

**Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Intercultural
Communication**

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Olfactory vocabulary in French Perfume Advertising

Vika Petriv,

4th year student of the Education Program

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and Two Western European Languages’

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Specialty: 035 “Philology”

Supervised by:

Alla Belova

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АНОТАЦІЯ

Дослідження присвячено вивченню мовних методів і стратегій, що використовуються в рекламних матеріалах з метою опису запахів. Актуальність теми спричинена нестачею праць, присвячених вербальних компонентів, які позначають запах, у дослідженнях реклами.

Об'єктом дослідження є ольфакторна лексика у французькій рекламі парфумів. Предметом дослідження є реклама, що розміщена на різних платформах та включає мовні засоби, які використовуються для опису запахів у рекламі парфумів.

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

Методи дослідження: неперервний відбір, дедукція, індукція і описовий метод.

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

На структурному рівні спостерігаємо чітко виокремлені лексико-семантичні групи слів, що відображають специфіку організації та класифікації ольфакторних уявлень у рекламі парфумерії. Кожна група слів має свою специфіку і характеристики, що доповнюють і розширюють можливості опису ароматів, сприяючи глибшому розумінню їх впливу на споживача. На морфологічному рівні спостерігається різноманітність частин мови та їх форм, які використовуються в рекламі парфумерії. Це охоплює вживання прикметників, іменників і дієслів у різних формах та поєднаннях, що розширює можливості виразності та точності передачі ольфакторного

сприйняття. На стилістичному рівні виокремлюється доволі широке використання ольфакторної лексики у складі стилістичних прийомів.

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

SUMMARY

The research is devoted to the study of linguistic methods and strategies used in advertising materials to describe smells. The relevance of the topic is caused by the lack of works devoted to verbal components denoting smell in advertising studies.

The object of the study is olfactory vocabulary in French perfume advertising. The subject of the study is advertising placed on various platforms and including language used to describe smells in perfume advertising.

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 are as follows: continuous selection, deduction, induction and descriptive method.

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 used in order to convey not only fragrances, but also to create an emotional and imaginative sound of advertising messages, which contributes to their effectiveness and attractiveness to consumers.

At the structural level we can observe clearly distinguished lexical and semantic groups of words that reflect the specifics of the organization and classification of olfactory representations in perfume advertising. Each group of the words has its own specificity 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 the study highlights a fairly wide use of olfactory vocabulary as a part of stylistic devices.

Key words: smell, olfaction, lexical-semantic field, olfactory vocabulary, perfume advertising, sensory perception.

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INTRODUCTION

The human sense of smell holds significant importance in everyday experience, prompting scholarly interest since ancient times. Unlike vision or hearing, the olfactory experience lacks a clear and structured framework for recognizing scents as concrete entities, which contributes to its perception as chaotic or fragmented. In the realm of perfume marketing, the language of scent surpasses mere description — it constructs compelling narratives embedded with cultural and historical meanings. From a philological perspective, these narratives showcase the transformation of societal ideals related to beauty, sophistication, and self-perception. Additionally, specific fragrances become intertwined with cultural memory and historical symbolism, allowing scent to serve as a medium through which collective identity and heritage are expressed.

A range of scholars — such as A. Lisovets, B. Matviychuk, G. Leech, and G. Myers — have delved into the linguistic strategies employed in advertising discourse. Others, including U. Almagor, B. Winter, J. Richardson, and M. Z. Gesualdo, have focused more directly on the lexicon associated with olfactory perception. Moreover, the theoretical framework of lexical-semantic fields, essential for examining the vocabulary of scent, has been addressed in the works of G. Mezhzherina, V. Gongalo, and N. Geshko, among others. Nevertheless, an in-depth, systematized investigation into the olfactory lexicon within perfume advertising remains lacking.

One of the central difficulties in studying this domain lies in the lack of standardized linguistic models for articulating scent. The urgency of the current research stems from the underrepresentation of smell-related expressions in linguistic analysis of advertising. As a result, a thorough and nuanced exploration is needed to fill the theoretical void concerning the semantics of olfactory language

in the context of perfume promotion.

The object of the study consists of olfactory vocabulary in French perfume advertising. **The subject of the study** includes advertisings across different media platforms.

The aim of the study is to identify the olfactory vocabulary in French perfume advertising.

The tasks of the study are as follows:

1. to generalize the concept of olfaction;
2. to define the evolution of perfume advertising ;
3. to examine the approaches to advertising in different cultures;
4. to represent the olfactory vocabulary as a special lexico-semantic field and its structure in French perfume advertising;
5. to analyse the morphological features of olfactory vocabulary in French perfume advertising;
6. to underline the stylistic role of olfactory vocabulary in French perfume advertising.

The methods of the study are as follows: method of continuous sampling, deduction, induction and descriptive method.

The theoretical value of the study is based on the fact that this research contributes to the broader field of sensory marketing and linguistic analysis due to the exploring the intersection of language and sensory perception. **The practical value of the study** is based on the fact that this research offers valuable insights for marketers, advertisers, fragrance companies, etc. on the effective use of language to market scents.

The structure of the study includes introduction, two chapters, conclusions, list of literary sources and appendix.

1. THE THEORETICAL FOUNDATION OF OLFACTION AND PERFUME ADVERTISING

1.1 The concept of olfaction

The *Encyclopedia Britannica* characterizes the sense of smell as a physiological response triggered when aromatic molecules come into contact with specialized receptors embedded in the mucous lining of the nasal cavity. The scientific term "olfaction" is used to denote the sensory process of detecting and interpreting odors. According to *Merriam-Webster*, "olfaction" refers to the act of smelling and the sensory capacity involved. In a similar vein, the *Cambridge Advanced Learner's Dictionary* defines the term as the ability or process of perceiving smells, while *Vocabulary.com* describes it as the sensory system that enables humans to identify and differentiate scents. Collectively, these sources present a consistent interpretation: "olfaction" relates to both the biological function of detecting odorants and the experiential, perceptual aspect of smell. Because the concepts of smell and olfaction are so intertwined, they are often used interchangeably in academic and scientific discussions regarding scent perception and processing. Notably, olfaction is a critical element of sensory experience, with a profound impact on human interaction, behavior, and perception [3].

The mechanisms underlying the sense of smell are intricate and involve a series of highly coordinated physiological events. When odorous compounds—microscopic airborne particles—are inhaled, they travel through the nasal passage and reach the olfactory region. There, these molecules bind to receptor neurons

located in the olfactory epithelium. These receptors, essentially exposed nerve terminals, detect the chemical signatures of various odorants. Upon activation, they initiate a chain of molecular events that generate electrical impulses. These impulses are then transmitted via the olfactory nerve to the olfactory bulb, a neural structure located at the base of the brain. The olfactory bulb decodes and forwards these signals to brain regions responsible for emotion, memory formation, and higher cognitive processing. Beyond sensory perception, the olfactory system has far-reaching effects, influencing not only mood and psychological states but also physiological processes involving the nervous, respiratory, and digestive systems. In this way, the sense of smell contributes to both immediate sensory awareness and overall mental and physical well-being.

Olfactory research intersects with non-verbal semiotics, examining the role of scent as a communicative medium beyond spoken language. This area of inquiry seeks to understand how specific smells carry cultural weight and transmit meanings within social contexts. A refined understanding of the olfactory system can offer valuable insights into how scent enhances interpersonal communication and social interaction.

The link between olfaction and language presents a particularly rich field for exploration. As observed by G. Cook, verbalizing odors is inherently indirect because smells lack discrete features that would allow for precise linguistic categorization, unlike visual or auditory inputs. This vagueness is frequently used to the advertiser's advantage, enabling the construction of layered, interpretive messages that evoke favorable emotional or symbolic responses. Rather than being described in precise terms, smells are often mentally associated with vivid imagery, memories, or sensations. This duality reveals two semantic functions: the literal depiction of an odor and the symbolic rendering of the sensory impression it creates. Scent-related vocabulary operates on more than a sensory level—it also functions as a vehicle for cultural and symbolic meaning. Given the scarcity of direct olfactory terms in most languages, people tend to describe smells by referencing

familiar substances, environments, or materials. This frequently involves the use of metaphorical language, loanwords, or derivative nouns that borrow from associated concepts [6, p. 23].

Ongoing inquiry into the nature of olfaction is crucial for comprehensively grasping its biological, psychological, and sociocultural dimensions. As research progresses, it may reveal new practical applications for scent, both in everyday life and across professional domains. This makes the continued investigation of smell not only relevant but indispensable for multiple disciplines.

1.2 The evolution of perfume advertising

Scholarly critiques of advertising frequently face scrutiny for reflecting the personal perspectives of researchers more than the true strategic intentions behind commercial messaging. Despite this, there is no denying that advertisers possess a sophisticated understanding of semiotic tools—such as signifiers, signs, and their associated meanings—which they employ strategically in crafting persuasive narratives. A prime example can be found in the perfume industry, which operates as a branch of the broader fashion world. Much like fashion and other experience-driven products, perfume advertising relies heavily on suggestive imagery and emotional resonance rather than straightforward descriptions of the scent's composition or its raw ingredients. These campaigns aim less to promote tangible product traits and more to evoke a desirable lifestyle or fantasy, often selling a projection of the consumer's idealized self rather than the fragrance itself. This branding approach invites consumers to associate perfumes with feelings of sensuality, natural elegance, or freshness [11].

Rarely do the actual scents featured in perfumes find direct representation in marketing materials. Instead, fragrances are transformed into metaphorical devices—signaling a woman's emotional complexity, sensuality, or capacity for transformation. The advertising strategies often detach scent from its physical origins, repackaging it through carefully curated visual and linguistic cues that generate symbolic meanings. Since scents cannot be physically conveyed through

media, marketers rely on suggestive associations: for example, a floral note might be linked to an ethereal charm, while oriental tones may suggest mystery or allure. These ideas are often visualized through bold artistic imagery—such as a serpent wrapped around a woman's neck, a striking metaphor for seduction and danger.

Fragrances are typically framed around hierarchical scent structures, identified by top, heart, and base notes. A brand like Dior Addict might communicate its olfactory identity with layered descriptions—such as Sicilian mandarin at the top, Queen of the Night tuberose as the core, and vanilla grounding the scent in its base.

One conceptual hurdle in fragrance classification lies in what is often referred to as “olfactory form.” When individual aromatic components blend seamlessly, their distinct identities can become indistinguishable, resulting in a harmonious whole that transcends its separate parts. This phenomenon mirrors Gestalt psychological theory or Durkheim’s sociological notions of collective identity. Thus, a perfume may be broadly labeled as “oriental with floral undertones” to convey a general sensory impression, helping consumers imagine the mood rather than analyze each component. Advertising plays a central role in shaping these impressions, using symbolic imagery and emotionally charged messaging to construct a scent’s persona or “aura.” For example, Givenchy’s *Organza* is not merely a fragrance—it is depicted as “timeless, magical, and feminine,” evoking the divine nature within every woman. Likewise, *Dior Addict* is framed as “the soul of enchantment,” crafted for the mysterious, intuitive woman who lives outside the boundaries of tradition.

Some specialists propose a transformation in how fragrances are marketed—suggesting that more accessible, descriptive terminology could help consumers better understand a perfume’s scent profile. Yet this ambition is complicated by the inherent limitations of the vocabulary available to describe olfactory sensations. Because of this linguistic scarcity, metaphorical language becomes essential for conveying the emotional or sensory experience of a scent. Notes such as oakmoss, bergamot, or sandalwood possess minimal standalone

significance for most people. Even more familiar aromas, like rose or lavender, require contextual associations—such as themes of purity, passion, or freshness—to become emotionally meaningful to the audience.

In constructing perfume advertisements, multiple components collaborate to generate meaning, with the central female figure and visual composition playing dominant roles. The overall aesthetic—including posture, gaze, clothing, hairstyle, cosmetics, and the interplay of color tones (vibrant versus muted, light versus shadowy)—establishes the intended atmosphere. Supplementary elements, such as packaging and textual narration, support the main visual message. Ultimately, it is the synchronized interaction of visuals, hues, and evocative phrasing that allows a fragrance ad to leave a lasting impression.

Perfumery as a craft has its origins deep in antiquity—long before the invention of common staples like bread, humans were already using aromatic oils and cosmetic preparations for the body and hair. The ancient Babylonians were renowned traders in aromatic commodities like camphor, geranium, cinnamon, nutmeg, and sandalwood, amassing considerable wealth through these exchanges. During the Middle Ages, this aromatic dominance shifted eastward, with Arab civilizations becoming prominent innovators in the field. The Eastern world—particularly ancient Egypt and India—is widely credited with cultivating the earliest traditions of perfumery, offering an extraordinary variety of natural essences. Arabia, in particular, emerged as a central hub for exporting resins and spices used in scent-making. Over centuries, the art of perfumery made its way across Europe, carried by cultural and trade routes through Greece, Rome, and into the regions of Italy, France, and Germany.

In early civilizations, fragrances were an intrinsic part of everyday rituals, religious practices, and personal grooming—thus, they required no advertisement. However, with the onset of industrialization and changes in social dynamics, the production of scents intensified. As fragrances became more commercially available, especially among the upper classes, the importance of advertising grew. By the 1700s, perfumes were closely associated with aristocratic taste and social

prestige, prompting fragrance makers to refine their craft and promote their creations with increasing sophistication.

Perfume promotion initially took the form of visual posters, which emerged as the dominant advertising medium in the early 20th century. Between 1900 and 1950, these posters combined visually striking artwork, compelling taglines, and vivid color schemes to convey the allure of various fragrances. By the 1980s, the approach shifted as professional photographers began curating the visual identity of perfume campaigns, often collaborating with female models or "muses" to encapsulate the brand's essence in a single image. The 1990s witnessed a further expansion in the medium, as perfume advertising moved into cinematography, embracing short films and video commercials. A noteworthy predecessor, however, was a cinematic piece created in 1946 by perfumer Germaine Selye, which drew inspiration from a poetic work by Louise de Vilmorin. That same year, Selye designed the floral fragrance "Coeur Joie" for the fashion house Nina Ricci, distinguished by its heart-shaped flacon.

Revolutionary outcomes in the perfume industry have often been born from creative collaborations between master perfumers and influential figures in the worlds of fashion, craftsmanship, and art. One of the most celebrated partnerships remains that of Coco Chanel and perfumer Ernest Beaux. According to legend, Chanel chose the fifth sample from a selection Beaux presented, a choice that led to the creation of the now-iconic Chanel No. 5. This fragrance marked a turning point in perfumery with its fusion of eight natural extracts and aldehydes—a class of synthetic ingredients that contributed to the perfume's stability and its unmistakable, enduring scent. Over time, Chanel No. 5 came to symbolize a bold and elegant femininity.

Equally important in fragrance marketing is the psychological and sensory response that scents evoke. A person's perception of a perfume is not fixed but varies depending on internal and external conditions such as emotional state, ambient environment, seasonal changes, and climate. As winter approaches, heavier, more intense aromas tend to dominate the market. These winter fragrances

often convey strength, elegance, and warmth, leaving a rich yet refined impression. An exemplary fragrance that captures this seasonal mood is Maison Francis Kurkdjian's Oud Cashmere Mood. It offers a luxurious and deeply personal olfactory experience—wrapping the wearer in an invisible layer of sensuality and sophistication, like a comforting second skin.

Ukraine boasts a number of contemporary figures in the field of perfumery, among whom Bohdan Zubchenko stands out as a particularly original and creative talent. Formerly engaged in television as a director, Zubchenko eventually grew weary of the scripted nature and emotional superficiality of broadcast media. This professional dissatisfaction led him to explore a new path—fragrance design. During his time as a director at the boutique of the prestigious French perfume house Guerlain, he refined both his aesthetic sensibility and understanding of olfactory branding.

Zubchenko is especially known for his unconventional strategies in the marketing and presentation of perfumes. One such tactic involves positioning bestselling products at direct eye level on shelves to maximize customer engagement and spontaneous interest. He frequently emphasizes the importance of captivating top notes—the first impression of a perfume—as crucial in attracting consumers. According to Zubchenko, scent selection should be guided by context: the time of day, location, social setting, and cultural environment all influence how a fragrance is perceived and should be worn.

In addition, he explores the delicate science behind how scents are experienced. For example, he observes that certain smells—like coffee—can temporarily reset or interfere with a person's sense of smell, offering insight into the complexity of olfactory responses and their impact on purchasing behavior.

The construction of a fragrance's public identity encompasses far more than the aroma itself. It demands attention to a range of nuanced factors, including:

- the underlying psychological needs and fantasies of the target audience;
- dominant cultural narratives, fashion movements, and social values;

- and the tension between commercial product design and perfumery as an artistic endeavor [20].

In one of the dominant marketing strategies, advertisers deliberately evoke positive emotional responses in their audience to cultivate a favorable reception of the promotional message. This emotional resonance not only enhances receptivity but also strengthens emotional loyalty toward the brand. Rather than relying on logical arguments or detailed product information, this method focuses on leaving a lasting overall impression—one that taps into the consumer's deeper psychological drives. These internal motivations typically fall into three overarching groups:

1. **Self-Image and Identity Construction:** Many individuals turn to fragrances as tools for reinforcing their sense of self and cultivating a desirable personal image. Perfume ads aimed at this group often present an idealized, alluring version of the consumer—a figure that represents what the audience wishes to become. In this narrative, scent functions as a means of self-affirmation and a bridge to social validation, shaping both self-perception and the impression one makes on others.
2. **Prestige and Socioeconomic Aspiration:** Perfume consumption, especially in the luxury sector, frequently serves as a status symbol. For those who associate material goods with elevated social standing, marketing campaigns are designed to reflect affluence. These ads commonly feature high-status imagery, including luxury accessories, elite fashion, and premium vehicles. These visual cues signal exclusivity and refinement, speaking directly to the consumer's aspiration to be perceived as part of a privileged class.
3. **Eroticism and Attraction:** Fragrances are often positioned as tools of allure, with many advertisements weaving in narratives of seduction and intimacy. Whether implicitly or overtly, such campaigns perpetuate the notion that perfume can enhance one's sensual magnetism, transforming the wearer into an object of desire. This approach plays on the myth of the "irresistible

allure" enabled by a signature scent.

A separate marketing model focuses on creating mass appeal. These campaigns aim for widespread recognition and require extensive promotional efforts across various platforms. A notable example is the rise of gender-neutral fragrances, which align with contemporary trends in unisex fashion and speak to a more inclusive and diverse demographic.

Lastly, a third strategy caters to a highly specific, discerning clientele—consumers in search of rare, artisanal perfumes. This niche market values exclusivity, authenticity, and creativity. Brands in this category often emphasize natural compositions, handcrafted quality, and avant-garde scent profiles that reflect artistic innovation and personal expression.

Advertising perfumes presents a unique challenge because it requires translating an intangible “sensory experience” into visual and textual elements such as images, product titles, and catchy slogans. In this industry, promotional materials frequently highlight components like the brand’s identity, the fragrance’s specific name, the design of its bottle, and the overall aesthetic crafted by the brand’s creator.

Two predominant branding tactics are generally observed:

- New and emerging brands tend to emphasize the fragrance product itself, focusing more on the scent than on building the brand’s name recognition.
- Conversely, well-established brands capitalize on their pre-existing fame in other sectors—for instance, Coco Chanel, who first gained recognition in the fashion world before branching out into perfumes.

Special attention is given to naming the product, as the chosen name plays a critical role in imprinting the fragrance in the consumer’s mind and carving out its distinct market presence. Some perfumes prominently display only the producer’s name (such as Armani or Trussardi), while others rely on distinctive brand traits (like Hermès or Amazon). Names might also signal the intended audience (e.g., Miss Dior, which appeals beyond just young women), include

numerical identifiers (such as Chanel's No. 5), or highlight particular ingredients (Vétiver). Additionally, names can evoke colors (Habit rouge by Guerlain), exoticism (Shalimar by Guerlain or Ivoire by Balmain), reference specific locations or eras (Paris by Yves Saint Laurent or Vol de nuit by Guerlain), or draw from myths and legendary figures (Antaeus by Chanel).

Equally important is the design of the perfume bottle, where every aspect—including shape, materials, color, labeling, and graphic style—is thoughtfully selected. These designs often emerge from collaborations between artists, craftsmen, graphic designers, and behind-the-scenes partners, resulting in bottles with varied forms and colors. Typically, men's fragrances come in simpler, elongated, and darker bottles, while women's fragrances are housed in more rounded, elegant, and transparent containers. The overall "image" of a perfume encompasses not only the bottle but also the context in which it is presented, the style of its visual representation (whether photo, illustration, or painting), and the color scheme along with branding elements such as the product and brand names, packaging, samples, and advertising text [11].

The name of a perfume, the producer's mark, the packaging design, the characters involved, the visual setting (including colors and decorative elements), and the promotional language all work together to bridge the sensory gap between sight and smell. According to the French Fragrance Society, several primary scent families are identified: floral (often romantic and occasionally playful, with hints of fruitiness or sweetness), cypress (featuring oak, patchouli, and bergamot), fern (characterized by oakmoss and coumarin), amber (with oriental notes, powdery nuances, and vanilla), and leather (accented by tobacco scents). While the experience of fragrance is inherently personal—shaped by one's imagination, cultural background, and sensitivity—certain associations are widely recognized: amber, musk, purple, carnation, and jasmine evoke sensuality; bergamot, lemon, cedar, mandarin, and vetiver suggest energy and vitality; cedar, coriander, incense, oak, daffodil, sandalwood, and vanilla create a sense of calm; and orange, iris, hyacinth, and lilac convey charm and grace.

Some perfume titles explicitly hint at their aromatic makeup, such as *Narcisse* by Chlo  , *Vanilla Fields* by Coty, or *Gardenia-Passion* by Annick Goutal. Others draw inspiration from personal names—*Loulou* by Cacharel, for example, evokes a fresh and delicate scent—or thematic settings like *Safari* by Ralph Lauren, which conjures exotic notes, or *Paris* by Yves Saint Laurent, known for its intense aroma. Additionally, certain names imply an olfactory experience without directly describing the scent: Christian Lacroix’s *C’est la vie!* suggests liveliness; Dior’s *Poison* exudes daring; Givenchy’s *Ysatis* hints at exotic allure. For many men’s fragrances, it is common for the perfume’s name to mirror the brand or manufacturer’s identity, as seen in *Armani pour Homme*, *Chanel pour Homme*, or *Patou*.

The design of the perfume bottle plays an essential role in defining the product’s visual signature. For instance, Nina Ricci’s *L’air du Temps* is famous for its bottle topped with two intertwined pigeons, created by Ren   Lalique, symbolizing the fragrance’s airy and romantic nature. Chanel’s No. 5 bottle, displayed at the Metropolitan Museum of Art in New York, is regarded as a design icon; its clean lines and classic label perfectly reflect the timeless sophistication of Chanel’s signature scent.

The process of developing perfume advertising is intricate and precise. Brands carefully shape every detail—from the fragrance’s composition to the product’s name and bottle design—to build a harmonious identity. Any misstep in these elements can jeopardize the perfume’s success and market reception.

1.3 The approaches to advertising in different cultures

Advertising is a multifaceted and intricate domain that can be understood and defined from various perspectives. Fundamentally, its purpose is to promote and drive sales of goods or services. An impactful advertisement communicates a message that is both clear and compelling, designed to seize the interest of prospective buyers and encourage them to investigate and ultimately commit to a purchase. Successful advertising is highly targeted and tailored to resonate with specific audience segments, aligning closely with their desires and aspirations to foster meaningful engagement. Moreover, advertising is deeply embedded within the cultural fabric of a society, often mirroring a nation's core values and identity. Each country endeavors to protect its cultural legacy, which becomes evident through distinctive advertising styles and methodologies unique to that nation. The reception and effectiveness of advertisements are influenced by a variety of factors such as economic disparities, cultural traditions, mental frameworks, and social conditions. Consequently, modern advertising emerges as a complex interplay of these interconnected elements.

This discussion aims to highlight the unique traits characterizing contemporary perfume advertising in France, the United Kingdom, and the United States. French advertising, in particular, is known for its ability to captivate and seduce the consumer. A landmark study by French advertising creatives in 1993 distilled four fundamental attributes that define French advertising: seduction (*La Séduction*), spectacle (*Le Spectacle*), love (*L'Amour*), and humor (*L'Humour*).

Examining each in detail:

- **La Séduction:** Advertising efforts focus on captivating the audience by enchanting and drawing them in, gently encouraging the decision to purchase.
- **Le Spectacle:** Advertisements often take the form of elaborate

performances or captivating presentations, combining elements of drama, entertainment, and artistic expression.

- **L'Amour:** Romance is a cornerstone of French culture, which naturally permeates its advertising, making love a frequent and powerful theme.
- **L'Humour:** Humor holds a prominent place in French ads, frequently employing clever wordplay and wit. This humor can sometimes be provocative or edgy, surprising audiences from other cultures, such as Americans, who may not be accustomed to such boldness.
- Media agencies first appeared in France in the early 1970s and quickly rose in prominence. By the end of the 1980s, the use of these agencies for placing advertisements in mass media had become more widespread than relying on conventional advertising methods. However, advertising in France encounters particular difficulties because French audiences tend to be skeptical of blatant or forceful promotional tactics. Consequently, successful French advertising relies heavily on innovative and engaging concepts that genuinely captivate consumers. Aesthetic qualities hold significant importance, as purchasing choices are often swayed by the artistic merit and visual charm of ads. This contrasts with the American market, where catchy slogans tend to dominate; in France, visual elements such as posters and billboards carry more weight and value.
- Meanwhile, British advertising during the 1960s and 1970s evolved to establish a distinctive style, diverging from the loud and straightforward approach typical of American commercials. British ads are characterized by wit, elegance, eccentricity, and a sense of genuineness. Humor plays a crucial role, serving not only to grab attention but also to improve message understanding and build consumer trust. UK advertisers frequently incorporate puns and satire, which have become emblematic of British advertising ingenuity. Today's British campaigns skillfully blend striking visuals with clever language, respecting cultural traditions, manners, and refined tastes. While imagery remains vital, the British excel in crafting catchy slogans and rich textual content that often employs metaphor and other figurative devices to engage their audience deeply.
- This mature advertising environment in the UK positively shapes public opinion about promoted products. Print media, in particular, retains a strong reputation as a trustworthy information source, contributing to a high level of confidence in newspaper advertising. Nonetheless, British consumers tend to exhibit conservative attitudes, influenced by longstanding customs and societal norms related to education and social hierarchy.

The United States stands out as a dominant force in the global advertising landscape. This leadership is reflected in the country's enormous advertising expenditures, the frequent presence of American marketing campaigns on international stages, and the expansive reach of prominent U.S.-based communication agencies worldwide. The American advertising model focuses

on maintaining continuous interaction with consumers, constantly evolving its tactics to remain competitive. To entice buyers, U.S. brands often utilize a range of strategies including special offers, discounts, giveaways, coupon promotions, prize contests, and celebrity endorsements. Traditional media platforms such as television and print continue to play a crucial role in their campaigns.

What distinguishes American advertising is its strong emphasis on language rather than purely visual elements. The American audience tends to quickly memorize catchy slogans and phrases, making succinctness and clarity vital for campaign success. Advertisers take advantage of the English language's adaptability, simplicity, and expressive potential to craft brief yet impactful messages. This is particularly noticeable in print advertisements, where short, punchy slogans dominate and immediately grab consumer attention.

In essence, advertising acts as an impersonal communication tool aimed at introducing products, services, or ideas linked to a brand or company. Its core objective is to attract prospective customers, generate interest, and ultimately motivate purchases. For advertising to be effective, it must clearly highlight key benefits, showcase originality, and remain easy to remember. Today's most successful ads are those that combine simplicity with engaging content, making them easy for consumers to recall.

CONCLUSION TO CHAPTER 1

As previously discussed, the sense of smell—olfaction—is a fundamental element in the realm of perfumery. It entails not only the biological mechanism of detecting scent molecules but also the mental and emotional processing of these aromas, which impacts daily experiences. The history of perfumery stretches far back to ancient civilizations, where the use of fragrances first emerged. The perfume industry's development can be traced through the transformation of its advertising approaches, which have evolved considerably over time. While early perfume promotions were naturally woven into everyday life, they gradually became a crucial aspect of marketing strategies as both the industry and societal contexts advanced.

Advertising fundamentally serves as a tool to promote goods or services across a variety of platforms. Its effectiveness depends on being distinctive, creative, emotionally resonant, and easily recalled. In today's world, advertising is deeply intertwined with a nation's culture, often reflecting its societal values, mindset, economic conditions, and living standards. Different countries adopt unique advertising techniques and styles tailored to maximize impact and captivate their target audiences.

Looking at the evolution of perfume advertising reveals how carefully perfumers attend to every aspect of launching a fragrance. The product's name, packaging, and promotional strategy must harmonize flawlessly with the scent itself. A failure in any component risks the entire fragrance's success. Strong advertising highlights the product's key advantages in a way that is fresh, original, and eye-catching. Contemporary advertising achieves the greatest success when it is straightforward, captivating, and memorable to consumers.

2. THE PECULIARITIES OF OLFACTORY VOCABULARY IN FRENCH PERFUME ADVERTISING

2.1 The olfactory vocabulary as a special lexico-semantic field and its structure in French perfume advertising

The lexico-semantic domain is understood as an organized hierarchy of related linguistic elements. Within this domain, the phrase “olfactory lexicon” designates the specific set of terms used to identify and characterize smells. From a linguistic standpoint, the olfactory lexicon consists of vocabulary and expressions dedicated to articulating scent experiences, highlighting this distinct sensory modality and its semantic dimensions. Instead of being merely a random assortment of words, this lexicon operates as an integrated network of interrelated terms and phrases.

This research focuses on analyzing the olfactory lexicon found in perfume advertising, as these lexical items fall under the broader category of “olfactory perception.” This encompasses all language elements connected to the sense of smell—including terminology related to odors, the process of detecting them, the sensory experience itself, and the influence of various fragrances. Additionally, it covers multiple grammatical categories used to describe both pleasant and unpleasant scents.

Importantly, terminology associated with negative or offensive odors is completely absent in the advertising realm. This exclusion is intentional because advertising language aims primarily to generate positive feelings among consumers. Words with unfavorable connotations are deliberately omitted to

steer audience perception toward a favorable view of the product. The strategic selection of vocabulary within advertisements plays a crucial role in shaping consumer attitudes and enhancing product desirability.

A review of existing theoretical sources reveals that several researchers point to a limited scope of vocabulary related to olfactory experiences. This constraint is linked to evolutionary developments, where the human reliance on smell for environmental awareness has diminished compared to the dominance of visual and auditory senses. As a result, the restricted range of specialized olfactory terms in languages necessitates the use of alternative descriptive approaches to capture the subtleties of scent perception.

The examination of the olfactory vocabulary within English perfume advertising reveals that the lexico-semantic domain of “olfactory perception” comprises both a core and a peripheral set of terms. At the heart of this domain are key nouns such as fragrance, aroma, odor, scent, and perfume, among others. The primary function of this core vocabulary is to express the fundamental concepts related to smell. Surrounding this nucleus are a variety of adjectives, nouns, and verbs that serve to characterize and elaborate on the specific qualities of odors and aromas. Many of these peripheral terms arise from polysemous usage and rank among the most frequently utilized words connected to olfactory perception in marketing texts. Furthermore, it becomes apparent that despite the diversity of natural smells encountered daily, most do not possess precise or dedicated labels.

Our investigation uncovered a considerable number of terms linked to scent perception. From this, several distinct lexico-semantic clusters can be distinguished within the broader category of olfactory perception, each encapsulating unique attributes and defining features of different perfume notes:

1. Origin of the Scent

The scent types identified in the analyzed perfume advertisements can be organized by their source into groups such as Floral, Fruity, Gourmand, Woody, Herbal, and Citrus. In the realm of perfumery, these groups are characterized by

particular traits and dominant ingredients, which assist in conveying the true nature of a fragrance. Among these, the Floral category stands out as especially significant, focusing on various individual flowers like rose, lily, jasmine, violet, blossom, gardenia, orchid, peony, and others.

Take, for instance, Dior's Pure Poison, which highlights its floral essence by focusing on three prominent floral notes within its promotional content. This strategy accentuates the fragrance's unique floral identity: "Pure Poison embodies the essence of seduction in its purest form, delving into its dual nature and captivating chemistry. Featuring notes of orange blossom, jasmine, gardenia, amber, and sandalwood, this refined contemporary elixir unveils the seductive spirit within you."

When it comes to woody scents, sandalwood, oakwood, and patchouli dominate as the fundamental components in many fragrances. Rituals' L'Essentiel fragrance blends two of these woody elements in its advertisement: "Stimulate your mind and elevate your drive with this spicy, aromatic eau de parfum. The invigorating brightness of cardamom complements the warm, spicy nuances of patchouli, rounded off by the smooth creaminess of sandalwood."

The Gourmand category encompasses scents reminiscent of edible aromas, adding a sweet and tempting layer to the perfume's profile. Vanilla, liqueur, and coffee are typical representatives of this group. For example, the marketing for Eight & Bob's Le Geste d'Edmond places emphasis on the richness of vanilla: "Drawing inspiration from the botanical genius of Edmond Albius, this extract amplifies a sense of opulence and refinement. Allow the luscious sweetness of vanilla to envelop your senses in an indulgent harmony."

The next classification is the Herbal category, which covers fragrances ranging from sharp, medicinal scents like rosemary and mint to those with subtle spicy undertones such as basil, coriander, thyme, tarragon, and cinnamon.

A good example illustrating herbal notes is Guerlain's Herbes Troublantes: "Gathered fresh for spring, the natural aromatic essences of thyme, mint, and rosemary are enveloped in a musky, cotton-like veil, enlivened by sparkling Calabrian bergamot in Herbes Troublantes from the L'Art & La Matière Collection."

The Fruity group consists of scent notes that impart a fresh and original character to perfumes. Common fruit aromas highlighted in fragrance ads include pear, apple, cherry, peach, apricot, watermelon, and more. For instance, Liz Claiborne's Candies features watermelon in its description: "This masculine fragrance combines top notes of fruity and spicy watermelon, coriander, and basil, grounded by aromatic woods and fresh green leaves."

We opted to separate the Citrus category from the broader Fruity group because of its distinctive scent profile. Citrus aromas primarily derive from essential oils extracted from the rinds of fruits like bergamot, lemon, orange, and grapefruit, which differ significantly from other fruity notes. For example, Bulgari's Chill & Sole Eau de Parfum prominently features lemon: "The zesty lemon notes conjure the sensation of sunshine filtering through tree branches, while the neroli essence brings a fresh floral brightness that embodies elegant sophistication."

This category mainly consists of nouns, which is understandable given that nouns serve as the most fundamental naming elements in language. They provide the linguistic flexibility necessary for labeling objects, qualities, and phenomena, allowing the formation of precise and diverse olfactory descriptors.

2. Strength of Scent

An essential component of how we perceive smells is the intensity or strength of a fragrance. This quality depends largely on the amount of fragrant molecules present in the air and their effectiveness in stimulating the olfactory system. In our examination of perfume advertisements, we identified various descriptive words used to express the potency of scents. These include adjectives such as subtle, gentle, delicate, intense, and strong. For instance, the

word *subtle* is applied to denote faint and barely perceptible aromas. This is evident in the marketing 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.” Similarly, *gentle* and *delicate* describe scents that are mild and hardly noticeable. For example, The Woods Collection’s Dancing Leaves is promoted as: “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!” Conversely, the adjectives *intense* and *strong* refer to fragrances that are prominent and easy to detect, as illustrated in the description of Velvet Veil: “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.”

3. The Impact of Fragrance on People

This category groups terms that describe the influence of scents on human emotions and mental states. It includes descriptive words such as calming, alluring, intoxicating, revitalizing, and uplifting. In many perfume ads, the word *calming* is often used to characterize fragrances that promote relaxation, commonly associated with floral or herbal aromas. For example, the advertisement for Jo Malone London’s Waterlily Cologne illustrates this: “Featuring notes of neroli, waterlily, and musk, Waterlily Cologne by Jo Malone London evokes a soothing experience. It feels like wandering through a secret garden, resting beside a pond covered in dewy petals.” Similarly, *alluring* describes perfumes that have a provocative or enticing effect. These scents typically contain musky or spicy elements, such as in the marketing for Bitter Sweet by Perfumes of France: “This fragrance reveals layers of seductive complexity. ‘BitterSweet’ reflects on bitter experiences and life’s lessons, while

also hinting at love and the sweetness of fresh starts.” The term *intoxicating* conveys powerful, addictive aromas, as showcased in this example: “Tonka seed reveals its sweet and delectable accords, while sandalwood adds a velvety, woody depth, leaving behind a captivating and intoxicating trail.” Descriptions like *revitalizing* and *uplifting* relate to scents that energize and refresh, often characterized by citrus notes. Such qualities appear in Dior’s Jasmin des Anges advertisement: “‘Jasmin des Anges’ is a bright, gourmand floral scent from La Collection Privée. Delicately woven like lace, where jasmine mingles with apricot nectar, it promises a refreshing, sweet, and potentially exhilarating sensation.”

4. Terms Derived from Taste Perception

Our research revealed that the largest cluster within the olfactory lexicon consists of adjectives borrowed from the realm of taste. This semantic group conveys subtle flavor nuances by using words typically associated with the sensations of food texture and taste. Due to the strong link between gustation and olfaction, these descriptors enrich perfume descriptions, sparking vivid mental imagery and sensory connections. Common examples in this category include terms like mouth-watering, spicy, sweet, salty, fresh, juicy, aromatic, natural, milky, delectable, tart, and others.

For instance, expressions such as “mouth-watering” and “delectable” refer to scents that evoke salivation and suggest a flavorful, appetizing quality: “Tonka seed unfolds its sweet and delectable accords, complemented by sandalwood’s woody, velvety texture, leaving a lasting, intoxicating impression” (The Lush Cherry by Fragrance World).

Similarly, the adjectives “spicy” and “aromatic” highlight the presence of herbs and spices, lending warmth, clarity, and a pleasing complexity to the fragrance: “Embrace the subtly spicy, comforting hints of pink pepper that infuse vitality and character into the floral, sensual Bulgarian rose” (The Ritual Of Oudh by The Rituals).

“Sweet” and “salty” describe perfumes that prominently feature sugary

fruitiness or mineral, oceanic saltiness, respectively: “To capture the mineral and saline notes, I incorporated seaweed extract sourced from Brittany’s coastline” (Sur la Lande by Yves Rocher).

At the same time, “fresh” typically describes fragrances that evoke a sense of crispness or light floral touches: “Bursting with juicy vitality and charm, DKNY Be Delicious offers a fresh floral scent full of playful spontaneity” (Be Delicious by DKNY).

The term “juicy” most frequently signals the presence of bright, rich fruit notes: “The radiant opening explodes with the juicy freshness of Bergamot from Reggio di Calabria” (Dior Sauvage).

The examination reveals a prominent use of natural and eco-friendly components in the fragrance, emphasizing its commitment to purity and environmental responsibility. The word “organic” is strategically employed to reinforce the idea of naturalness and wholesomeness. Moreover, the descriptor “milky” is applied to convey a soft, creamy aroma reminiscent of dairy products: “Our signature fragrance blends bergamot, orange blossom, and creamy musks, crafting a scent that feels fresh, elegant, and, might we say, boldly distinctive” (The Perfume by Fresh Sends).

The term “tart” is utilized to highlight a hint of bitterness within the scent profile, often linked to elements like cherry pits, as illustrated in the Cherry Delight campaign by Layered: “The opening presents a sharp, slightly tart cherry note, followed by a floral medley at the heart, and finishes with a subtle woody warmth, resulting in a complex fragrance that gradually unfolds on the skin.”

5. Terms Adopted from Other Specialized Domains

Our study found that the most prevalent vocabulary in perfume advertisements originates from the field of music. This category is composed solely of nouns and allows for a refined and intricate portrayal of fragrances. Words such as note, accord, tone (or undertone), symphony, and accent have been integrated into perfumery language to express the complex structure of

scents. For example, the term *note*—the most frequently used—signifies an individual scent component within a perfume, analogous to a musical note that acts as a basic building block in a musical composition: “The lively freshness of cardamom complements the warm, spicy patchouli note alongside the smooth sandalwood tones.”

Similarly, *accord* describes a blend of several scent elements combined to produce a specific effect, much like a musical chord formed from multiple notes: “A seductive blend centered on the fusion of amber and oud accords.” The concepts of *tone* or *undertone* refer to the overarching character or mood of the fragrance, paralleling a musical tone that sets the emotional atmosphere of a piece: “The opening reveals a crisp, slightly tart cherry note, followed by a floral symphony of undertones, and finishes with a gentle woody warmth, creating a fragrance that gracefully develops on the skin.”

The term *symphony* metaphorically represents the harmonious integration of various scent components within a perfume, akin to a musical symphony that weaves multiple instruments into a unified performance. In fragrance marketing, it conveys the artful blending of diverse notes and accords to form a rich and cohesive sensory experience: “Immerse yourself in a breathtaking symphony of aromas with our Symphony of Scents.” Lastly, *accent* is used to highlight or bring attention to a particular scent within a composition, much like accents in music or language emphasize specific elements: “This eau de parfum features marine accents, a hint of iodine and sea spray, with dominant mint and aromatic herbs resting on a woody, spicy, and chypre foundation.”

6. Sociocultural Characterizations

Perfume descriptions often employ sociocultural adjectives such as feminine, masculine, luxurious, refined, elegant, opulent, commanding, upscale, and regal. Rather than directly depicting the scent’s aroma, these terms associate the fragrance with particular social identities, lifestyles, or values. This group predominantly consists of adjectives that attribute human-like qualities to the perfumes, generating strong symbolic connections that resonate

with targeted consumer groups and enhance marketing appeal.

For example, the word *feminine* is commonly used to describe fragrances linked to traditional notions of womanhood, often highlighting floral, fruity, or sweet accords. An instance is Givenchy Irresistible, which is promoted as “A feminine fragrance that boldly encourages freedom and self-expression.” Conversely, *masculine* labels fragrances designed for men, emphasizing robust, intense aromas, such as in Liz Claiborne Candies: “This masculine scent combines top notes of fruity watermelon, spicy coriander, and fresh basil, resting on a base of aromatic woods and verdant leaves.”

Descriptors like *luxurious* and *rich* typically suggest exclusivity and a complex, opulent scent profile, often tied to rare or costly components. For example, Velvet Veil by Humayun Mirza is described as “a captivating fragrance celebrated for its luxurious and rich blend of floral, gourmand, and oriental notes.” These terms thus elevate the perfume’s perceived status and appeal by invoking notions of sophistication and wealth.

The term *exquisite* is frequently applied to perfumes characterized by intricate and harmonious blends, as exemplified in the promotion of *Symphony of Scents* by House Of Heili: “Immerse yourself in a stunning symphony of fragrances with our Symphony of Scents. This room and linen mist offers a selection of enchanting aromas, each delivering a distinctive sensory experience that captivates the mind. Enter a world of fragrant elegance where only the most exquisite scents prevail.”

In the advertisement for *Amaffi Power For Women*, three sociocultural descriptors appear simultaneously: “A posh, powerful, royal fragrance. A seductive blend crafted from amber and oud accords.” These words are carefully chosen to evoke a sense of opulence and self-assuredness linked to the perfume.

The structure of scent-related vocabulary in fragrance marketing reveals notable complexity and ambiguity. The analysis shows that the lexicon used to depict olfactory experiences is comparatively limited relative to the descriptive

language available for other senses. This limitation likely stems from the uniquely elusive and subtle qualities of smell. The data suggests that to effectively portray the nuances of fragrances, advertisers frequently borrow expressions from other sensory domains or professional fields to enrich the olfactory narrative.

2.2 The morphological features of olfactory vocabulary in French perfume advertising

Our study's morphological examination of olfactory vocabulary centers on the adjectives, nouns, and verbs used to depict scents and olfactory phenomena within perfume advertisements. Notably, adverbs are absent from the analyzed material, as their main role is to modify actions or describe characteristics, typically altering verbs, nouns, or adjectives by adding nuanced meaning. However, no adverbs appeared in the olfactory lexicon we investigated.

1. Adjective

Usage

In commercial advertising, sellers strive to convince potential buyers to prefer their products or services over competitors'. A primary technique to achieve this persuasive effect is the strategic use of adjectives. Advertisements frequently employ richly descriptive language, where adjectives play an essential role in spotlighting the product's attributes, thereby engaging and appealing to the intended audience. This makes adjectives a powerful linguistic device for underscoring a product's distinctive features and drawing consumer attention.

When examining perfume ads, it becomes crucial to understand the

morphological forms of the adjectives in use. Typically, these adjectives fall into three groups: simple, derived, and compound. Simple adjectives such as *fresh*, *delicious*, *rich*, *clean*, *light*, *soft*, *sweet*, *tart*, and *warm* are common in fragrance promotion. Their prevalence can be attributed to their straightforwardness and accessibility, allowing a broad audience to quickly grasp the core qualities of a scent without further explanation.

Derived adjectives also frequently appear in perfume advertising. Examples include *ambery*, *fruity*, *flowery*, *velvety*, *spicy*, *woody*, *intoxicating*, and *sophisticated*. The popularity of these derived forms is likely due to their ability to convey more vivid and evocative imagery, helping consumers form stronger mental associations with the fragrance. Many of these derivatives are created through suffixation, particularly by adding -y to a noun to express “having the qualities of” or “characterized by” the base noun, as in *ambery* from *amber* or *flowery* from *flower*.

An illustration of this usage can be found in the advertisement for *FCUK Her*: “Flowery in its appeal, this scent expresses the provocative notes of barringtonia, gentle woods and vanilla. Perfect for casual wear.”

Additionally, some adjectives originate from verbs, formed with participial suffixes. Present participles ending in -ing, such as *intoxicating*, appear in ads like *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.” Past participles ending in -ed, such as *sophisticated*, are also used, as shown in the *Armani Sí Eau de Parfum* commercial: “This eau de perfume resembles fresh sheets that have dried outside in the summer air, soft and warm with a hint of sophisticated sweetness.”

Only two compound adjectives were identified, both appearing in the promotional content for Dior Poison Girl: “A bittersweet floral scent featuring

luscious orange, elegantly wrapped in Venezuelan Tonka Bean, and blooming with the sharp sensuality of Grasse Rose.” The brand’s use of terms like bittersweet and mouth-watering serves to evoke emotional responses by blending opposing sensory impressions, thereby emphasizing the complexity of the fragrance and helping it distinguish itself within a competitive marketplace. In general, perfume advertisements predominantly utilize simple adjectives, followed by derived forms, with compound adjectives being the least common.

2. The Role of Nouns

Nouns, as fundamental linguistic units, denote entities or substances and form an essential part of any sentence structure. Given their significance, it is crucial to examine how nouns are employed in perfume advertisements, particularly within the semantic domain related to olfactory experiences as expressed through language. Similar to adjectives, English nouns can be classified into three categories based on their morphological formation: simple, derived, and compound. Our research shows that simple nouns—those that are indivisible into smaller meaningful elements—dominate in usage. Common examples include words like scent, fragrance, aroma, odor, smell, and perfume, which broadly refer to the phenomenon of smell itself without pinpointing a particular source. These terms provide a general framework for describing olfactory sensations, enabling a shared understanding among audiences. Moreover, advertisements frequently incorporate nouns that explicitly identify the origin of the fragrance. Many of these source-specific terms are simple nouns, such as cherry, coffee, orchid, peony, rose, musk, mint, vanilla, jasmine, pine, honey, liqueur, watermelon, coriander, basil, melon, bergamot, apricot, almond, amber, iris, pepper, and others.

We also identified several derived nouns formed through the addition of prefixes or suffixes to root words. This morphological process not only modifies the original meaning but often changes the grammatical category of the word. For instance, a number of derived nouns originating from adjectives appear in

perfume advertisements. An example is *freshness*, found in Dior Sauvage's promotion: "Radiant top notes burst with the juicy freshness of Reggio di Calabria Bergamot. Ambroxan, derived from precious ambergris, unleashes a powerfully woody trail." Here, the suffix *-ness* transforms the adjective *fresh* into a noun. Similarly, *intensity* in the Dior Homme Intense ad—"The olfactory intensity of Iris is enhanced by a sensual Ambery facet and precious Wood base"—and *complexity* from Perfumes of France Bitter Sweet—"This fragrance harbours mouth-watering layers of seductive fragrance complexity"—are both formed by adding the suffix *-ity*. The specific advertising contexts help interpret these derived nouns accurately, enriching the portrayal of the scent experience.

Additionally, the noun *longevity* is notable within olfactory vocabulary when applied in relevant contexts. For example, Amaffi's advertisement states: "With a high perfume concentration of 22% and precise proportions of pure essential oil and spirit, each scent guarantees longevity that endures for days." This usage underscores the long-lasting quality of the fragrance. Thus, derived nouns contribute precision and depth to fragrance descriptions in advertisements.

Another aspect worth highlighting is the occurrence of compound nouns, though these are less frequent in fragrance marketing materials. Identified examples like *seaweed*, *waterlily*, and *sandalwood* illustrate the formation of new lexical items by combining two meaningful components. These compound nouns often specify the scent's source, helping evoke vivid sensory images. For example, Yves Rocher's commercial for *Sur la Lande* states: "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."

Similarly, Aromachology's *Sophisticated & Sensual Perfume* advertises: "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." These compounds allow consumers to form clearer mental images of the scent, which is vital for the effectiveness of perfume advertising.

3. The Role of Verbs

Verbs hold a significant function in advertising as they denote actions and facilitate the clear communication of ideas. Analyzing the verbs connected to olfactory perception within selected perfume advertisements reveals important linguistic patterns. It appears that perfume marketing prioritizes the evocation of sensory impressions through vivid language, rather than focusing on direct or concrete actions. Consequently, these ads tend to depend more heavily on nouns and adjectives, which are rich in connotations related to fragrance appeal. When it comes to olfactory terminology, verbs mainly serve to express the effect of a scent or the experience of perceiving it. Our investigation found that only one simple verb explicitly signifying "to emit a pleasant odor" appears in the material: *smell*. This verb, used in a broad and general sense, can be illustrated by the Jo Malone London advertisement for Waterlily Cologne: "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."

2.3 The stylistic role of olfactory vocabulary French in perfume advertising

To explore the intricate methods employed in perfume advertising, we performed a comprehensive review of multiple promotional materials, including video commercials, social media content, and global websites. The

video advertisements were gathered from YouTube, social media examples were sourced from Instagram, and notable perfume marketing samples were collected from a variety of international sites. Our broad dataset encompasses a diverse array of brands such as Chanel, Dior, Yves Saint Laurent, Lacoste, Rituals, The Woods Collection, Yves Rocher, Montale, and others, ensuring wide industry coverage. The selected ads vary significantly in duration, publication date, and geographic origin, which strengthens the reliability of our study by minimizing bias and enhancing objectivity. A detailed inventory of all analyzed advertisements along with relevant details is provided in the Appendix.

From a linguistic standpoint, the lexico-semantic field represents an organized, hierarchical network of related language units. Within this context, the term "olfactory vocabulary" is used to denote the set of words employed to describe scents and odors. This concept linguistically covers the collection of lexical items and expressions that communicate the sensory experience of smell along with their associated meanings. Rather than being a random assortment, this olfactory lexicon forms a connected system of terms. Importantly, words with negative implications or those linked to unpleasant smells are intentionally omitted in advertising language, since promotional texts aim to evoke only positive feelings in their audience. The deliberate choice of vocabulary significantly shapes how consumers perceive both the fragrance and the marketing message favorably. In our classification, terms expressing negative or disagreeable odors were completely absent. Furthermore, some scholars have noted that the lexicon related to olfactory perception is quite restricted. This scarcity can be explained evolutionarily: over time, the importance of the sense of smell in interpreting the environment has diminished in favor of vision and hearing, which are more dominant senses. Because of this limited olfactory-specific vocabulary, advertisers often resort to inventive and descriptive language to capture the subtle nuances of scent. Our investigation revealed that

the lexico-semantic field of "olfactory perception" consists of a central core and a peripheral layer. The core, identified through analysis of lexical items associated with the semantic feature "smell" in perfume advertisements, includes nouns such as fragrance, aroma, odor, scent, and perfume. These core terms are fundamental because they carry the essential meanings related to smell. Surrounding this core is the periphery, composed of adjectives, nouns, and verbs that describe specific qualities or characteristics of odors. These peripheral terms enter the olfactory field mainly through polysemy and represent the most frequently utilized vocabulary in fragrance marketing texts. Additionally, we observed that the vast array of natural odors encountered daily by humans often lacks precise, unique names. Through our analysis, we identified a substantial number of lexical items that characterize the perception of smells. Consequently, we distinguished six lexico-semantic categories that reflect the distinctive traits and qualities of perfume scents:

1. Source of the odor.

The fragrance notes identified in our collection of perfume advertisements can be divided into several categories according to their origin: Floral, Fruity, Gourmand, Woody, Herbal, and Citrus. Each category in perfumery carries its own unique attributes and signature elements that highlight the core identity of a scent. Within the Woody family, sandalwood, oakwood, and patchouli emerge as the predominant notes, often forming the backbone of many fragrances in our dataset. For example, Rituals' fragrance L'Essentiel blends two woody accords in its promotional text: "Energize your spirit and ignite your drive with this spicy, aromatic eau de parfum. The vibrant freshness of cardamom complements the warm, spicy character of patchouli, rounded off by the creamy essence of sandalwood." The Gourmand category encompasses edible-like aromas that add a sweet, delectable quality to perfume blends. Vanilla, liqueur, and coffee are typical representatives of this group. An

illustration can be found in the advertising for Le Geste d'Edmond by Eight & Bob, where vanilla is celebrated: "Drawing inspiration from the botanical genius of Edmond Albius, this extract amplifies a sense of luxury and elegance. Allow the rich, velvety sweetness of vanilla to envelop your senses in an indulgent harmony."

The Herbal category includes a diverse range of aromas, spanning from sharp, medicinal scents like rosemary and mint to those with subtle spicy hints such as basil, coriander, thyme, tarragon, and cinnamon. A prime illustration of herbal fragrance notes appears in Guerlain's *Herbes Troublantes*: "Captured fresh for the spring season, the natural aromatic essences of thyme, mint, and rosemary are enveloped in a soft musky and cottony veil, enhanced by the sparkling zest of Calabrian bergamot in *Herbes Troublantes* from the L'Art & La Matière Collection." Another important category is Fruity, which introduces bright and refreshing elements to perfumes. Common fruit notes found in perfume ads include pear, apple, cherry, peach, apricot, and watermelon. For example, in the Liz Claiborne *Candies* commercial, watermelon features prominently: "This masculine fragrance combines top notes that are a vibrant and spicy fusion of watermelon, coriander, and basil, resting on a foundation of aromatic woods and fresh green leaves."

2. Odor intensity.

The strength of a scent plays a central role in how it is perceived through smell, as it determines both the prominence and clarity of the fragrance. This characteristic depends on the amount of aromatic compounds present in the environment and their effectiveness in stimulating the olfactory system. Upon examining various perfume advertisements, it was found that certain descriptive adjectives are commonly employed to convey the scent's intensity, such as subtle, gentle, delicate, intense, strong, among others. For example, the term subtle refers to faint and barely noticeable aromas, as illustrated in Layered's

Cherry Delight commercial: “The fragrance opens with fresh and slightly tart cherry top notes, transitions into a rich floral heart, and finishes with a gentle woody warmth, creating a complex aroma that gradually develops on the skin.” The adjectives gentle and delicate are used to portray soft and mild smells that are not overpowering, as demonstrated in The Woods Collection’s Dancing Leaves ad: “Nothing is more enchanting than the tender fragrance of a spring forest. Light green, newly sprouted leaves flutter in the sunlight, embraced by the delicate aroma of blooming flowers. Listen to the birds! Savor the scent! Feel the gentle breeze!” On the other hand, intense and strong describe fragrances that stand out clearly and are easily perceptible, such as in the promotion of Velvet Veil: “Velvet Veil captivates with its rich and opulent scent, merging floral, gourmand, and oriental elements. The fragrance opens boldly with a powerful, aromatic burst of freshly brewed coffee.”

3. The effect of odor on human beings.

The subsequent category of terms relates to the impact that fragrances have on human emotions and mental states. This set includes adjectives such as relaxing, seductive, intoxicating, refreshing, exhilarating, and similar descriptors. In perfume marketing, the word relaxing frequently describes aromas that evoke a sense of calmness, often featuring floral or herbal elements. For example, the Waterlily Cologne by Jo Malone London is depicted as: “With hints of neroli, waterlily, and musk, Jo Malone London’s Waterlily Cologne offers a soothing scent experience. Clean, pure, and floral, it evokes the sensation of wandering through a Secret Garden and resting beside a pond adorned with dewy petals.” The adjective seductive characterizes fragrances intended to provoke attraction or allure. Perfumes tagged with this descriptor commonly include musky or spicy notes, as seen in Bitter Sweet by Perfumes of France: “This scent layers a rich and enticing complexity. ‘BitterSweet’ mourns bitter losses and life’s hard lessons, while simultaneously whispering

tales of love and fresh beginnings.” Meanwhile, intoxicating describes fragrances that are potent and compellingly addictive. One example comes from the advertising of The Lush Cherry by Fragrance World: “Tonka seed unveils its sweet and delectable accords, while sandalwood adds a smooth, woody touch, leaving a lasting and intoxicating impression.”

4. Words borrowed from the field of gustatory perception.

Among the various lexico-semantic clusters within olfactory vocabulary, the group comprising adjectives derived from the realm of taste perception is notably the most extensive. These descriptors convey subtle distinctions and characteristics related to flavors, borrowing heavily from the language associated with food’s taste and texture. Because taste and smell are closely intertwined senses, these terms enrich perfume descriptions by adding vivid, sensory imagery that stimulates the imagination. Frequently encountered adjectives in this category include mouth-watering, spicy, sweet, salty, fresh, juicy, aromatic, organic, milky, delicious, tart, and others. For instance, the terms mouth-watering and delicious refer to fragrances that evoke a sensation of salivation or conjure associations with appetizing foods: “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). The words spicy and aromatic typically highlight the presence of herbs or spices, lending the scent a distinctive and pleasing quality: “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). Meanwhile, sweet and salty are used to depict perfumes with either prominently sugary fruit notes or mineral, oceanic nuances respectively, such as in the example: “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).

The term *fresh* is used to characterize fragrances that evoke a sense of cleanliness and lightness, often linked with subtle floral nuances: “Juicy and irresistible, DKNY Be Delicious is a fresh floral scent bursting with playful charm and spontaneity” (Be Delicious by DKNY). The adjective *juicy* typically points to the inclusion of vibrant, ripe fruit accords: “Radiant top notes burst with the juicy freshness of Reggio di Calabria Bergamot” (Dior Sauvage). When a perfume is described as *milky*, it suggests creamy, soft aromas reminiscent 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). The word *tart* refers to sharp, slightly sour or bitter fragrance facets, as illustrated in the Cherry Delight ad 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.”

5. Words borrowed from other professional fields.

Vocabulary borrowed from the world of music frequently appears in the language of perfume advertising. This lexical group consists mainly of nouns and serves an essential function in providing rich, intricate descriptions of fragrances. Terms like *note*, *accord*, *tone* or *undertone*, *symphony*, and *accent* have been fully integrated into the lexicon of perfumery, helping to express the complexity and subtlety of scents. For instance, *note* is the most commonly employed term, referring to an individual scent component much like a single musical note forms the basic unit of a melody: “The bright freshness of cardamom enhances the comforting and spicy note of patchouli and the creamy notes of sandalwood.” The word *accord* denotes a blend of several fragrance elements that together produce a distinctive effect, analogous to a musical chord created by combining notes: “A tempting composition built on the fusion of

amber and oud accords.” *Tone* or *undertone* describes the overall character or mood of a perfume, similar to how a musical tone sets the atmosphere of a piece: “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.” The concept of a *symphony* in perfumery captures the seamless and harmonious blending of diverse scent ingredients, paralleling how a musical symphony unites various instrumental parts into a cohesive whole: “Experience a breathtaking symphony of aromas with our Symphony of Scents.”

6. Sociocultural descriptors.

Our research revealed that perfumes are frequently characterized using sociocultural adjectives like feminine, masculine, luxurious, refined, elegant, opulent, commanding, upscale, and regal. These descriptors do not directly portray the fragrance itself but rather connect it to particular social identities, classes, or cultural values. This category consists of adjectives that imbue the scent with human-like qualities, fostering specific associations in the consumer’s mind. Such language aims to captivate the audience and position the product within a targeted market segment. For example, the term *feminine* appears in the promotion of Givenchy Irresistible: “A feminine fragrance that resolutely invites you to let go and the freedom to be yourself,” indicating perfumes aligned with traditional notions of womanhood, often featuring floral, fruity, or sweet accords. On the other hand, *masculine* typically describes fragrances intended for men, emphasizing bold, strong aromas, as demonstrated 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.”

The terms *luxurious* and *rich* frequently appear in descriptions of perfumes that evoke a sense of exclusivity and depth in their scent profile. For instance, Velvet Veil by Humayun Mirza is highlighted as “a captivating fragrance celebrated for its luxurious and rich aroma, blending floral, gourmand, and oriental elements.” The adjective *exquisite* is applied to fragrances noted for their intricate and harmonious blends, as showcased in the Symphony of Scents by House Of Heili: “Immerse yourself in a stunning symphony of aromas with our Symphony of Scents. This room and linen mist offers a range of enchanting fragrances, each delivering a unique sensory experience that captivates the senses. Step into a world of fragrant elegance where only the most exquisite scents prevail.” Meanwhile, the advertisement for Amaffi Power For Women combines several sociocultural descriptors: “A posh, powerful, royal scent. A tempting composition built on the fusion of amber and oud accords.” These words work together to conjure an image of sophistication and confidence, reinforcing the perfume’s aura of luxury.

Employing olfactory-related vocabulary as a stylistic device serves as a key method to convey the sense of smell, especially given the limited availability of specialized terms in this domain. Consequently, our analysis revealed that descriptors directly portraying scent qualities—mainly epithets—dominate the olfactory lexicon. Additionally, our corpus includes numerous examples where smell-associated words appear within various figurative language forms, such as similes, metaphors, exaggerations, and personifications. These figures of speech often incorporate core olfactory terms like *fragrance*, *scent*, and *perfume*, which facilitates clear communication with the intended audience while minimizing potential confusion or misinterpretation.

CONCLUSION TO CHAPTER 2

Grouping vocabulary into defined semantic domains has proven to be a highly productive approach for linguistic analysis. The idea of a lexico-semantic field refers to a systematically arranged set of language units organized within a hierarchical framework. This concept plays a vital role in language structure by allowing words to be sorted and connected based on their meanings. Furthermore, it enhances our comprehension of how language functions in practical use.

When examining vocabulary related to the sense of smell—especially in the context of perfume marketing—it reveals distinctive characteristics in terms of semantics, morphology, and style. Establishing a dedicated lexico-semantic field for “olfactory perception” highlights an important observation: most everyday scents lack specific, established names. This makes descriptive language essential for effectively naming and communicating about these odors. In the course of our study, we identified six major lexical-semantic groups linked to olfactory perception. These groups correspond to various aspects of fragrance, including the origin of the smell, its strength, the psychological or physical impact it has on people, terms borrowed from taste-related language, vocabulary taken from other professional fields, and sociocultural associations.

From a morphological standpoint, adjectives, nouns, and verbs all play crucial roles in constructing the vocabulary related to smell. Among adjectives, there is a clear predominance of simple forms over more complex derivative or compound variants. This trend likely arises because straightforward adjectives are easier to grasp and more accessible to a wide audience, effectively conveying key qualities of a fragrance without unnecessary complication. Likewise, our research indicates that uncomplicated nouns, devoid of additional affixes, are most common. Their widespread use is primarily linked to identifying the source or origin of a scent. Importantly, these nouns not only

serve to describe olfactory sensations accurately but also help establish a commonly shared understanding. In the context of perfume advertising, verbs mainly function to depict either the influence a fragrance has or the sensory act of smelling itself. Among these, the verb “to smell” is the most frequently employed, concisely capturing the act of perceiving a pleasant aroma.

When examining the stylistic function of scent-related language in fragrance marketing, it becomes evident that this vocabulary is often woven into various rhetorical devices. This compensates for the limited availability of specialized terms to articulate olfactory experiences. Devices such as epithets, metaphors, hyperboles, and personifications regularly utilize core words like fragrance, scent, and perfume, enriching the descriptive impact. Overall, the analysis reveals a broad and sophisticated lexicon crafted to express the nuances of smell. Moreover, it highlights how this specialized language not only broadens linguistic expression but also encourages the creation of new terminology and figures of speech, which are essential for the continual growth of the olfactory lexicon.

CONCLUSION

This research explores the complex linguistic techniques used in perfume advertising, with a focus on how fragrances are portrayed to evoke sensory impressions across different media formats. It aims to uncover the verbal methods marketers use to convey the essence of aromas and how these strategies influence consumer attitudes within the perfume industry. Through examining the distinctive characteristics of this specialized terminology, the study provides valuable understanding of the intricate relationship between language, scent, and perception.

Tracing the development of perfume advertising reveals its transformation from simple visual displays to elaborate, multi-dimensional campaigns. Early promotional materials typically featured minimalistic visuals—small posters showing the perfume bottle alongside a concise slogan designed to encapsulate the fragrance's identity. Yet, with technological progress and the rise of new media, perfume marketing expanded dramatically. Today, advertisers employ a variety of platforms such as television ads, websites, social networks, and other digital outlets to more effectively engage potential buyers. Additionally, scientific findings suggest that language which activates the brain's olfactory centers can significantly boost the effectiveness and attractiveness of these marketing efforts for their intended audiences.

The sense of smell, or olfaction, plays a pivotal role in the realm of perfumery. It encompasses not only the physiological process of detecting aromatic compounds but also transcends to evoke emotional responses. Fragrances have the power to awaken memories, conjure associations, and stir profound feelings. In the context of perfume marketing, the primary goal is to evoke these emotional reactions through carefully crafted language. The olfactory lexicon—a specialized set of terms and expressions dedicated to describing scents—is thoughtfully designed to highlight specific sensory qualities alongside their emotional undertones. Importantly, this

vocabulary functions as an interconnected system rather than a random assortment of words.

A linguistic analysis of English perfume advertising reveals that the lexico-semantic domain of “olfactory perception” consists of both a central core and a peripheral zone. Central nouns within this domain include fragrance, aroma, odor, scent, and perfume, among others. Furthermore, the study draws attention to frequent references to natural and organic components within these fragrances, emphasizing qualities of purity and environmental consciousness. The word “organic” is strategically employed to reinforce this notion of naturalness. Similarly, the adjective “milky” is used to evoke a soft, creamy scent reminiscent of dairy products. In perfume advertising, a thorough understanding of the morphological patterns of adjectives is especially crucial for conveying the intended olfactory experience.

Adjectives used in perfume advertising generally fall into three main types: simple, derived, and compound. Examples of straightforward adjectives frequently found in fragrance promotions include terms like fresh, rich, soft, sweet, light, warm, and tart. Our research indicates a clear dominance of simple nouns—those that are indivisible into smaller meaningful components—within this context. Words such as scent, fragrance, aroma, odor, smell, and perfume inherently relate to the sense of smell itself, without necessarily referring to the specific origin of the odor.

From a morphological standpoint, adjectives play a crucial role in olfactory language and are heavily featured in perfume marketing. Brands tend to favor uncomplicated adjectives over more complex derived or compound variants, as these simpler forms allow for easier understanding of the product’s qualities by a wide audience without requiring extra clarification. Likewise, the majority of nouns remain simple, primarily functioning to denote the source or nature of a scent clearly. This linguistic simplicity aids in delivering precise descriptions and helps build a universally recognizable image, thereby boosting the advertisement’s impact.

Although verbs are less prominent in perfume ads, they still hold importance by describing the effect of scents or the act of perceiving them. Instead of emphasizing physical actions, marketing campaigns focus on evoking sensory experiences through vivid and expressive language. Notably, the verb “to smell” frequently appears as the primary verb, encapsulating the notion of encountering and enjoying pleasant fragrances.

The complexity of olfactory vocabulary found in French perfume advertising is especially striking. Within this linguistic field, a core set of nouns—such as fragrance, aroma, odor, scent, and perfume—serve as the essential building blocks of the concept of “olfactory perception.” However, many natural smells remain unnamed or lack precise terminology, revealing a gap in the language. Through detailed analysis, six distinct lexico-semantic categories connected to the sense of smell were identified: sources of odors; levels of scent intensity; emotional impacts on people; words borrowed from taste-related language; terms originating from other professional domains; and socio-cultural descriptors. To portray intricate and evocative scent images, perfume ads often borrow and adapt vocabulary from these diverse semantic fields, enriching their olfactory descriptions.

The application of various stylistic techniques to enhance the portrayal of scents in perfume marketing is widespread. This approach arises from the challenge of articulating sensory experiences—particularly smells—through verbal expression alone. At the lexical level, olfactory language in these advertisements frequently employs stylistic devices such as epithets, similes, metaphors, hyperboles, and personifications. These rhetorical tools collectively serve the advertisement’s main objective: to emphasize the fragrance’s distinctiveness and allure, while engaging and enchanting potential buyers. Notably, key olfactory terms like fragrance, scent, and perfume often form the backbone of these figures of speech, providing familiar and emotionally resonant touchstones. This strategy ensures that the messaging is clear, impactful, and resonates strongly with the intended audience.

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90. <https://www.pinterest.com/pin/404127766573675166/>
91. <https://www.youtube.com/watch?v=1rBYvhQn9Qg>
92. <https://youtu.be/KeZlOt8kvH4>

РЕЗЮМЕ

Представлене дослідження присвячено вивченню мовних методів і стратегій, які використовуються в рекламних матеріалах задля опису запахів. Актуальність теми спричинена нестачею праць, присвячених вербальних компонентів, які позначають запах, у дослідженнях реклами.

Об'єктом дослідження є ольфакторна лексика у французькій рекламі парфумів. Предметом дослідження є реклама, що розміщена на різних платформах та включає мовні засоби, які використовуються для опису запахів у рекламі парфумів.

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

У ході дослідження було виявлено, що:

- Ольфакторна лексика і правильне вираження її у рекламі парфумерії украй критичне для успіху рекламної кампанії. Вона використовується з метою передачі не лише ароматів, а й створення емоційного та образного звучання рекламних повідомлень, що сприяє їх ефективності та привабливості для споживача.
- На структурному рівні спостерігаються чітко виокремлені лексико-семантичні групи слів, що відображають специфіку організації та класифікації ольфакторних уявлень у рекламі парфумерії. Кожна із груп слів має власні особливості та характеристики, які доповнюють і розширюють можливості опису ароматів, сприяючи при цьому більш глибокому розумінню їх впливу на споживача. На морфологічному рівні спостерігається різноманітність частин мови та їх форм, що використовуються в рекламі парфумерії. На стилістичному рівні виокремлюється досить поширене використання ольфакторної лексики у складі стилістичних прийомів.

Результати дослідження підтверджують те, що парфумерна реклама функціонує як специфічний дискурс, у якому кожен елемент формує цілісний образ.

Теоретична цінність дослідження полягає в його внеску в лінгвістику, дискурс-аналіз і мультимодальні дослідження. Вивчаючи використання лексичних, структурних, морфологічних і стилістичних елементів англійської мови, притаманних рекламі парфумів, є очевидним, що вони відіграють значну функціональну роль для опису запахів та створення ольфакторних образів.

Практичне значення дослідження полягає в тому, що його результати можуть бути використані в академічних курсах з лексикології, стилістики, теорії комунікації, а також на елективних заняттях з дискурсології й прагматики. Результати дослідження також є корисним ресурсом для студентських дослідницьких проєктів і практичних занять з англійської мови.