the dizzy heights of something (*emphasizing to have reached a very high level by achieving smth*);
- high on the hog (*in a luxurious style*);
- a feather in one's cap (*an achievement or honor that someone can be proud of*);
- be cooking with gas (*making very good progress*);
- go great guns (*to go fast and successfully*);
- land on one's feet (*to be in good condition or in a good situation after having a bad or difficult experience*);
- *with flying colors* (*successfully*) [18].

V.O. Gongalo also highlighted the following permanent expressions and phrases:

- a key to success;
- the sweet smell of success;
- secret sauce;
- rapid ascent up the ladder;
- flirt with success;
- bring down the house/gallery;
- gold mine, a narrow squeak;
- perform/work miracles;
- achievement/ acid test;
- go down like a lead balloon;
- career nosedived, bite the dust [18].

It is important to mention that lexico-semantic fields are further subdivided into micro-fields. I. S Stasiuk conducted a study of the lexical unit “weather” and grouped all the morphological properties related to the lexicon of weather. Based on the component analysis, she identified 5 microfields within the lexico-semantic field “weather”: “good weather”, “precipitation”, “wind”, “fog”, and “heat-cold”. The microfield “good weather” is formed by only a few words – sunshine, shine, fairness, sun. Its main property is antonymy to other microfields. The “precipitation”

microfield is divided into 2 lexico-semantic groups – “rain” and “snow/hail”. The lexico-semantic group “rain” is a typical example of a synonymous group of words. The meaning of the dominant synonym rain and the meaning of other nouns of the group are distinguished by differential semes. So, for example, rain and downpour – the term “great intensity”, rain and shower – the term “duration”, rain and drizzle – the term “quality” [9, p. 232-233].

Within the lexico-semantic group, synonymous series of nouns united by a certain feature are formed. For example, the meanings of the nouns *cloudburst*, *downpour*, *downfall*, *pour*, *flood*, *torrent*, *thunderstorm* are combined into a synonymous series based on the sign of great intensity. It should be noted that the “precipitation” microfield is characterized by the relation of equonymy: the nouns *rain*, *snow*, *hail*, *sleet* denote different types of precipitation [9, p. 232].

Therefore, lexico-semantic field is a set of interrelated word meanings (semes), which are united by the community of any conceptual sphere of language, has a certain structural-functional orientation and expresses the way of world perception of the people. The derivational part of the lexico-semantic field is lexico-semantic group, where words refer to the same or different parts of speech, united by intra-linguistic connections based on mutually determined and interconnected elements of meaning.

2.2 Olfactory vocabulary as a special lexico-semantic field and its structure

To explore the nuances of perfume advertising approaches, we conducted an analysis of different commercials (50), comprising advertisement videos, posts and international web-sites. The video commercials were sourced from YouTube, posts from Instagram, and bright examples of perfume adverts from web-sites. Our comprehensive sample encompasses a variety of brands including Chanel, Dior, Yves Saint Laurent, Lacoste, The Rituals, The Woods Collections, Yves Rocher, Montale and many others, ensuring a broad representation of the industry. These advertisements vary in length, release year, and country of origin. This diverse selection provides a robust foundation for our research, enhancing objectivity and

minimizing bias. The detailed list of the selected advertisements and their accompanying information is given in the Appendix section of this paper.

Therefore, in the process of analyzing the theoretical material of lexico-semantic fields according to previous studies, it was found that the method of classification into fields is one of the current methods of conducting linguistic research [26]. As already mentioned above, a lexico-semantic field is a special hierarchically organized set of linguistic units. First of all, it is important to note that we define the term olfactory vocabulary as words that describe odors. Olfactory vocabulary, from a linguistic standpoint, refers to the collection of words and phrases used to describe smells and it focuses on a specific aspect of sensory perception (smell) and the related meanings associated with it. We believe that olfactory vocabulary should not be a simple set of words, but also a system of words or phrases connected in a certain way with each other. Therefore, we propose to consider olfactory vocabulary in perfume advertisements due to the fact that those lexemes belong to the corresponding field of "*Olfactory perception*". This field includes all words and expressions related to the sense of smell, including words that describe odors, the sense of smell, the act of smelling, and the effects of smell. It also covers a wide range of parts of speech used to refer to odors, both pleasant and unpleasant.

Moreover, when analyzing our sample material, we distinguish that lexemes with the general meaning of bad odor are not used at all. Since the texts of advertising, as a rule, use words that cause the recipient only positive associations. Careful selection of lexemes when composing advertising texts directly affects the consumer's perception of the advertised product and advertising in general with a positive side. Therefore, words with the meaning of unpleasant odor are not included in our classification.

In the process of analyzing the theoretical material we found out that some researchers say that the vocabulary expressing olfactory perception of reality is limited. One of the main reasons for the lack of olfactory vocabulary is that in the process of evolution the use of olfaction in environmental perception simply lost its

importance in favor of hearing and vision [19]. In any case, the absence of a special olfactory vocabulary in the language is a fact that implies the search for descriptive ways of denoting odors [39].

Thus, in the course of analyzing the olfactory vocabulary of English perfume advertising texts it was found that the lexico-semantic field “*Olfactory perception*” consists of a core and a periphery. Having analyzed all lexical items with the same “smell” in our sample of advertisements of perfumes, we have assigned the following nouns to the core of the field: *fragrance, aroma, odor, scent, perfume*. As mentioned earlier, the essential feature of the core lexicon is that it carries the basic meaning. In the periphery, there are adjectives, nouns, and verbs that describe the characteristics of odor or aroma. These words enter the field as a result of polysemy. They are the most commonly used words related to olfactory perception in advertising texts.

We also came to the conclusion that the great variety of odors existing today in nature, perceived by man in his daily practical life, mostly does not have specific names and designations.

In addition, during our analysis we identified a large number of words (156) characterizing the perception of smells. Based on this, within the field of “*Olfactory perception*”, analyzing our sample, we were able to identify six lexico-semantic groups of words, which reflect the specifics and characteristics of perfume smells.

1. Source of the odor:

We divided all the identified odorants from our sample of perfume advertisement into the following subgroups according to the source of the odor: ***Floral, Fruity, Gourmand, Woody, Herbal, and Citrus***. In terms of perfumery, each of these groups has its characteristics and main components. They allow us to better define the characteristics of a perfume.

One of the largest groups is ***Floral***. The main theme of this group is a single flower, for example, *rose, lily, jasmine, violet, blossom, gardenia, orchid, lily, peony*, etc. For instance, in the advertisement for Pure Poison by Dior, the perfume is described using three main floral notes at once, highlighting its floral nature: “*Pure*

Poison is the perfume that celebrates seduction in its purest state, exploring its duality and irresistible alchemy. Composed of orange blossom, jasmine, gardenia, amber and sandalwood, this delicate modern potion reveals the seductress in you” [53].

*Sandalwood, oakwood, and patchouli are by far, the most used **Woody** scents in our sample that generally make up the core of the fragrances. The Rituals combines two woody ingredients in their fragrance L'Essentiel advertisement: “Awaken your mind and boost your motivation with this spicy and aromatic eau de parfum. The bright freshness of cardamom enhances the comforting and spicy note of patchouli and the creamy notes of sandalwood” [86].*

The **Gourmand** group is made up of scents that smell edible, contributing a sweet dimension to perfume composition. Among the examples found in our sample are *vanilla, liqueur, and coffee*. For instance, the perfume advertisement for Le Geste d'Edmond by Eight & Bob elevates the essence of vanilla in it: “*Inspired by the botanical brilliance of Edmond Albius, this extract magnifies the essence of luxury and sophistication. Let the velvety sweetness of vanilla envelop your senses in a symphony of indulgence” [60].*

The next one is the **Herbal** group which comprises scents that vary from sharp and medicinal (*rosemary, mint*) and sometimes have hints of spice (*basil, coriander, thyme, tarragon, and cinnamon*). Examples of the use of herbal scents are present in the Guerlain perfume Herbes Troublantes: “*Freshly picked for spring. Natural aromatic essences of thyme, mint and rosemary are wrapped in a musky, cottony veil tingling with sparkling Calabrian bergamot in Herbes Troublantes from L'Art & La Matière Collection” [69].*

Another group, **Fruity** consists of notes that give perfumes an original, fresh touch. The fruits used in our perfume advertisement sample as a source of the odor are *pear, apple, cherry, peach, apricot, watermelon* and many others. For instance, Liz Claiborne in the ad for Candies uses *watermelon* in the verbal representation of the fragrance: “*This masculine scent possesses a blend of high notes that are a fruity*

and spicy blend of watermelon, coriander and basil, with lower notes of aromatic woods and green leaves” [75].

Our decision to classify the *Citrus* group separately from the Fruity group was based on the distinct olfactory characteristics from the broader category of fruity scents and sources of these fragrances, as citrus fragrances are primarily derived from the essential oils extracted from the peel of citrus fruits such as we have found in the sample: *bergamot, lemon, orange, and grapefruit*. An example is Bvlgari Chill & Sole Eau de Parfum, which uses *lemone* notes while advertising its fragrance: “*The citrusy notes of lemon evoke the sun tickling the skin through the branches of a tree one lingers under. The neroli essence exudes a fresh floral fragrance of luminous sophistication*” [48].

It is also worth noting that this group is mostly represented by nouns. This can be explained by the fact that the noun is the most nominative of all parts of speech and, accordingly, it gives the language more opportunities to create a new denotation, which includes denotations of objects, signs, properties, etc.

2. Odor intensity:

Odor intensity is an important characteristic of olfactory perception that describes the strength and prominence of an odor. We distinguished that this characteristic is determined by the concentration of odorous substances in the air and their ability to stimulate olfactory receptors. When analyzing our sample of perfume advertisements, we found the following lexemes, expressed by adjectives that describe the intensity of the scent: *subtle, gentle, delicate, intense* and *strong*.

The lexeme *subtle* in our sample is used to describe delicate, barely perceptible odors, as in the ad of Cherry Delight by Layered: “*The top notes introduce a crisp and slightly tart cherry essence, while the middle notes unfold a symphony of floral undertones, and the base notes conclude with subtle woody warmth, creating a multifaceted fragrance that evolves on the skin.*”[74].

Gentle and *delicate* are used to describe non-intense, barely noticeable odors, an example can be found in the ad of The Woods Collection Dancing Leaves:

“There’s nothing more romantic than the gentle scent of the spring forest. Light-green, newly-emerged leaves dance in the light surrounded by the delicate scent of spring flowers. Hear the birds! Indulge the fragrance! Feel the soft wind!” [87].

Intense and strong, on the contrary, are used to refer to the odors that are easily detectable, for example: *“Velvet Veil is a captivating fragrance renowned for its luxurious and rich aroma, blending floral, gourmand, and oriental notes. Here’s a breakdown of its key elements, velvet veil intense fragrance opens with a strong, aromatic note of freshly brewed coffee” [71].*

3. The effect of odor on human beings:

The next group of terms that we have identified is those that refer to how odor affects people's behavior and cognitive functions. This includes the following adjectives from our advertising sample: **relaxing, seductive, intoxicating, refreshing, exhilarating**.

In perfume advertisements and their descriptions, **relaxing** is often used to refer to scents that promote tranquility, typically containing floral or herbal notes as in the advertisement for Waterlily Cologne by Jo Malone London: *“With notes of neroli, waterlily, and musk, Jo Malone London Waterlily Cologne smells just as relaxing as it sounds. Pristine, clean, and floral, it smells like you’re walking through the Secret Garden, before sitting by a pond full of dewy petals” [72].*

Seductive, in turn, is used to describe scents that are arousing. We found out that perfumes in advertising that use this lexeme in perfume often contain musky or spicy notes, such as in Bitter Sweet by Perfumes of France: *“This fragrance harbours mouth-watering layers of seductive complexity. “BitterSweet” laments of bitter losses and life lessons, and it also whispers of love, and the sweetness of new beginnings” [81].*

Intoxicating describes smells that are strong and addictive. In the sample, we found one example of the use of this lexeme in the advertising for The Lush Cherry by Fragrance World: *“Tonka seed reveals its delicious and sweet accords, while*

sandalwood brings a woody and velvety dimension, leaving a memorable and intoxicating imprint” [64].

Exhilarating and ***refreshing*** refer to uplifting and energizing scents, frequently with citrus notes. Both examples were used in the advertisement for Jasmin des Anges by Dior: “*Jasmin des Anges*”, *is the sunny, gourmand floral fragrance of La Collection Privée. Embroidered like a lace, where delicate jasmine is intertwined with apricot nectar implies a refreshing, sweet, and possibly exhilarating experience” [54].*

4. Words borrowed from the field of gustatory perception:

We found that this lexico-semantic group of olfactory vocabulary expressed by adjectives borrowed from the field of gustatory perception is the most numerous in our sample. It reflects the shades and characteristics of flavors by using terms associated with the taste and texture of food. Since taste and smell are interconnected, such adjectives give perfumes a more expressive description, evoking specific associations in the imagination. Here are examples of words from the group we have identified that are frequently used in our sample of perfume ads: ***mouth-watering***, ***spicy***, ***sweet***, ***salty***, ***fresh***, ***juicy***, ***aromatic***, ***organic***, ***milky***, ***delicious***, ***tart***, etc.

The lexemes ***mouth-watering*** and ***delicious*** describe a scent that causes salivation and associations with tasty dishes: “*Tonka seed reveals its delicious and sweet accords, while sandalwood brings a woody and velvety dimension, leaving a memorable and intoxicating imprint” (The Lush Cherry by Fragrance World) [64]. We have noticed that ***spicy*** and ***aromatic*** indicate the presence of spices or herbs in the fragrance, giving it a so-called warm, distinct and pleasant smell: “*Adopt the delicately spicy and comforting notes of pink pepper, which bring life and character to the floral and sensual scent of the Bulgarian rose” (The Ritual Of Oudh by The Rituals) [85]. ***Sweet*** and ***salty*** describe a fragrance with pronounced sweet notes, such as fruit or salty sea notes in perfumes, respectively: “*To obtain these mineral and salty notes I used the extract of seaweed cultivated off the coast of Brittany” (Sur la***

Lande by Yves Rocher) [90]. At the same time, *fresh* describes a scent that is reminiscent of freshness, which can also be associated with light notes of flowers: “*Juicy and irresistible, DKNY Be Delicious is a fresh floral scent bursting with playful charm and spontaneity*” (Be Delicious by DKNY) [59]. The *juicy* lexeme most often indicates the presence of bright and rich fruit notes: “*Radiant top notes burst with the juicy freshness of Reggio di Calabria Bergamot.*” (Dior Sauvage) [58]. Speaking of the use of natural and organic ingredients in the fragrance, which emphasizes its naturalness and environmental friendliness, the adjective *organic* was used in the sample. *Milky* describes a fragrance that is reminiscent of the delicate and creamy aroma of dairy products: “*Our signature scent has notes of bergamot, orange flower, and milky musks. This perfume smells so good it’ll leave you feeling fresh, polished, and might we add, daring*”(The Perfume by Fresh Sends) [65]. And *tart* indicates the presence of bitter notes in the fragrance, for example, cherry pits, such as in advertisement for Cherry Delight by Layered: “*The top notes introduce a crisp and slightly tart cherry essence, while the middle notes unfold a symphony of floral undertones, and the base notes conclude with subtle woody warmth, creating a multifaceted fragrance that evolves on the skin*” [74].

5. Words borrowed from other professional fields:

Our findings show that the frequently used words in the advertisements were from the field of music. This group is expressed only by nouns. We also found that this lexico-semantic group allows for more nuanced descriptions of fragrances. Words such as a *note*, *accord*, *tone/undertone*, *symphony*, and *accent* are integrated into the terminology of perfumery to convey the complexity of the fragrance.

For example, the most commonly used word is *note* which refers to a single odorous element in a perfume, similar to a musical note, which is the basic building block of a composition: “*The bright freshness of cardamom enhances the comforting and spicy note of patchouli and the creamy notes of sandalwood*” [86].

In turn, **accord** refers to a group of scent elements that combine to create a certain effect, similar to a musical chord made up of different notes: “*A tempting composition built on the fusion of amber and oud accords” [42].*

Tone/undertone refers to the overall character of a fragrance, similar to the musical tone that defines the overall mood of a piece of music: “*The top notes introduce a crisp and slightly tart cherry essence, while the middle notes unfold a symphony of floral undertones, and the base notes conclude with subtle woody warmth, creating a multifaceted fragrance that evolves on the skin*” [74].

Further, a **symphony** in our sample symbolizes the harmonious interaction of different fragrance components in perfumes, just as a symphony combines different musical elements into a single whole, in perfumery it means the integration of various fragrant notes and accords to create a complex and unified olfactory experience: “*Experience a breathtaking symphony of aromas with our Symphony of Scents” [70].*

Last but not least, the word **accent** is used in perfume advertisements to emphasize or highlight a particular scent or note within a perfume, similar to how accents in music or linguistics draw attention to particular elements: “*It is an eau de parfum with marine accents, a breath of iodine and salt spray, where minty notes and aromatic herbs dominate, on a woody, spicy and chypre base*” [76].

6. Sociocultural descriptors:

In the course of our analysis, we discovered that perfumes are often described using sociocultural descriptors such as **feminine**, **masculine**, **expensive**, **sophisticated**, **exquisite**, **rich**, **powerful**, **posh**, and **royal**. These descriptors do not describe the scent directly but rather associate it with certain social groups, classes, or values. Also, we distinguished that this group is formed by adjectives. In this way, adjectives grant fragrance commercials some features of human qualities and help create certain associations, which capture clients’ attention and acquire the intended market niche.

For example, *feminine* in the advertisement of Givenchy Irresistible – “*A feminine fragrance that resolutely invites you to let go and the freedom to be yourself*” [68], is used to describe perfumes associated with femininity. Such perfumes often have floral, fruity, or sweet notes.

In the same way, *masculine* is often used to describe perfumes aimed at men, highlighting robust and strong scents, such as in Liz Claiborne Candies: “*This masculine scent possesses a blend of high notes that are a fruity and spicy blend of watermelon, coriander and basil, with lower notes of aromatic woods and green leaves*” [75].

Luxurious and *rich* are used to describe perfumes that are associated with the exclusivity and richness of the aroma, an example can be found in the ad for the perfume Velvet Veil by Humayun Mirza: “*Velvet Veil is a captivating fragrance renowned for its luxurious and rich aroma, blending floral, gourmand, and oriental notes*”[71]. Perfumes described using such adjectives often contain rare and expensive ingredients.

Exquisite in our sample of advertising is used to describe perfumes associated with complex and balanced compositions, such as in Symphony of Scents by House Of Heili: “*Experience a breathtaking symphony of aromas with our Symphony of Scents. Our room and linen mist comes in a variety of captivating scents, each providing a unique olfactory journey that will enrapture the senses. Let us transport you into a realm of fragrant luxury, where only the most exquisite aromas reign*” [70].

In the advertisement for Amaffi Power For Women, three sociocultural descriptors were found at once: “*A posh, powerful, royal scent. A tempting composition built on the fusion of amber and oud accords*” [42]. These lexemes aim to evoke a luxurious and confident aura associated with the fragrance.

Therefore, the structural composition of olfactory vocabulary in perfume advertisement is quite complex and ambiguous. As our analysis shows, language has a relatively limited vocabulary for describing smells in comparison to other senses.

This is probably because smell is a more specific and elusive sense. The result of the selection determined that to create an olfactory image when describing smells, the texts of perfume advertisements tend to employ terminology from other senses or fields to describe odorous experiences.

2.3 Morphological characteristics of olfactory vocabulary

As a matter of fact, word is the basic unit of language. In linguistic tradition, there are four main parts of speech that have the power to name things: *nouns*, *adjectives*, *verbs*, and *adverbs*. These four parts of speech have the greatest potential to form words. Our morphological analysis of olfactory vocabulary includes a study of *adjectives*, *nouns* and *verbs* used to describe odors and olfactory processes, as they are well represented in our sample of perfume advertisements. There are no adverbs in our sample, firstly because the main function of this part of speech is to denote a sign of action or a feature of an object. Therefore, an adverb can refer to a verb, a noun and an adjective, adding an additional connotation. Secondly, no adverbs were found in our analysis of the olfactory vocabulary.

The use of Adjectives

Geoffrey Leech notes that suppliers of goods or services try to convince consumers to purchase their offering over competing ones in commercial advertisements. And the use of adjectives in their advertisements is one of the primary strategies used to accomplish this goal [22]. The language used in the advertisements is highly descriptive. We agree that using adjectives in advertising is a great way to draw attention to the benefits and advantages of a particular product in order to appeal to the target customers. After reviewing the sample, we have discovered that 49 out of 50 examples of perfume advertisements contain adjectives in their verbal representations. The average number of adjectives used in an advertisement, considering all 49 ads, is approximately 4, whether the minimum number of adjectives used in an advertisement is 1, and the maximum number is 10 adjectives of different types in their verbal description.

To begin with, it is important to describe the morphological composition of the adjectives mentioned in our sample of advertisements. According to R. Murphy [27, p. 117], there are *simple*, *derivative* and *compound* adjectives. Some examples of simple adjectives mentioned in the commercials from our sample include *fresh*, *delicious*, *rich*, *clean*, *light*, *soft*, *sweet*, *tart*, *warm*, and others. This can be explained by the fact that simple adjectives are easily understood by a wide audience. They do not require additional explanations, which allows to instantly convey the key characteristics of the aroma.

Moreover, derivative adjectives are also common in fragrance commercials. Among them we can name *ambery*, *fruity*, *flowery*, *velvety*, *spicy*, *woody*, *intoxicating*, *sophisticated*, etc. This tendency can be supported by the fact that derivative adjectives give a more vivid description of perfumes and create stronger associations, which determine their wide use [27, p. 118]. We should also note that the majority of derived adjectives in perfumery advertising are formed by suffixation, namely by adding the suffix *-y* to the noun. The general sense of this suffix is “having the qualities of” or “full of” that which is denoted by the noun to which it is attached, such as “ambery” derived from the noun “amber” or “flowery” derived from “flower”. We can demonstrate the use of derived adjectives using the example of advertising FCUK Her: “*Flowery* in its appeal, this scent expresses the provocative notes of *barringtonia*, *gentle woods* and *vanilla*. Perfect for casual wear” [63]. Talking about adjectives derived from verbs, such as *intoxicating* and *sophisticated*, we noticed that they are formed by adding a present participle suffix *-ing* as in the advertising for The Lush Cherry by Fragrance World – “*Tonka seed* reveals its *delicious* and *sweet* accords, while *sandalwood* brings a *woody* and *velvety* dimension, leaving a *memorable* and *intoxicating* imprint” [64], and the past participle suffix *-ed* in the ad for Armani Sí Eau de Parfum – “*This eau de parfum* resembles *fresh sheets* that have *dried* outside in the *summer air*, *soft* and *warm* with a *hint of sophisticated sweetness*” [45].

Strangely enough, while analyzing the commercials selected we have noticed only two compound adjectives, and both occur in the advertisement of Dior Poison Girl: “A *bitter-sweet floral with mouth-watering Orange that is delightfully swathed in Venezuelan Tonka Bean and blossoms in the biting sensuality of Grasse Rose*” [55]. The brand employs the adjective *bitter-sweet* and *mouth-watering* in the description of the fragrance to appeal to the consumer's emotions combining contrasting sensations and highlighting the intricate composition of the perfume, making the product stand out in a crowded market. All things considered, the most widely used adjectives in perfume advertising are simple (27) followed by derivative (12) and compound (2).

The use of Nouns

As a matter of fact, nouns are the words expressing substance in the widest sense of the word, thus, being an important part of each sentence [27, p. 56]. Given its significance, it is crucial to examine our sample of perfume advertisements with regards to the use of nouns in terms of the lexico-semantic field of olfactory perception in their verbal representations.

As well as adjectives, English nouns are classified into three categories based on their formation: *simple*, *derived*, and *compound*. Having analyzed the selected perfume advertisements, we have concluded that simple nouns, which do not contain any additional morphemes, and, accordingly, cannot be divided into smaller meaningful parts prevail in our sample. We found out that simple nouns such as *scent*, *fragrance*, *aroma*, *odor*, *smell*, and *perfume* inherently carry meanings related to the process of olfaction without necessarily linking to a specific source of the smell. These words allow for the description of olfactory perception in a general sense, facilitating a universal understanding. In addition, as was stated earlier, the advertisements also frequently use nouns that specifically denote the source of the smell. And a large number of such words are expressed by simple nouns, for example, *cherry*, *coffee*, *orchid*, *peony*, *rose*, *musk*, *mint*, *vanilla*, *jasmine*, *pine*,

honey, liqueur, watermelon, coriander, basil, melon, bergamot, apricot, almond, amber, iris, pepper and many others.

Nevertheless, we can also trace in our sample some derivative nouns. As the term suggests, they are formed from root words by adding suffixes or prefixes. This process alters the meaning of the original word and often changes its part of speech. In our sample, we found a few derivative nouns created from adjectives, such as *freshness* in the advertisement for Dior Sauvage – “*Radiant top notes burst with the juicy freshness of Reggio di Calabria Bergamot. Ambroxan, derived from precious ambergris, unleashes a powerfully woody trail*” [58], which is built by adding the suffix *-ness*. *Intensity* in the fragrance commercial for Dior Homme Intense – “*The olfactory intensity of Iris is enhanced by a sensual Amber facet and precious Wood base*” [52], and *complexity* in the commercial for Perfumes of France Bitter Sweet – “*This fragrance harbours mouth-watering layers of seductive fragrance complexity*” [81], created by adding the suffix *-ity*. It is worth noting, that the context provided by the advertisements is crucial for interpreting these derived nouns correctly and fully appreciating their contribution to the sensory experience being described. In the context of olfactory perception, such derived noun as *longevity* we also considered as part of olfactory vocabulary when used appropriately. In the Amaffi advertisement, it states: “*With a high perfume concentration of 22 percent and precise proportions of pure essential oil and spirit, each scent guarantees longevity that endures for days*” [42]. This demonstrates the use of the noun *longevity*, highlighting the long-lasting nature of the scent. Therefore, we have concluded that such derived nouns in perfume advertisements add specificity to the descriptions of fragrances.

Another important point to consider is the use of compound nouns. Although, there are not so many instances of the compound nouns in the fragrance commercials selected. However, the ones identified, such as *seaweed*, *waterlily*, and *sandalwood*, reflect the tendency to form new terms by combining two verbal components. Moreover, these compound nouns also denote the source of the smell, thereby aiding

in the creation of specific sensory images. Examples of the use of compound nouns can be observed in Yves Rocher Sur la Lande commercial – “*With “Sur la Lande” I wanted to reflect the emotions of the Brittany moors, a landscape from which I naturally sought my inspiration. A unique place where earth and ocean meet, where sea spray and flowers merge, where everything becomes possible in the end. I have developed a floral fragrance with oriental and mineral facets whose woody comfort is deeply enveloping. To obtain these mineral and salty notes I used the extract of seaweed cultivated off the coast of Brittany*” [90], and Sophisticated & Sensual Perfume by Aromachology – “*Sophisticated & Sensual Perfume, fresh and playful, this upbeat fragrance is a blend of all white flowers, including white lily and sandalwood, with a hint of grapefruit, to inspire your day*”[46]. This allows consumers to imagine the scent more concretely, which is crucial for effective perfume advertisement.

The use of Verbs

As stated by A. Makarova and others [25, p. 481], verbs are an integral part of all the advertisements as they denote an action, without which it is virtually impossible to form any clear idea. Hence, it is important to investigate the verbs of olfactory perception employed in the chosen perfume commercials to further develop our insights on their verbal characteristics.

Strangely enough, after analyzing the sample, we came to the conclusion that fragrance marketing often relies on creating a sensory experience through suggestive language rather than literal actions. That's why advertising primarily relies on nouns and adjectives with the strongest scent appeal. In the context of olfactory vocabulary, we have discovered that verbs are used to depict the impact of a smell or the act of smelling. Our analysis shows that there is only one simple verb with the meaning “to emit a pleasant smell” in our sample: *to smell*. An example of this verb used in its general meaning can be found in the advertisement for Waterlily Cologne by Jo Malone London: “*With notes of neroli, waterlily, and musk, Jo Malone London Waterlily Cologne smells just as relaxing as it sounds. Pristine, clean, and floral, it*

smells like you're walking through the Secret Garden, before sitting by a pond full of dewy petal" [72].

2.4 Stylistic functions of olfactory vocabulary in perfume advertisements

As mentioned earlier, the vocabulary for conveying olfactory perception is relatively limited due to the purely sensory nature of odor, which makes it difficult to express using language. However, there are certain ways of expressing olfactory perception that can compensate for the lack of vocabulary. In the consumer's mind, advertising images are formed through associations. These images represent a consumer's discovery of new aspects of the promoted product. Therefore, figurative language, such as tropes, significantly contributes to creating these associations.

To begin with, **epithet** is an expressive language trope used to describe objects or phenomena, convey meaning, and create vivid images, often through the use of adjectives [29, p.14]. As we discovered in the previous subparagraph, the adjective is the most common part of speech in the analyzed advertising texts, as it directly characterizes the product. For the same reason, the adjective has a strong pragmatic potential. There are many epithets in perfume advertisements because they form the basis of the verbal representation and accurately describe the certain property or feature, impressions or emotions that might be evoked by fragrances. In this way, such advertisements as, Fleurs De L'Himalaya by Rituals – *“The powerful scent of Wild Orchid fuses effortlessly with the sophistication of Himalayan Peony and rounds off with a subtle touch of Cotton Musk.”*[84], Cherry Delight by Layered – *“The top notes introduce a crisp and slightly tart cherry essence, while the middle notes unfold a symphony of floral undertones, and the base notes conclude with subtle woody warmth, creating a multifaceted fragrance that evolves on the skin”* [74], and many others contain epithets in their verbal representations. It may be explained by the fact that this trope is efficient enough in conveying specific feelings and attitudes that are necessary for attracting clients to buy perfumes.

Moreover, a trope known as a **simile**, which contrasts two things by using the terms “*like*” or “*as*” [29, p. 16], is one of the stylistic tools in which we can clearly see how olfactory words are used in a different way. It helps to bridge the gap between the abstract, invisible nature of scent and the consumer's imagination, in addition to making vivid comparisons that highlight the characteristics of a fragrance [13]. One of the greatest examples we have found in the advertisement for Jasmin des Anges by Dior: “*Jasmin des Anges*”, *is the sunny, gourmand floral fragrance of La Collection Privée. Embroidered like a lace, where delicate jasmine is intertwined with apricot nectar implies a refreshing, sweet, and possibly exhilarating experience*” [54]. It can be explained by the fact that this comparison of the fragrance helps to create a more vivid sensory description of the scent. Lace, with its light and airy nature, gives off a feeling of delicacy. This corresponds with the concept that the fragrance is made up of delicate notes that have been meticulously blended.

In addition, when analyzing our sample, we also noticed that olfactory words can be part of metaphors. **Metaphor** can be considered a means of poetic identification or attribution of contradictory features [13, p. 138]. It can be employed to convey complex images or feelings to clients. The bright example of this device we have found in an advertisement of the perfumes Libre by Yves Saint Laurent, Estee Lauder Pure White Linen, and Eno Perfume Blue Dreams respectively: “*The new scent of freedom*” [91], “*The fragrance to live in all year long*” [62], “*A good scent is a powerful weapon*” [61]. Thus, this device is quite a common technique in fragrance commercials; it enables manipulation of consciousness, shaping the audience's beliefs.

During the examination of perfume advertisements selected for our sample we have discovered one more example of a trope that contains olfactory words in it. **Hyperbole**, a stylistic device which consists of exaggerating an idea, a reality, a feeling, etc. in order to accentuate it and create a strong impression [13]. An example of this trope is presented in an advertisement of the perfume Pour Homme by Argos: “*It's not just a scent; it's an experience that takes you from a casual lunch with*

friends to a busy day at work, and even to those special nights out. This fragrance is all about versatility and elegance, making every moment feel a bit more luxurious” [44]. The underlined hyperbole exaggerates the impact of the perfume, suggesting it has the power to change ordinary experiences into something remarkable, which intensifies its appeal and perceived value. All things considered, it is possible to conclude that by employing hyperbole, the advertiser crafts an exaggerating effect round the perfume that is easy to believe.

One more stylistic device used in the analyzed advertisement that is worth mentioning is personification. **Personification** is a literary device that attributes human qualities to non-human entities or objects are frequently employed in perfume advertising [16, p.21]. Hence, it helps relate the actions of inanimate objects to our own feelings as if they were living beings with distinct characteristics and behaviors. The technique is present in a fragrance commercial of Chopard Love in our sample: *“A perfume that whispers secrets of the heart”* [51]. Here, the perfume is personified, suggesting it has a deeper purpose than just smelling good; it can unlock emotions and hidden feelings. The example demonstrate how personification in perfume advertising helps to bring the description of a fragrance to life, create images and feelings in the minds of customers that they will associate with the product.

It's important to note that *simile*, *metaphors*, *hyperbole*, and *personification* are formed with words considered the core of olfactory perception, such as *fragrance*, *scent*, and *perfume*. It can be explained by the fact that these words carry a basic general meaning. Therefore, using them in advertising helps ensure that the message is easily understood by the target audience because they are familiar and commonly used.

CONCLUSION TO CHAPTER 2

In previous studies of lexico-semantic fields, it has been found that classifying words into fields is a highly relevant method for conducting linguistic research. Essentially, a lexico-semantic field is a carefully organized set of linguistic units with a hierarchical structure. Therefore, it is an important unit of the language system that allows us to organize and classify words by their meaning. This, in turn, contributes to a deeper understanding of the language and how it functions.

Olfactory vocabulary in perfume advertising demonstrates distinct features at the **semantic, morphological** and **stylistic** levels.

Considering the structural level of olfactory vocabulary used in perfume advertising, we have been able to outline the specific lexico-semantic field of “*Olfactory perception*”. We have concluded that most odors perceived by human beings in everyday life do not have specific names. As a result, it is necessary to know descriptive ways to label odors. Upon analyzing our sample, we identified six lexico-semantic groups of words related to olfactory perception that reflect the specifics and characteristics of perfume odors, namely: *source of odor, odor intensity, effect of odor on a human being, words borrowed from the field of gustatory perception, words borrowed from other professional fields, and socio-cultural descriptors*.

As for the morphological features of olfactory vocabulary used in our sample, it is possible to mention the use of *adjectives, nouns, and verbs*.

With regards to adjectives, simple adjectives are much more frequently used compared to derivative and compound ones. It is explained by the fact that they are easily understood by a wide audience and do not require further explanation, instantly conveying the key characteristics of the aroma.

In our analysis of nouns, we found out that simple nouns without additional morphemes, as well as adjectives, are predominant in our selection. This can be attributed to the fact that in most cases, these nouns are used to specify the source of

the odor. It's important to mention that such nouns enable us to describe olfactory perception and contribute to universal understanding.

The analysis of verbs and their use in perfume advertisements reveals that verbs are mostly used to describe the effect of a smell or the act of smelling. In our sample, this part of speech is expressed by a single, simple verb: “*to smell*,” which describes the release of a pleasant aroma.

Additionally, we examined the stylistic functions of olfactory vocabulary in shaping perfume advertisements. The use of olfactory vocabulary as part of stylistic tropes of language is one of the ways of expressing olfactory perception that compensates for the lack of specific vocabulary available. We have determined that olfactory vocabulary is often expressed by epithets directly characterizing the smell. Our sample also contains examples of the use of instances of smell-related words as part of similes, metaphors, hyperboles, and personifications. It is important to note that they are formed using words that we have identified as the core of the lexico-semantic field of olfactory perception, such as *fragrance*, *scent*, and *perfume*. This ensures easy understanding of the message by the target audience and avoids ambiguities and misunderstandings.

Our analysis reveals how rich the vocabulary is for describing olfactory perception and contributes to a better understanding of linguistic resources and opportunities for the creation of new words and expressions that form the olfactory vocabulary. Therefore, there is a need for further studies on the topic to establish more classifications of olfactory vocabulary based on perfume advertisements.

CONCLUSION

This research explores the detailed aspects of the language used in perfume advertising to describe scents. It aims to uncover the linguistic techniques used to evoke the sense of smell and experiences across various media platforms. Valuable insights into the intricate relationship between language, scent, and consumer perception in perfume marketing were gained by analyzing the unique features of this specialized vocabulary.

To begin with, the history of perfume advertising demonstrates its evolution from simple posters to complex media campaigns. In the past, a perfume ad might have been a small poster featuring a visual of a bottle and a short slogan reflecting the fragrance's aesthetics and concept. With the advancement of media and technology, advertising has become more sophisticated, utilizing TV spots, websites, social media, and other channels to capture the attention of consumers. Moreover, many researchers have proven that using language that stimulates the brain's scent receptors increases the effectiveness of an advertising campaign and makes it more appealing to the target audience.

The sense of smell, also known as olfaction, is crucial in the world of perfumery. It involves the physiological process of detecting aromatic molecules, as well as the cognitive and emotional perception of them. Scent is not only a physical sensation, but also an emotional experience that can evoke associations, memories, and emotions. In perfume advertising, especially in texts, an important goal is to create such emotional impressions and associations with the help of language. Olfactory vocabulary, from a linguistic perspective, encompasses a set of words and phrases utilized to describe odors, focusing on a specific aspect of sensory perception and its associated connotations.

According to previous studies, it has been established that the method of classification into fields is one of the modern methods of conducting linguistic research, since the lexico-semantic field is a special hierarchically organized set of linguistic units. We distinguished that olfactory vocabulary is not just a collection of

words, but rather a system of words or phrases that are interconnected in a specific way. Therefore, we propose to consider olfactory vocabulary in perfume advertisements as part of the relevant lexico-semantic field “*Olfactory perception*”. This field encompasses all words and expressions related to the sense of smell, including words that describe odors, the ability to smell, the process of smelling, and the effects of smell. It also encompasses a range of morphological and stylistic features used to refer to odors, which collectively constitute the olfactory vocabulary.

The structural composition of the olfactory vocabulary in perfume advertising is quite complex and multifaceted. In more detail, upon examining all lexical items associated with the concept of “smell” in our collection of perfume advertisements and related perfume descriptions, we have identified several nouns as core to the field of “*Olfactory perception*”: *fragrance, aroma, odor, scent, and perfume*. It was also observed that the diverse array of odors encountered in nature lack specific names and designations for the most part. Through our analysis, numerous words were identified that describe the perception of smells. This led us to delineate six lexico-semantic groups of words within the realm of olfactory perception, reflecting the nuances and characteristics of perfume fragrances: *source of odor, odor intensity, effect of odor on a human being, words borrowed from the field of gustatory perception, words borrowed from other professional fields, and socio-cultural descriptors*. We found out that in order to create an olfactory image when describing scents, perfume advertisements tend to use terminology from other sensory or professional fields to describe odor perception more clearly.

As for the morphological level, certain features have been highlighted that vary depending on the peculiarities of the use of different parts of speech in the olfactory vocabulary. Our morphological analysis of olfactory vocabulary demonstrates that adjectives have the greatest potential for word formation and are well represented in our sample of perfume advertisements. A wide range of brands opt for the use of simple adjectives compared to derivatives and compounds. This approach makes it easier for the audience to understand the main characteristics of the product without

any further explanation. The majority of the nouns in question are simple as well. Such nouns are often used to identify the source of the odor, which helps to describe olfactory perception more accurately, creating a clear and universal image of the scent, which makes advertising more effective. Besides, our analysis has revealed that the primary function of verbs in perfume advertisements is to describe the impact of a scent or the process of smelling. Unexpectedly enough, we found that perfume marketing often emphasizes the creation of a sensory experience through descriptive language rather than direct actions. In our sample, this part of speech is represented by only one simple verb, “*to smell*,” which is used to describe the release of a pleasant aroma.

Evidently, there is a tendency to use various stylistic devices to enhance smell descriptions in perfume advertisements. This is necessitated by the inherently sensory nature of odors, which are challenging to describe through language alone. At the lexical level, olfactory vocabulary in perfume advertisements may exhibit the characteristics like *epithet*, *simile*, *metaphor*, *hyperbole* and *personification*. All of them contribute to achieving the main goal of advertising: emphasizing the uniqueness and exclusivity of the fragrance, as well as attracting the prospective consumer. Thus, it is important to note that similes, metaphors, hyperboles and personifications are constructed using core olfactory terms such as *fragrance*, *scent* and *perfume*. These terms carry fundamental meanings and are familiar to the target audience, ensuring that the advertisements are easily understood and effectively convey the intended message.

In general, this study underscores the pivotal role of olfactory vocabulary in crafting compelling and memorable advertising messages, particularly within the perfume niche, influencing consumers' perception of scent and offering considerable potential for further exploration thereby providing researchers with abundant material for future investigations.

РЕЗЮМЕ

Представлене дослідження присвячено вивченню особливостей ольфакторної лексики, що використовується в парфумерній рекламі. Актуальність теми зумовлена потребою детального аналізу вербальних компонентів, що позначають запахи, на базі англомовних рекламних текстів. Оскільки ефективність таких рекламних кампаній залежить від здатності передати аромат через мову, викликаючи у споживачів емоційні та сенсорні асоціації, які сприяють запам'ятовуваності та привабливості продукту.

Об'єктом даного дослідження є вибірка з 50 різноманітних за формою (друковані та цифрові) англомовних рекламних текстів. Предметом цієї роботи є окреслення та вивчення типових мовних засобів ольфакторного вокабуляру використаного у рекламі, а також огляд лексично-семантичного поля *“Ольфакторного сприйняття”*.

Мета нашого дослідження полягає у з'ясуванні та окресленні специфічних лексичних, структурних, морфологічних та стилістичних елементів англійської мови, що використовуються в парфумерній рекламі для опису ароматів та створення певних сенсорних образів. Задля досягнення мети, було виконано цілу низку завдань, а саме:

- проведено детальний аналіз історії парфумерної реклами з метою розкриття її еволюції та виявлення ключових тенденцій;
- визначено основні компоненти ольфакторної лексики як окремого лексико-семантичного поля, щоб встановити структуру та взаємозв'язок між ними;
- проведено докладний аналіз семантичних та структурних особливостей компонентів ольфакторної лексики з метою розкриття їхньої специфіки у використанні цих компонентів у рекламних текстах;
- вивчено стилістичну роль ольфакторної лексики в рекламних текстах з метою з'ясування, як вона впливає на емоційний та когнітивний аспекти

сприйняття реклами та які стилістичні засоби найчастіше використовуються для створення сенсорних образів.

Представлена робота складається зі вступу, двох розділів – теоретичного і практичного, висновків, списку літератури та фактичного матеріалу дослідження, а також додатків.

На основі проведеного дослідження можна зробити висновок, що ольфакторна лексика – це в першу чергу окреме лексико-семантичне поле, що поділяється на окремі лексико-семантичні групи та підгрупи, які безпосередньо впливають на сприйняття та інтерпретацію ароматів. Завдяки своїй структурованості та специфічності, вона відіграє важливу роль у формуванні позитивних асоціацій та вражень, що є ключовим у сфері парфумерної реклами. Завдяки використанню різноманітних лексичних, структурних, морфологічних варіативностей ольфакторної лексики та стилістичних засобів, до складу якої вона входить, рекламні тексти парфумерії здатні ефективно передавати сприйняття запаху та створювати сильні асоціації, що сприяють запам'ятовуванню та впізнаваності бренду.

На структурному рівні, проаналізувавши теоретичний матеріал щодо лексико-семантичних полів згідно з попередніми дослідженнями, було виявлено, що метод класифікації на поля є одним із поточних методів лінгвістичних досліджень. Проаналізувавши всі лексичні одиниці з семою “запах” у нашій вибірці реклами парфумів та описів парфумів, ми віднесли наступні іменники до ядра поля “*Ольфакторне сприйняття*”: *fragrance, aroma, odor, scent, perfume.* Крім того, аналізуючи вибірку, ми змогли визначити 6 лексико-семантичних груп слів, які відображають специфіку та характеристики парфумерних запахів: *source of odor, odor intensity, effect of odor on a human being, words borrowed from the field of gustatory perception, words borrowed from other professional fields, and socio-cultural descriptors.*

Щодо морфологічних особливостей, у перебігу дослідження було виявлено, що значна частина слів, вживаних як ольфакторний вокабуляр

парфумерної реклами, складається з *прикметників, іменників та дієслів*. Прикметники, які описують аромати, здебільшого є простими, що робить їх легко зрозумілими для широкої аудиторії та дозволяє миттєво передати ключові характеристики аромату без додаткових пояснень. Також було виявлено широке використання іменників, які переважно також є простими і вказують на джерело запаху, забезпечуючи конкретність і ясність у передачі уявлення про аромат та сприяючи його легкому сприйняттю та розумінню. Крім того, ми виділили, що дієслова, використовувані в парфумерних рекламних текстах, зазвичай описують сприйняття аромату або процес його поширення. Ця частина мови у вибірці виражена єдиним дієсловом “*to smell*”, яке характеризує випромінювання приємного запаху.

Що стосується стилістичних засобів виразності на лексичному рівні, було виявлено їх важливу роль у створенні привабливих і запам'ятовуваних рекламних повідомлень. Одним з найчастіше використовуваних прийомів, виражених ольфакторною лексикою, є епітети, які додають тексту образності та підсилюють сенсорні враження. Крім них парфумерній рекламі також притаманні порівняння, метафори, гіперболи, та персоніфікації, до складу яких входить ольфакторний вокабуляр. Всі вони допомагають досягти головної мети реклами – підкреслити унікальність та винятковість аромату, також залучити і зацікавити споживача.

Таким чином, дане дослідження доводить, що ольфакторний вокабуляр відіграє ключову роль у створенні привабливих і запам'ятовуваних рекламних повідомлень, особливо у парфумерній ніші, має значний вплив на сприйняття аромату споживачем та значний потенціал для подальшого розвитку, надаючи науковцям велику кількість матеріалів для подальших досліджень. З розвитком парфумерної індустрії лексика сприйняття запаху продовжуватиме адаптуватися та змінюватися, набуваючи нових компонентів на всіх мовних рівнях.

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91. Yves Saint Laurent. *Libre*. URL: <https://youtu.be/KeZlOt8kvH4>

APPENDIX

Sample of Perfume Advertisements

№	Brand Name	Perfume Name	Verbal Representation	Link
1	Amaffi	Power For Women	<p><i>“With a high perfume concentration of 22 per cent and precise proportions of pure essential oil and spirit, each scent guarantees longevity and a sillage that endures for days.”</i></p> <p><i>“A posh, powerful, royal scent. A tempting composition built on the fusion of <u>amber</u> and <u>oud accords</u>. A magnificent perfume for gorgeous and authoritative women.”</i></p>	https://amaffi.com/us/products/power-for-women
2	Apricus	Mirage	<p><i>“Immerse yourself in the epitome of luxury with our <u>exclusive perfume</u>, meticulously formulated to embody the essence of <u>sophistication</u> and <u>elegance</u>.”</i></p>	https://apricus.ae/
3	Argos	Pour Homme	<p><i>“It’s not just a <u>scent</u>; it’s an experience that takes you from a casual lunch with friends to a busy day at work, and even to those special nights out. This <u>fragrance</u> is all about versatility and <u>elegance</u>, making every moment feel a bit more luxurious.”</i></p>	https://www.instagram.com/buyargos/reel/C2opd5jpk-u/?locale=kk-KZ
4	Armani	Sí Eau de Parfum	<p><i>“Armani Sí Eau de Parfum is a <u>timeless perfume</u> that is whole-hearted and grounded yet turns into a soft trail that lingers. [...] This eau de parfum resembles <u>fresh</u> sheets that have dried outside in the summer air, <u>soft</u> and <u>warm</u> with a hint of <u>sophisticated</u> sweetness. <u>Distinctive</u>, <u>creamy</u> and catches</i></p>	https://www.feelunique.com/p/Giorgio-Armani-Si-Eau-De-Parfum-100m

			<i>attention, Armani SÌ is a <u>floral perfume</u> for women who are strong and graceful.”</i>	
5	Aromacology	Sophisticated & Sensual Perfume	<i>“Sophisticated & Sensual Perfume, <u>fresh and playful</u>, this upbeat <u>fragrance</u> is a blend of all white <u>flowers</u>, including white <u>lily</u> and <u>sandalwood</u>, with a hint of <u>grapefruit</u>, to inspire your day.”</i>	https://myaromacology.com/product/sophisticated-sensual-floral-perfume-fragrance-2/
6	Boadicea the Victorious	Enchanting	<i>“Captivating and <u>charming</u>, this <u>fragrance</u> captures a feeling of child-like joy, full of anticipation and elation. Enchanting is not without a feeling of smooth sophistication, a mystical journey where allure is plentiful. Step into the unknown.”</i>	https://www.boadiceaperfume.com/products/enchanting
7	Bvlgari	Chill & Sole	<i>“Blended to evoke sun-drenched Mediterranean days and enhanced by a Magnifying Essence of vibrant <u>Neroli</u>, Bvlgari Allegra Chill & Sole Eau de Parfum is a bold composition. The <u>citrusy notes</u> of lemon evoke the sun tickling the skin through the branches of a tree one lingers under. The <u>neroli</u> essence exudes a <u>fresh floral fragrance</u> of luminous sophistication. An unforgettable addition to the colorful Bvlgari Allegra family.”</i>	https://www.instagram.com/p/C6jYOJdI3Fq/?igsh=bDI0enJpYmN1N3pv
8	Chanel	Allure Sensuelle	<i>“A voluptuous variation with disturbing and magnetic sensuality. A <u>floral-suave-oriental perfume</u> that is uniquely revealed on every woman. Because there are as many looks as women.”</i>	https://www.kalistasparfums.com/fr/allure-sensuelle/chanel-allure-sensuelle-19862.html#/volume-100_m
9	Chanel	Comète	<i>“With each <u>spray</u>, the <u>perfume</u> blossomed into a <u>symphony</u> of</i>	https://www.fragrantica.com/news/

			<i>floral notes, blooming with the beauty of a spring garden.”</i>	Chanel-Comete-the-Charms-of-a-Spring-Garden-19996.html
10	Chopard	Love	<i>“A perfume that whispers secrets of the heart.”</i>	https://www.instagram.com/lovebeauteluxe/p/Cxw87sBIuC2/
11	Dior	Homme Intense	<i>“The olfactory intensity of Iris is enhanced by a sensual Ambery facet and precious Wood base. A scented, sensual script whose trail calls to you.”</i>	https://www.instagram.com/p/C2pQYeDN-7U/?igsh=eTRiaGNtM3p6bzF3
12	Dior	Pure Poison	<i>“Pure Poison is the perfume that celebrates seduction in its purest state, exploring its duality and irresistible alchemy. Composed of orange blossom, jasmine, gardenia, amber and sandalwood, this delicate modern potion reveals the seductress in you.”</i>	https://www.dior.com/fr_fr/beauty/products/pure-poison-Y0083201.html
13	Dior	Jasmin des Anges	<i>“Jasmin des Anges”, is the sunny, gourmand floral silhouette of La Collection Privée. Embroidered like a lace, where delicate jasmine is intertwined with apricot nectar implies a refreshing, sweet, and possibly exhilarating experience.”</i>	https://www.instagram.com/p/C50JtXhMeCj/?igsh=NThudTN0OHUyNW5k
14	Dior	Poison Girl	<i>“Poison Girl is the fragrance of a modern-day girl, delicious and toxic. A sensual trap that instantly poisons and draws out the pleasure to the point of addiction. A bitter-sweet floral with mouth-watering Orange that is delightfully swathed in Venezuelan Tonka Bean and blossoms in the biting sensuality of Grasse Rose.”</i>	https://www.dior.com/en_int/switchlanguage/to/fr_fr/beauty/products/poison-girl-Y0763220.html

15	Dior	Rediscover Sauvage Elixir	<i>“Rediscover Sauvage Elixir, a <u>rare and intoxicating scent</u> inspired by wide-open spaces - a truly extraordinary concentrated <u>fragrance</u> created like a fine <u>liqueur</u> made of exceptional ingredients.”</i>	https://www.instagram.com/p/C4Ya5lWij3z/?igsh=MWxkaTM5bHN6aG0xNQ==
16	Dior	Sakura	<i>“Envision cherry <u>blossom petals</u> gracefully dancing in the breeze, resembling a delicate veil of tulle, illuminated by the sun’s gentle rays. Embroidered with an <u>almond accord</u>, <u>Sakura</u> achieves a perfect balance, unveiling a <u>fragrant silhouette</u> of elegance and refinement.”</i>	https://www.instagram.com/diorbeauty/reel/C5Ja8JLoLUC/?locale=ru&hl=am-et
17	Dior	Sauvage	<i>“Sauvage Eau de Toilette is an act of creation inspired by wide-open spaces. An ozone blue sky sprawled above a rocky landscape, white-hot beneath the desert sun. Natural ingredients, selected with extreme care, prevail in excessive doses. Radiant top notes burst with the <u>juicy</u> freshness of Reggio di Calabria <u>Bergamot</u>. <u>Ambroxan</u>, derived from precious ambergris, unleashes a powerfully woody trail.”</i>	https://www.goldscent.com/en/p/dior-sauvage-spray-eau-de-toilette-for-women.html?action=prod&id=39238
18	DKNY	Be Delicious	<i>“<u>Juicy and irresistible</u>, DKNY Be Delicious is a <u>fresh floral scent</u> bursting with playful charm and spontaneity.”</i>	https://www.theperfumeshop.com/dkny/be-delicious/eau-de-parfum-spray/p/10160EDPJU
19	Eight & Bob	Le Geste d'Edmond	<i>“Indulge in the <u>seductive allure</u> of our latest extract, 'Le Geste</i>	https://www.instagram.com/p/C4I

			<i>d'Edmond' Inspired by the botanical brilliance of Edmond Albius, this extract magnifies the essence of luxury and sophistication. Let the <u>velvety</u> sweetness of <u>vanilla</u> envelop your senses in a symphony of indulgence.</i>	U8xcpzwX/?igsh=OXBwNHQ1bWs5dGYx
20	Eno Perfume	Blue Dreams	<i>"A <u>good scent</u> is like a warm hug. It's <u>comforting</u>, inviting, and makes you feel like you belong. So go ahead and wrap yourself in your <u>favourite</u> scent and let it work its magic."</i> <i>"A good scent is a powerful weapon."</i>	https://www.instagram.com/p/Ct2143MV7s/?next=%2Fp%2FCrf3YY2tBTO%2F&hl=bg
21	Estee Lauder	Pure White Linen	<i>"The fragrance to live in all year long."</i>	https://www.pinterest.dk/pin/478296422895762468/
22	FCUK	Her	<i>"<u>Flowery</u> in its appeal, this scent expresses the provocative notes of <u>barringtonia</u>, <u>gentle woods</u> and <u>vanilla</u>. Perfect for casual wear."</i>	https://fr.zavvi.com/fcuk-her-eau-de-toilette-50ml/10026234.html
23	Fragrance World	The Lush Cherry	<i>"The Lush Cherry: <u>fragrance</u> blooms beautifully on the skin with its deep and captivating base notes. <u>Tonka seed</u> reveals its <u>delicious</u> and <u>sweet</u> accords, while <u>sandalwood</u> brings a <u>woody</u> and <u>velvety</u> dimension, leaving a memorable and <u>intoxicating</u> imprint."</i>	https://www.belecoboom.ie/shop/fragrances/unisex/fragrance-world-lush-cherry/
24	Fresh Sends	The Perfume	<i>"Our signature <u>scent</u> has notes of <u>bergamot</u>, <u>orange flower</u>, and <u>milky musks</u>. This perfume smells so good it'll leave you feeling <u>fresh</u>, polished, and might we add, <u>daring</u>."</i>	https://freshsends.com/products/the-perfume

25	Givenchy.	Ange ou Démon	<i>“Ange ou Démon is an enigma. It encapsulates the charming innocence and captivating seduction in every woman. An <u>exceptional fragrance</u>, between dream and refinement. An <u>oriental floral</u> created around noble <u>lily</u>, magnified by the elegance of <u>oakwood</u>.”</i>	https://adoremefragrances.co.uk/products/givenchy
26	Givenchy	Gentleman	<i>“Givenchy Gentleman is the embodiment of <u>masculine</u> elegance. The inspiration is a confident and contemporary man with timeless seduction. The fragrance combines vigour and character, thanks to the alliance of <u>vetiver</u>, <u>tarragon</u> and <u>cinnamon</u>.”</i>	https://www.thep erfumeshop.com/givenchy/gentleman/eau-de-toilette-spray/p/67900ED TJU
27	Givenchy	Irresistible	<i>“Irresistible Givenchy”: a <u>feminine fragrance</u> that resolutely invites you to let go and the freedom to be yourself.”</i>	https://www.givenchybeauty.com/fr/fr/p/irresistible-F10100128.html
28	Guerlain	Herbes Troublantes	<i>“Freshly picked for spring. Natural aromatic essences of <u>thyme</u>, <u>mint</u> and <u>rosemary</u> are wrapped in a <u>musky</u>, <u>cottony</u> veil tingling with sparkling Calabrian <u>bergamot</u> in Herbes Troublantes from L’Art & La Matière Collection.”</i>	https://www.instagram.com/p/C7T9qtPiqrP/?igsh=MWR6aXhzcXBwc3Uzbw%3D%3D
29	House Of Heili	Symphony of Scents	<i>“Experience a breathtaking <u>symphony of aromas</u> with our Symphony of Scents. Our room and linen mist comes in a variety of <u>captivating scents</u>, each providing a unique olfactory journey that will enrapture the senses. Let us transport you into a realm of fragrant luxury, where only the most <u>exquisite aromas</u> reign.”</i>	https://houseofheili.co.za/products/symphony-of-scents

30	Humayun Mirza	Velvet Veil	<p><i>“Velvet Veil is a <u>captivating fragrance</u> renowned for its <u>luxurious and rich</u> aroma, <u>blending floral, gourmand, and oriental notes</u>. Here’s a breakdown of its key elements, velvet veil intense fragrance opens with a <u>strong, aromatic note of freshly brewed coffee</u>.”</i></p>	<p>https://humayunmirza.com/product/velvet-veil-inspired-by-intense-cafe/</p>
31	Jo Malone London	Waterlily Cologne	<p><i>“With notes of <u>neroli, waterlily and musk</u>, Jo Malone London Waterlily Cologne smells just as <u>relaxing as it sounds</u>. <u>Pristine, clean and florally</u>, it legitimately smells like you’re walking through the Secret Garden, before sitting by a pond full of dewy petals”</i></p>	<p>https://www.beautycrew.com.au/comforting-fragrances-self-isolation</p>
32	Lacoste	L.12.12 Pour Elle Sparkling	<p><i>“As for the <u>sparkling and delicious Sparkling</u>, it is Harry Frémont who will compose this precious <u>fruity-gourmet blend</u>.”; the house of Lacoste already knew that the fragrance would be as original as it was wildly trendy, that the “sophisticated simplicity” specific to Lacoste would be the key word of this <u>gourmet and sparkling perfume</u>.”</i></p>	<p>https://www.olfactory.com/parfum/eau-de-lacoste-11212-sparkling/composition/</p>
33	Layered	Cherry Delight	<p><i>“Cherry Delight surprises the senses with its <u>unconventional notes</u>, steering away from the expected <u>sweetness</u>. The top notes introduce a <u>crisp and slightly tart cherry essence</u>, while the middle notes unfold a <u>symphony of floral undertones</u>, and the base notes conclude with <u>subtle woody warmth</u>, creating a <u>multifaceted fragrance</u> that evolves on the skin.”</i></p>	<p>https://www.belayered.com/products/cherry-delight</p>

34	Liz Claiborne	Candies	<i>“This <u>masculine scent</u> possesses a blend of <u>high notes</u> that are a <u>fruity and spicy</u> blend of <u>watermelon, coriander and basil</u>, with lower notes of <u>aromatic woods and green leaves</u>.”</i>	https://www.amazon.com/Candies-Toilette-Claiborne-Convenient-shopping/dp/B09657CMFJ
35	Lubin Paris	Brittany Breeze	<i>“It is an <u>eau de parfum</u> with <u>marine accents</u>, a breath of <u>iodine and salt spray</u>, where <u>minty notes and aromatic herbs</u> dominate, on a <u>woody, spicy and chypre</u> base.”</i>	https://www.lubin.eu/produits-parfums/brittany-breeze/
36	Maison D'Abba	Rebirth	<i>“Rebirth is more than just a fragrance; it's a celebration of new beginnings and the endless possibilities of transformation. With its enchanting <u>blend of notes</u>, it invites you to embrace the beauty of the season and embark on a journey of renewal and rebirth.”</i>	https://maisondabba.com/products/rebirth-100-ml-3-4-fl-oz
37	Maison Francis Kurkdjian	Oud Satin Mood	<i>“The <u>enveloping aroma</u> of the <u>perfume</u> reveals the most sensual parts of me.”</i>	https://www.instagram.com/reel/C3s4q1xx868/?igsh=c2xmM3dncHFzeXE0
38	Olfactive Studio	Dancing Light	<i>“<u>Icy Mint and Siberian Pine Needles</u> bring a breath of coolness, then a bouquet of bright <u>white flowers</u> dances at heart, warmed by <u>Sandalwood</u>.”</i>	https://www.olfactivestudio.com/products/dancing-light-1
39	Oriflame	Love Potion Secrets	<i>“Magic awaits you in every spellbinding drop of <u>Mirage Eau de Parfum</u>. <u>Mysterious notes of elemi, rose and spicy vetiver</u> enhance the veiled allure of this elusive potion and its tempting secrets, awakening a hidden passion within you.”</i>	https://www.amazon.fr/Love-Potion-Secrets-Eau-Parfum/dp/B004OZX1OY

40	Perfumes of France	Bitter Sweet	<i>“This fragrance harbours mouth-watering layers of seductive complexity. “BitterSweet” laments of bitter losses and life lessons, and it also whispers of love, and the sweetness of new beginnings.”</i>	https://perfumede-france.com/products/bitter-sweet
41	Qehfiyah	Timeless Elegance Collection	<i>“Unleash the Essence of Timeless Elegance; experience the harmonious balance of rich and exquisite notes that leave a lasting impression. From the first spritz, these fragrances will transport you to a realm of refined luxury and captivating allure.”</i>	https://www.qehfiyah.com/products/timeless-elegance-collection
42	Revive	Blooming Garden	<i>“Blooming Garden like walking through a garden in full bloom expects the scent to be floral, fresh, and vibrant.”</i>	https://revivecare.ae/en/product/blooming-garden-all-over-spray/
43	The Rituals	Fleurs de l’Himalaya	<i>“This distinguished perfume from the Valley of Flowers paints a portrait of a subtle wind silently blowing through the serene landscape of the Himalaya Mountains in holy Tibet. The powerful scent of Wild Orchid fuses effortlessly with the sophistication of Himalayan Peony and rounds off with a subtle touch of Cotton Musk. Find inspiration in this unique perfume that slowly reveals its intriguing nature with the passing of time.”</i>	https://www.rituals.com/fr-fr/travel---fleurs-de-lhimalaya-1110007.html
44	The Rituals	The Ritual Of Oudh	<i>“Our eau de parfum by Rituals for women recalls the warmth and agitation characteristic of the Middle East. Adopt the delicately spicy and comforting notes of pink pepper, which bring life and character to the floral and sensual scent of the Bulgarian</i>	https://www.rituals.com/fr-fr/eau-de-parfum-oudh-female-1116415.html

			<i>rose.</i> ”	
45	The Rituals	L'Essentiel	<i>“Awaken your mind and boost your motivation with this <u>spicy</u> and <u>aromatic</u> eau de parfum. The bright <u>freshness</u> of <u>cardamom</u> enhances the comforting and <u>spicy note</u> of <u>patchouli</u> and the <u>creamy notes</u> of <u>sandalwood</u>.”</i>	https://www.pinterest.com/pin/101331060438178753/
46	The Woods Collection	Dancing Leaves	<i>“There’s nothing more romantic than the <u>gentle scent</u> of the spring forest. Light-green, newly-emerged leaves dance in the light surrounded by the delicate <u>scent of spring flowers</u>. Hear the birds! Indulge the fragrance! Feel the soft wind!”</i>	https://www.pinterest.com/pin/338403359500208210/
47	Tom Ford	Café Rose	<i>“Café Rose contrasts <u>floral</u> essences with the unexpected twist of <u>dark coffee</u>.”</i>	https://www.instagram.com/p/C6wLjxmtFnP/?igsh=MWF6NW5vNTFzdGUwdA%3D%3D
48	Victoria's Secret	Bombshells in Bloom	<i>“Bombshells in Bloom is the <u>fresh</u> new version of our award-winning <u>fragrance</u> with <u>crisp, floral notes</u> that are bound to keep you sexy today, sexy tomorrow and sexy forever.”</i>	https://www.pinterest.com/pin/404127766573675166/
49	Yves Rocher	Sur la Lande	<i>“With “Sur la Lande” I wanted to reflect the emotions of the Brittany moors, a landscape from which I naturally sought my inspiration. A unique place where earth and ocean meet, where sea spray and flowers merge, where everything becomes possible in the end. I have developed a <u>floral fragrance</u> with <u>oriental</u> and <u>mineral facets</u> whose <u>woody</u> comfort is deeply enveloping. To obtain these <u>mineral</u> and <u>salty</u></i>	https://www.youtube.com/watch?v=1rBYvhQn9Qg

			<i>notes I used the extract of seaweed cultivated off the coast of Brittany.</i>	
50	Yves Saint Laurent	Libre	<i>“The new <u>scent</u> of freedom.”</i>	https://youtu.be/ KeZlOt8kvH4