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Perfume Advertising in modern English magazines

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INTRODUCTION

The study of the language in different spheres of human activity is the focus of modern linguistics. There constantly appear works devoted both to already established areas of knowledge with an established system of concepts and terminology, and to those that are in the process of formation, such as cognitive linguistics. Cognitive language methods are particularly popular in the study of advertisements. The purpose of an advertising text is to influence the consciousness and the choice of the potential consumer of goods and services through generalizations, abstractions, concepts, and images. In advertising, the text is meaningful and extremely functionally charged with all language means, each of which carries a profound meaning.

The growing role of advertising in the modern world has led to increased interest in the study of this social phenomenon among scientists in various fields. Linguists first of all paid attention to the linguistic and stylistic features of advertising: they are interested in the relationship and interaction of certain linguistic aspects of advertising. Linguistic features of both advertising text and discourse in general are widely studied by such foreign linguists as T.A. van Dijk, I.O. Avdeenko, O.S. Kubryakova, E. Benveniste, Y.S. Stepanov, O.V. Nagirna; the language of advertising was analyzed by M.M. Kokhtev and N.S. Lisa; advertising text was described by V. V. Uchenova and L.G. Feshchenko; headlines were reviewed by F. Jeffkins, A.M. Kovalenko; N.D. Arutyunova and M.M. Kokhtev clarified the stylistic characteristics of advertising in their works.

The sphere of perfumery and its linguistic content is of permanent interest has been studied for years. Since ancient times in ancient Egypt, China, Mesopotamia and other countries there have been a variety of cosmetic products, both decorative and therapeutic. Nowadays, when perfumery and cosmetics have reached a whole new level thanks to globalization, when beauty and youthfulness get a huge priority, both for men and women, quality advertising in this area becomes especially important.

The relevance of the study is due to the focus of modern linguistic studies on the systematic and integrated study of language units in combination with non-verbal means in advertising texts, as well as their lexical-grammatical, stylistic, structural and pragmatic features.

The aim of the study is to identify and describe the most used and significant linguistic characteristics of advertising material.

The aim of the study defines the following main **objectives**:

- to determine the theoretical basis of research;
- to analyze approaches to defining the concept of discourse in general and advertising discourse in particular;
- to present the classifications of language used in advertising;
- to identify the most important linguistic features of the advertising text, which implement its communicative and pragmatic potential.

The object of this research is a modern English text of perfume advertising.

The subject of this study is the linguistic features of advertising texts in modern English.

The material of the study includes 257 slogans of perfume advertising, which were presented in advertisements, periodicals, on advertising banners and in online magazines *Vogue*, *Bazaar* and *Cosmopolitan* for the period from 2015 to 2020. For the analysis in this work, 126 of the most striking and representative slogans were selected. Online advertising was the target type of the analysis. The data has been obtained with the help of search engines, as a result of inquiries about perfume advertising brands. The most popular results of the surveys were included in the observation because it is assumed that popularity partly determines the effectiveness of perfume advertising.

The purpose and objectives of the work determine the use of the following **methods**:

- descriptive method for observation, interpretation and classification of the studied linguistic phenomena;
- discourse analysis to characterize the advertising text as a speech act, in which the communicative instructions of the addressee are concentrated;
- method of linguo-cultural analysis to determine the culturally significant components of advertising texts;
- method of analysis of dictionary definitions for the study of linguistic terms and concepts defined by the research topic.

The novelty of the study is that it is the first attempt to identify and analyze the features of modern English-language advertising texts of cosmetics at different levels of language, taking into account the differences in the structural components of the advertising text.

The paper consists of the introduction, two chapters, conclusion and the list of references. The introduction substantiates the choice of the topic of research work, its relevance, defines the aims, objectives, subject, material of the study, methods and novelty in the work. The first chapter highlights the theoretical prerequisites for the study of advertising text and advertising discourse, as well as linguistic means of advertising. The second chapter analyzes the morphological, syntactic and stylistic features of advertising texts, the peculiarities of their structure. The conclusions of the chapters and the summary contain the main results of the study.

1. THE PHENOMENON OF ADVERTISING DISCOURSE

1.1. The concept of discourse in modern linguistics

In the last decade, the array of advertising publications has become more and more significant. Advertising activity is manifested from different areas: economic, sociological, cultural, psychological, socio-philosophical, linguistic, etc. Marketers are primarily interested in the cost-effectiveness of advertising. Sociologists identify patterns of influence of advertising on different groups of the population, taking into account the value orientations. The focus of culturologists is advertising as a manifestation of mass culture. Lawyers conduct research the object of which is the advertising text, which probably violates one or another administrative or legal norm. In philosophical works, advertising is seen as a tool of social transformations that have taken place in the last decade. Advertising in this case is understood as an essential characteristic of modern globalization. In case of linguistics, the study of advertising lies within the text, its description in terms of the basic paradigm "text - discourse"[13].

Advertising text is one of the most popular subjects of study in modern linguistics, due to its role in shaping the minds of both: the individual and the nation as a whole. Becoming an integral part of public life, today advertising is defined as a part of a culture that develops by its laws and is characterized not only by unlimited opportunities for influence but also by specific forms of expression[19].

Among the elements of the new tools of linguists, the term "discourse" has become relevant in linguistic works since the late '60s of the XX century. It can be argued that regardless of the national language school or theoretical field, the term "discourse" is used by all scholars to study and describe phenomena related to language.

As rightly noted by O.S Kubryakova, the use of the term "discourse" does not mean that it already has a meaning that could be considered common [29]. The theory of discourse as a pragmatist form of the text originates from the concept of E. Benveniste. The French linguist differentiated between a static plan of narrative and

a dynamic plan of discourse, defining discourse as "any statement that presupposes the presence of communicators: differentiated: the addresser, the addressee, as well as the intentions of the addressee to influence his interlocutor in some way [1].

Professor *T.A. van Dijk* defines discourse as a complex communication that occurs between the speaker and the listener in the process of communicative action in a certain temporal and spatial context. This communicative action can be verbal, written, have verbal and non-verbal components. Typical examples are an everyday conversation with a friend, a dialogue between a doctor and a patient, and reading a newspaper.

In discourse, in a narrow sense, T.A. van Dijk singles out only the verbal component of the communicative action and speaks of it as "text" or "conversation". In this sense, the term discourse denotes a complete or continuing "product" of communicative action, its written or speech result, which is interpreted by the recipients, i.e. discourse in the most general sense is a written or spoken product of communicative action.

Abroad and narrow understanding of discourse includes the fact that the use of the concept of "discourse" always refers to some specific objects in a specific setting and a specific context: "this discourse", "its discourse", "these discourses" [2].

Russian scholar N.D. Arutyunov in the "Linguistic Encyclopedic Dictionary" gives the following definition: "Discourse (from the French. Discours – speech) is a coherent text in conjunction with extralinguistic – pragmatic, socio-cultural, psycholinguistic and others factors, speech, which is seen as a purposeful social action, as a component involved in human relationships and the mechanisms of their consciousness (cognitive processes). Discourse is a speech "immersed in life" [8].

The definition of the discourse was also interpreted by Y.S. Stepanov: "... discourse is "language in language", but presented in the form of a special social given. Discourse does not exist in the form of its "grammar" and its "lexicon", as the language simply does. Discourse exists primarily and mainly in texts, but those that are followed

by special grammar, special lexicon, special rules of word usage and syntax, special semantics and ultimately a special world. In the world of any discourse, there are their own rules of synonymous substitutions, their own rules of truth and their etiquette. This is a “possible (alternative) world in full philosophical terms”[31].

Most of the modern *concepts of discourse* (primarily foreign ones) in their constructions proceed from the concept of a text. Linguistic understanding of discourse in foreign studies is ambiguous. For example, P. Serio identifies eight meanings of the term "discourse":

- the equivalent of the term "language", ie any specific statement;
- a unit that exceeds the phrase I volume;
- the impact of the statement on its recipient, given the situation (within pragmatists);
- conversation as the main type of expression;
- use of language units, their speech actualization;
- a socially or ideologically limited type of expression, such as feminist cue discourse, administrative discourse;
- theoretical construct designed to study the conditions of production of study [35].

N. Ferklov is considered one of the most famous representatives of critical discourse analysis, which defines critical discourse analysis as an approach that systematically examines subtle relationships of causality and determinism between discursive practices, events, texts, as well as broader social and cultural structures, relationships and processes. He also emphasizes the importance of the textual level in discourse analysis and criticizes the insufficient attention paid to it in the social sciences, despite the noticeable “turn to linguistics”. N. Ferklov calls critical discourse analysis “one of the strategies for analyzing social relations and structure, along with ethnography or institutional analysis”[9].

However, the very concept of “critical discourse analysis” still does not have an unambiguous definition in the scientific literature⁶ and is used both to denote the approach developed by N. Ferklov and for a broader scientific trend, including several other approaches.

According to N. Ferklov, in critical discourse analysis, the fundamental concepts are “communicative event” (a separate case of using language) and “discourse-structure” (configuration of all types of discourses that are used in any social institution or society). A communicative event contains three dimensions: text (speech, writing, visual representation, or a combination of these); discursive practice, which includes the production and reproduction of texts and conversations; and social practice. Types of discourses consist of styles (discourses) and genres. Genre is a specific use of language that forms part of a distinct social practice [9].

With all that has been said above, we can understand that the *concept of discourse* in different linguistic sources is ambiguous, which shows a different attitude of linguists belonging to different linguistic schools to this concept. We consider the discourse as a coherent text in combination with extralinguistic, socio-cultural, psychological and other factors. Discourse, being a dynamic process, reflects the functional features of speech and has a set of pragmatic, expressive and cognitive properties.

1.2. The origins and historical development of advertising discourse

Today, the uniqueness of advertising as a component of the system of marketing communications is explained by the fact that it has extremely wide informational capabilities since it uses different channels of mass communication, which allow establishing and maintaining contact with mass audience. The mass character of the target audience is one of the factors that complicate the forecasting of the results of the message decoding process and the calculation of indicators that can affect the success of communication. Calculation of the degree of success of advertising communication is possible if the entire spectrum of factors is taken into account that determine

communication processes and effects such as social, cultural, psychological, and linguistic. Another distinctive feature of advertising communication is that it is a so-called “unidirectional” type of communication (unlike many other forms of mass communication, including those in the marketing communications system, for example, from public relations).

In modern linguistic literature we can find a number of definitions of the word "advertising". V. V. Uchenova writes that "advertising is the illumination of mass communication, in the course of which are created and disseminated informative, expressive-suggestive works addressed to groups of people in order to motivate them to the desired choices and actions of the advertiser" [16].

L.G Feshchenko emphasizes that "advertising text is a communicative unit that operates in the field of marketing communications" [3].

Advertising achieves its goal only if the features of the human psyche are taken into account when compiling an advertising text. The oldest and most famous advertising model is AIDA (attention - interest - desire - action). It was offered by the American advertiser Elmer Lewis in 1896. This model reflects the stages of the psychological impact of advertising, namely to attract attention, arouse interest, arouse desire, give arguments in favour of goods or services, lead to a decision to make a purchase or use services [3].

As can be seen from these definitions, advertising is regarded as a form of communication. Advertising communication should, of course, be defined as one of the types of social communication, because, outside of human society, the existence of advertising is unnecessary.

Based on the outlined linguistic definition of ‘discourse’ in 1.1, ‘*advertising discourse*’ is defined as a mental-communicative phenomenon that includes two components - communicative interaction in the field of mass advertising, aimed at promoting goods or services on the market by language and non-linguistic means in the absence of contact. According to V.I. Karasik, “the purpose of AD is to promote a

product, i.e. to influence the addressee to persuade him to buy the product in the literal or figurative sense. In a literal sense, we buy a product by buying certain things or paying for certain services, in a figurative sense, the product is perceived as a certain opinion, which we are offered to share [6].

Advertising discourse is defined as a whole set of relationships that are manifested in the process of emergence, formation, development and functioning of advertising text. In other words, advertising discourse is a cognitive process associated with the creation of a text, and advertising text is a linguistic segment as a product of speech and thinking, through which the communicator and the recipient enter into certain social relationships. The peculiarity of advertising discourse is determined by its communicative-pragmatic orientation, which is manifested in the selection of verbal and nonverbal means and ways of presenting them [7].

Linguistic research of recent decades is characterized by the expression of interest in the study of texts of mass communication, in particular, texts of advertising. Nowadays, advertising actively penetrates the speech of modern English and in a sense affects the development of modern English.

Advertising text is one of the most popular subjects of study in modern linguistics, due to its role in shaping the minds of both the individual and the nation as a whole. Becoming an integral part of public life, today advertising is defined as a part of a culture that develops following its laws, and is characterized not only by unlimited opportunities for influence but also by specific forms of expression. According to A.D. Krivonosov, advertising text should be considered as a small amount of text, which "carries advertising information and has the following features: first, it contains information about an individual or legal entity, products, ideas and endeavours; second, it is intended for an indefinite circle of persons; third, the advertising text is designed to form or maintain interest in individuals, legal entities, products, ideas, initiatives; and, finally, the fourth, the advertising text promotes the implementation of goods, ideas, initiatives "[10].

1.3. Classifications of language used in advertising

The creation of advertising texts is based on two tendencies: brevity (conciseness of expression) and expressiveness (capacity of information). In trivial advertising, the construction of the text is reduced to the simplification of grammatical structures and a variety of clichés with a general repetition and limited vocabulary. However, the most effective advertising texts are based on more complex than it sometimes seems, principles. The authors of the texts in this case avoid a direct description of the subject of advertising, its properties, characteristics and advantages. The advertising style is multi-layered. It combines the features of journalistic, scientific, popular science, partly conversational and business styles. This combination stems from the very nature of advertising, from its main functions – message and influence [14].

Most often, advertising not only informs the reader, but also forms a bright advertising image through a system of pictorial and expressive means of speech. With the aim of intense concentrated influence, the language of advertising constantly requires updating, as the means of expression wear out and, spreading rapidly, begin to reproduce mechanically. As a result, the imagery is erased, which means that the persuasiveness of advertising is reduced.

Researchers distinguish classifications that include both *linguistic* classification for considering the verbal composition of advertising, and *extralinguistic* for considering the nonverbal component of advertising (for example, videos, posters and banners).

Linguistic classifications consist of:

- a phonetic level;
- a lexical level;
- a grammatical level;
- a stylistic level.

Techniques at the phonetic level include such techniques as:

- sound imitations (e.g. *Plop, plop, fizz, fizz, oh what a relief it is.*" -Alka Seltzer, U.S.)
- anaphora (e.g. *More defined. More conditioned. More beautiful lashes. More than mascara (Estee Lauder)*)
- alliteration (e.g. ‘*Maybe she was born with it. Maybe it’s Maybelline* ’)
- assonance (e.g. ‘*Bigger isn’t better*’- MP3 Player)
- rhyme (e.g. *Once you pop you can’t stop – Pringles*)

At the lexical level, the use of:

- synonyms,
- antonyms,
- phraseologies,
- lexical repetition, dialectics, spatial vocabulary, jargon, archaism, number of words, and neologisms should be distinguished.

Among the techniques at the grammatical level, the following can be distinguished:

- morphological techniques.
- syntactic techniques.

Morphological means include the use of word formation, diminutive-loving suffixes, forms of the highest and highest degrees, various temporal forms of the verb, as well as an intentional violation of grammatical forms. Among an intentional violation of grammatical forms the following techniques can be distinguished:

- *grammatical mistake*. This creative tool attracts attention well and, with the proper skill, can give an advertisement a well-recognized stylistic look. This method is similar to word-formation since sometimes new words are formed from incorrect versions of already existing slang variants. For example, “*Beanz mean Heinz (Heinz Baked Beans)*”

- *deliberately distorting words for rhythm or the use of slang*. This technique shows the phrases ending in -t you are often pronounced "together": betcha (bet you), gotcha (got you), what you. (whatcha ...), etc. For example, “*Betcha can't eat just one*” (Lays)

Figures of speech and syntactic stylistic devices are often used in advertising. The most common types are as follows [34]:

1. Figures of substitution:

- hyperbole derived from a Greek word meaning «overcasting» is a literary device, which implies an amplification of ideas for emphasis. Businessmen and manufacturers regularly use hyperbolas to advertise their products as attractively as possible (e.g. “*The Man Your Man Could Smell Like*” Old Spice)
- metonymy is the use of a unique feature of something to identify a more complicated entity. It is extremely common for people to take one well-understood or easy-to-perceive an aspect of something and use that aspect to stand either for the thing as a whole or for some other aspect or part of it e.g. *a fragrance of Sabatiny*’ (= perfumes made by Sabatiny)).
- metaphor it is a figure of speech that identifies two dissimilar things based on something that they have in common (e.g. *The heartbeat of America- Chevrolet*)

2. Figures of combination:

- simile is a figure of speech that compares two different things in an interesting way (e.g. *Tastes Like Awesome Feels- Doritos*).
- oxymoron is a figure of speech containing words that seem to contradict each other (e.g. *Silent Thunder –AC*)

- antithesis it's a rhetorical device used to paint a picture without obviously stating that one character is against the other (e.g. *I'm a big loser. (Slim Fast)*)

3. Syntactic stylistic devices:

- parceling it is an indivisible syntactic structure into 2 or more isolated parts separated by a pause from each other (e.g. *Good food, good life- Nestle*)
- repetition:
 - anaphora uses the repetition of a word or passage at the beginning of a work to add rhyme or emotion. Learn more about anaphora through a clear definition and several anaphora examples in poems, literature, songs, and speeches (e.g. *Needle or not? How do you plump your lips? Lose the needle- Lipfusion XL*)
 - alliteration is a series of words or phrases that all (or almost all) start with the same sound (e.g. *Xtrovert. Xplosive. Love the colour . Colour XXL -Schwartzkopf*)

Hyperbole is a deliberate exaggeration of the qualities or dimensions of an object. [5]. For example: "*The universe in your computer*"; "*The world is your*"

Epithet is a definition attached to a certain subject to make it more expressive. Perhaps the most common technique used in advertising texts, as positive epithets are easy to perceive and without any effort on the part of the manufacturer emphasize the strengths of the product. For example, "*Life has never been so colourful*" (*Sony camera*), "*Colour your life*" (*Daelim Museum, photo exhibition*). These examples speak for themselves: the adjective *great* serves to create the effect of superiority over

others (as well as itself is reinforced by lexical repetition), and since we are talking about photographs, words *colour / colourful* focus attention on their implied quality.

Repetition is a stylistic device which means the use of the same word or sequence of words in different parts of the advertising text. Lexical repetition in advertising, as well as in literary texts, is used mainly to enhance expressiveness; also, such a repetition is very often highlighted graphically to attract attention and make it more memorable [21].

Often, lexical repetition is accompanied by *parcelling*, which is the division of a sentence into several components. Parceling does not necessarily imply splitting a complex sentence into simple ones: a simple sentence can also be split so that incomplete sentences will consist of one word. *Parcelling* in advertising can be called a rhythmic rather than syntactic technique since it is usually used to emphasize some of the most informative words (often brand names) or to give a slogan a certain rhythm to simplify perception and memorization. For example, “*Have a break, have a KitKat*”, “*Good food, good life*” (Nestle)

Rhetoric question is a question-statement, which in itself does not require an answer. Even though the rhetorical question is, in fact, a statement, it is nevertheless constructed as an interrogative sentence, which at the same time attracts the reader and fixes attention, making him think about the answer. Since rhetorical questions seem to contain an implied answer, they also serve as a means of increasing persuasiveness, since when the consumer reads the answer conceived by the advertising creator, the answer arises subconsciously [28]. For example, ‘*Hello, ladies. Does your man look like me?*’ (Old Spice commercial)

Alliteration is a type of sound repetition of stressed syllables of several words. It is a subcategory of lexical repetition. It is often used in advertising since the sequence of words for the same letter not only attracts attention visually but is also remembered by ear subconsciously. For example, “*Maybe she was born with it. Maybe it's*

Maybelline”, “*Don't dream it, drive it*” (*Jaguar*). Alliteration, as a rule, does not carry a semantic load and serves only to give rhythm to accelerate memorization.

Rhyme is a special kind of regular sound repetition at the end of lines. It is widely used in advertising, in particular, to create the brand and product syllables, since rhythmic rhymed words or sentences are consistently perceived by the consumer. Especially popular is rhyming a brand name followed by a short sentence; it is understood that when the reader subsequently sees the brand name, a continuation of the slogan will appear in his mind, which will significantly accelerate the memorability. For example, “*Gillette. The best a man can get*”, “*Once you pop you can't stop*” (*Pringles*). Like alliteration, rhyme usually does not have its semantic load and serves to enhance the impact of the original text.

Wordplay is a literary technique using, in a single context, different meanings of one or more words, or phrases that are similar in sound. It is thanks to the play on words that an original advertising image is created, which invites the consumer to see the world through the prism of the advertised product. For example, “*Born under a lucky star*” (*Heineken*), “*Look sharp. Feel sharp.*” (*Gillette*). *Look sharp* is a phrase that conveys the informal meaning of “looking good”. The traditional meaning of the word sharp is “sharp”; as the razor is advertised, it is a play on words that draws an analogy with good looks from shaving.

Extralinguistic classifications of advertising language include the following:

- audio level;
- visual level;
- precedent;
- intertextuality.

As a visual component, the metagraphics of the text is considered, which includes supragraphics (choice of fonts and font selection means - use of capital letters, italics, underlining, spacing, variation of saturation, font size and color, capitalization, optional quotation marks). This parameter also includes the use of signs and symbols in the

design and spelling of the word using elements of other sign systems: apostrophe, currency symbols and mathematical formulas.

In modern advertising texts the language devices are found practically at all levels of language. The presence of language play in advertising texts is found practically at all levels of language: phonetic (alliteration, assonance), lexical-phraseological (neologisms, idioms), semantic (paradox), stylistic (pun, slang). Such linguistic means are reflected in English-language advertising texts: repetition of sounds, homonymy, lexical repetition, deliberate spelling errors, replacement of letters with graphic elements, puns, which gives grounds to judge the penetration of language play in all layers of the English language system.

Conclusion

Advertising discourse is a mental-communicative phenomenon that includes two components - communicative interaction in the field of mass advertising, aimed at promoting goods or services on the market by language and non-verbal means in the absence of contact between communicators, on the one hand, and advertising text, on the other. Linguistic features of discourse are widely studied by T.A. van Dijk, I.O. Avdeenko, E. Benveniste, Y.S. Stepanov, O.V. Nagirna, Bezugla T.A.

The *concept of discourse* in different linguistic sources is ambiguous, which shows a different attitude of linguists belonging to different linguistic schools to this concept. We consider the discourse as a coherent text in combination with extralinguistic, socio-cultural, psychological and other factors. Discourse, being a dynamic process, reflects the functional features of speech and has a set of pragmatic, expressive and cognitive properties.

Advertising discourse is a kind of organization discourse, which has communicative and pragmatic purpose of action – the purchase of goods, use of services. The ultimate goal, strategies and tactics of advertising discourse form the appropriate organization of texts, which can be represented in the form of advertising discourse.

It is determined that advertising is an extremely multifaceted and multifaceted phenomenon. Advertising occupies a border position between different professional fields and attracts the attention of representatives of different professions. Therefore, it is not surprising that there are different interpretations of this concept and the definition of the term itself. When creating the text of the advertisement, the authors use the whole arsenal of linguistic and non-linguistic means to find the most effective form of influence on the recipient.

2. LINGUISTIC PECULIARITIES OF PERFUME ADVERTISING

2.1. Morphological features of perfume advertising

In the second part of the bachelor's paper were analysed the analysis of morphological, syntactic and stylistic features in such magazines as Vogue GB, Vogue USA, Cosmopolitan, Bazaar. The study found that advertising in the USA and GB magazines rarely differs from each other. Modern magazines of 2015-2020 usually have a visual advertisement of perfumes on one page, and on the other there is a detailed description and slogan of perfumes, which was analyzed from a linguistic point of view in this work [15].

In today's highly competitive marketplace, in order to actively promote their products and services, companies want their advertising messages to be different from others and to present the advertised brand in a favourable light. The goal of any advertising campaign is to have an emotional impact on potential customers and to make the target audience remember the message, which will ultimately change the consumer preferences of the potential customer through the impact of the advertising on their thinking, feeling and behaviour. To realize the goals and functions of advertising, its creators use a variety of linguistic features.

It is important to examine the interdependence between the persuasive power of an advertising text and its grammatical organization by means of analyzing the morphological and syntactic phenomena and revealing the mechanisms of its functioning as a particular type of discourse [26].

In most advertising texts we can observe the following grammatical constructions, typical for the advertising language:

1. *Adjective*

Nowadays the usage of adjectives in cosmetic advertisements contain a high proportion. It can be said that the adjective is an integral part of the cosmetic

advertisement at all; it is the core. For instance, such words as “radiant, fresh, rich, pure, magnetic, fruity” often appear in perfume advertising.

Almost every consumer may notice that there are more than enough adjectives in the cosmetic description. The examples are as the following:

- 1) ‘A *captivating* perfume that reflects a *liberated, passionate* woman’ (Cartier La Panthere Legere)
- 2) ‘A *modern, fresh and vibrant* embodiment of the now and *forever* scent’ (Chanel No.5 L'Eau)
- 3) ‘The fragrance of a modern-day girl, *free and sexy*’ (Dior Poison Girl Eau de Parfum)
- 4) ‘A *new, instant pleasure, an exclamation* that springs forth like a declaration of love for life’ (Dior J'adore Injoy)

Adjectives are often used in advertising texts because they easily convey emotional information, which attracts the audience and keeps them interested. Adjectives help to create that unique tone of the advertising appeal. In these examples, we can see that the most commonly used in English-language perfume advertising are adjectives such as: modern, fresh, free, passionate, new, instant etc.

2. Adverbs

It should be understood that the utterance by supposing that the addresser, the addressee and the fragrance itself are in the same place. Thus, the adverbials of place are used to express this relation. Examples of the adverbials such as *here/ this/ there* will be given below:

- 1) ‘What begins *here* never ends’ (Eternity. Calvin Klein)
- 2) ‘How do you get *here*?’ (Prada Candy L'eau)
- 3) ‘*This* captures the warmth of the Mediterranean Sea’ (Sun di Gioia by Giorgio Armani)
- 4) ‘But wherever I go, *there* you are...’ (Chanel No 5)

These examples let us propose the use of the adverbials of place here. We have to understand the utterance by supposing that the addresser, the addressee and the fragrance itself are in the same place.

The *comparative and superlative* degree of comparison of adjectives and adverbs, as well as the prepositional degree of adjectives and intensifiers (adverbs and adjectives) used as attributes, which describe a product from a qualitative point of view. For example:

- 1) 'Invictus. *Stronger* than before' (Paco Rabanne Invictus Intense)
- 2) 'It's *the best* day to start an irresistible life' (Givenchy Live Irresistible)
- 3) 'Givenchy takes you *deeper* into the forbidden with L'Interdit Eau De Parfum Intense' (Givenchy L'Interdit Intense)
- 4) 'Sport celebrates *the deepest* and *the most genuine* values of sport and life. (Dolce and Gabbana)

Attributive word combinations

Attributive word combinations play an important role in the syntagmatic pattern of advertising texts. Since the main component of an advertising message is the description of the advertised product or service, attributive combinations contain adjectives and adverbs have a large functional load. Many advertising researchers even call adverbs and adjectives the most important words in an advertisement text and pay special attention to them, because they are words of motivation, they can excite different feelings and appeal to dreams and desires [27].

Adjectives and adverbs are used to describe a variety of qualities and characteristics of the product: shape, size, cost, sensation, etc. The most commonly used adjectives in English-language advertising include: *good, better, best, free, fresh, delicious, full sure, clean, wonderful, special, fine, big, great, real, easy, bright, extra, rich, gold*. All of these words are signals that the brand being advertised is either explicitly or implicitly compared to other brands in the same product category. The following

adjectives are also common: *natural, sensual, innocent, passionate, romantic, mysterious*.

However, the leading adjective in English-language advertising is the adjective *new* - it appears in virtually every second advertising message. For example:

- 1) 'The *new* expression of euphoric fantasy' (Calvin Klein Deep Euphoria)
- 2) 'The *new* essence of joy and power' (Giorgio Armani)
- 3) 'A *new* interpretation of the splendour of the sun and earth' (Bvlgari Goldea)

Adjectives and adverbs are used in advertising texts because they easily convey emotional information, which attracts the audience and engages them. Adjectives and adverbs help to create that unique tone of advertising appeal, which allows to inform the potential buyer about the merits of the advertised product in the right manner

3. Verbs

The strongest means of advertising text is the imperative verb form. With its help, the potential buyer is induced to buy the advertised product. The study of authentic English-language advertising texts allows us to conclude that the most frequently used verbs in the imperative include the following ones: buy, feel, start, try, ask, discover, get, see, call, taste, watch, find, enjoy, listen, drive, smell, look, let drink, do. For example:

- 1) '*Create* your world of happiness' (Especially Escada)
- 2) '*Let* desire lead you' (JLo Deseo)
- 3) '*See* through yourself' (C-THRU Blooming)

As can be seen from these examples, advertising text requires brevity, conciseness. Therefore, the "key" word in such texts is a verb in the form of the imperative mood.

- *Participle I* is close to the use of adjective forms modifying the noun that denotes the product:

- 1) ‘A girl with *sparkling* eyes, *brimming* with excitement, *walking* lightly on the streets of Paris with her heart *beating*’ (Givenchy Live Irresistible Eau de Toilette)
- *Infinitives* are used in the purpose circumstance function, which focuses the reader's attention on the action. For example:
 - 1) ‘The greatest freedom is to believe in yourself’ (Britney Spears Believe)
 - 2) ‘It's so good to be bad’ (Good Girl by Caroline Herrera)
 - 3) ‘If you want to capture someone’s attention, whisper’(Coty Perfume)
 - *Modal verbs* and words are used to shift the emphasis to the possibility that the product has to offer. For example:
 - 1) This fragrance *will* enchant your senses and take you to a place of paradise and mysterious elegance. (Oriflame)
 - 2) A scent *will* embody the essence of modern femininity(Ralph Lauren Woman)

All of these grammatical features of advertising language form part of a system whose main purpose is to attract our attention as consumers and convince us that it is vital that we purchase the advertised product or service immediately.

Thus, the relationship between the goals and functions of advertising and the choice of appropriate grammatical constructions for constructing an advertising text that can have an emotional impact on the target audience[12].

4. *Pronouns*

Second-person and possessive pronouns are often used in advertising texts because they reinforce the advertising message. The purpose of the pronoun *you* offers several advantages.

Firstly, it is the most direct of the addressees. Secondly, through this placement as a grammatical subject, the consumer is given a central role in the action described in the slogan, emphasizing our individuality. The consumer unintentionally presents

himself as the person depicted in the visual material accompanied by the slogan. For example:

- 1) 'Are *you* on the list?' (212 VIP)
- 2) 'It's *your* chance. Embrace it' (Chance Chanel)
- 3) 'If *you* want to capture someone's attention, whisper' (Coty Perfume)
- 4) 'Create *your* world of happiness' (Especially Escada)
- 5) 'I can't seem to forget *you, your* Wind Song stays on my mind' (Wind Song)

Although personalization seems to be a popular strategy used in advertising, on the other hand, the third-person pronoun has an impersonal effect and is also often used in advertising slogans. Consider the examples below:

- 1) '*It's* a new expression of euphoric fantasy' (Calvin Klein Deep euphoria)
- 2) '*It's* a new gender-free scent for a man or woman' (Calvin Klein CK2)
- 3) 'If *it's* out there, Dior will find *it*' (Dior)

Third person pronouns, such as *she, he* imply shared knowledge between the addresser and the addressee:

- 1) 'Promise her anything, but give her Arpege' (Arpage)
- 2) 'A new leather fragrance for *him*' (1 Million Perfume by Paco Rabanne)
- 3) 'Lactose is a new woody aromatic fragrance for *him*' (Match Point, Lacoste)

Other examples of person deixis to decode the distance between the product and the consumer include personal pronouns *I* and *my* :

- 1) '*I* can't seem to forget you, your Wind Song stays on my mind' (Wind Song)
- 2) '*I'm* perfect as *I* am' (Perfect by Marc Jacobs)
- 3) '*I* can. *I* will. *I'm* unstoppable' (Lancôme)
- 4) 'My secret' (Nina L'eau. Nina Ricci)

In these examples, we can see that the use of pronouns "you, your" - personal and possessive pronouns are especially actively used in advertising to create the feeling of "live" and direct communication. Pronouns help to advertise to get out of the "state

of anonymity", and thus form a dialogue between the advertiser and the recipient, which, positively affects the attitude of the latter to the advertised[11].

5. Definite article -the

The definite article is used to demonstrate uniqueness of a referent. Appositional reconstructions in advertising most often employ the definite article together with the brand name as the first element [25]:

- 1) *'The* splendor of shimmering orchid will inspire a dream of sensuality' (Calvin Klein Euphoria Essence)
- 2) *'The* new expression of euphoric fantasy' (Calvin Klein Deep Euphoria)
- 3) *'The* new essence of joy' (Giorgio Armani)

All of these grammatical features of advertising language form part of a system whose main purpose is to attract our attention as consumers and convince us that it is vital that we purchase the advertised product or service immediately. Thus, the relationship between the goals and functions of advertising and the choice of appropriate grammatical constructions for the construction of an advertising text that can have an emotional impact on the target audience is obvious.

2.2. Syntactic features of perfume advertising texts

Since the goal of advertising is to have an intensive impact on the recipient, a rich arsenal of expressive means is used in the advertising text at all linguistic levels. In particular, syntactic and morphosyntactic means of expression are widely represented in advertising messages in English. In this chapter, we analyze exactly these features of advertising texts. In advertising texts were analysed syntactic features such as: one-word sentences, one-member sentences, imperative sentence, interrogative and exclamatory sentences and the use of the emphatic 'It'. Let's look at these features in more detail[36].

1. One-member sentences

The use of one member sentences is the most frequently used syntactic means of expression in advertising texts. One-part sentences are sentences with one main member (only the predicate or only the subject). For example:

- 1) 'Deep Euphoria. A New Expression' (Calvin Klein. Deep Euphoria)
- 2) 'Enchanting new fragrance' (Calvin Klein. Euphoria Blush)

The slogans presented are examples of named sentences. These omissions of one of the main sentence members are not critical for the meaning of the sentence, but on the contrary, they make the advertisement easier and shorter, and thus have a positive effect on its memorability.

2. One- word sentence

One-word sentences are sentences consisting of one word. For example:

- 1) 'Provocative. Carnal. Luminous' (BVLGARI Splendida Patchouli Tentation)
- 2) 'Fresh. Warm. Electric' (Calvin Klein CK)

This technique, as well as the use of one-member sentences, reduces the text of the advertising message, making the advertisement more concise and memorable.

3. The imperative sentences, which are used quite frequently, are one of the most powerful means of persuasion in any type of text. For example:

- 1) 'Smell a dream!' (Hermes Un Jardin Sur La Lagune)
- 2) 'Steal their heart with this tempting new-limited fragrance' (Guess Dare Summer)

Imperative sentences of advertising, discourse is not manifested only in verbal means (motivational constructions), the orientation of the whole semantic structure of the text on the provocation of certain behaviour of the addressee, the compositional interrelation of linguosemiotic instruments of influence allow qualifying any advertising statement is imperative.[30]

4. Interrogative and exclamatory sentences

Interrogative sentences in an advertising text can have different functions: as a rhetorical question, to highlight a necessary idea, to express a supposition, to be an emotional response to a situation [26].

- 1) ‘And you, what would you do for love?’ (Miss Dior)
- 2) ‘Aren't you going to introduce us?’ (Prada Candy)
- 3) ‘Do you dare?’ (Curious)

Exclamatory sentences are known with a special intonation in pronunciation, expressing heightened feelings of joy, amusement, elation, fear, horror, etc. In advertising texts, such sentences are used to increase the emotional impact on the recipient and impose the desired feelings and emotions. For example:

- 1) ‘Breathe in the thrilling freshness!’ (Match Point, Lacoste)
- 2) ‘Stronger than before!’ (Paco Rabanne Invictus Intense)
- 3) ‘A journey that begins on bare skin!’ (Louis Vuitton Les Perfumes)

As can be seen interrogative and exclamatory sentences in headings are unusual compared to the narrative type of headings. They create a sense of dialogue, as the authors of the advertisement ask each of the readers a question. As a rule, the questions are rhetorical and do not require an answer, or the answer immediately follows the question.

5.The use of the emphatic "It" emphasizes a product name or some relevant quality and thus directs the recipient's attention to a particular part of the message. For example:

- 1) ‘It’s a tribute to bold femininity’ (L’Interdit by Givenchy)
- 2) ‘It’s you is happy, delicious and sparkling’ (Because it’s You Giorgio Armani)

Thus, we can conclude that advertising texts are widely used syntactic techniques and means of expression, which serve as additional means of highlighting and strengthening the cognitive components. The syntax of an advertising message, along with the lexical content, largely determine the strength of its impact on the potential buyer[38].

2.3. Stylistic features of perfume advertising

A detailed description of advertising texts is hardly possible without a systematic philological analysis, which allows us to consider the text as a holistic multilevel phenomenon. Texts are studied from different perspectives: typological descriptions, functional style, media format, syntagmatic features and the perspective of cognitive and pragmatic linguistic approaches. Such a system of coordinated analysis allows the researchers not only to conduct a thorough analysis of the individual properties of media texts but also to organize the data into a single logically structured picture that best reflects their real properties and attributes [24]. In advertising texts were analysed stylistic features such as: metaphor, simile, anaphora and epiphora. Let's look at these features in more detail[17].

1. *Metaphor*

A metaphor is a turn of phrase in which words and expressions are used in a figurative sense based on some similarity between two objects. Metaphor not only forms an idea of an object but also suggests a certain way of thinking about it. The metaphor used in advertising shortly and concisely. Its purpose is to name objects and phenomena figuratively, expressively, and accessible. For example:

- 1) Feast your senses (Macy's perfume)
- 2) Make them [men] melt (Macy's perfume for Men)
- 3) Ripe [the woman herself] for romance (Macy's perfume)

In these examples, we see the successful use of advertising metaphor to create an appropriate image of the advertised product. An advertising metaphor makes it possible to consider some products through the properties and qualities of others. It creates an original advertising image and brings an evaluative element to the text of the advertising message [21].

2. *Simile*

Simile is a stylistic device based on the figurative transformation of a grammatical comparison. Comparisons are quite often used in advertising texts, so we will consider comparisons in more detail in this work. Let's look at a few examples:

- 1) 'She misses more words out *than* she gets in' (Claridge)
- 2) 'The fragrance larger *than* life' (Viktor & Rolf Eau Mega)
- 3) 'A scent with *as* many facets *as* a woman's spirit' (Sparkling Blush Michael Kors)
- 4) 'A scent *as* brilliant *as* the jewel that inspired it' (Sexy Ruby Michael Kors)
- 5) 'Optimistic *like* a cloudless day' (Blue Sky Neroli. Clinique My happy)
- 6) 'Blissful *like* the first taste of dessert' (Cocoa & Cashmere. Clinique. My happy)
- 7) 'Happy *like* everything's going my way' (Happy Splash. Clinique. My happy)
- 8) 'Carefree *like* bottled sunshine' (Lily of the Beach. Clinique. My happy)

As analysis shows, a commonly used stylistic device is simile - a verbal expression in which "the idea of the depicted object is concretized by comparing it with another object, which contains the necessary features to concretize the idea in a more concentrated expression." simile are used in advertising texts of perfumes not as often for example a metaphor[39].

3. *Anaphora*

Anaphora is a technique associated with the repetition of any similar sound elements, a word or group of words at the beginning of each parallel row. Anaphora in all its varieties is widely used in advertising texts, especially in advertising headlines. The reason is that the beginning of a headline is always better remembered, and the use of anaphora contributes even more to the memorization process. For example:

- 1) '*She* smiles, *she* dances, *she* cries. *She* is everything he loves in every move she makes' (Lancome La Nuit Tresor Nude)
- 2) 'HUGO is trend, HUGO is different, HUGO is urban' (HUGO BOSS)

In these examples it is clear that anaphora in all its forms is often used in headlines. The reason for this is that the first parts of the title are better remembered, and the use of anaphors further facilitates this process. This stylistic figure aims to highlight the advertised object, to direct the audience's attention to it.[34]

4. *Epiphora*

This technique is based on the repetition of identical letters, parts of words, words or word combinations at the end of a sentence. Epiphora is used less often in advertising headlines compared to anaphora. For example:

- 1) 'Be daring. Be an inspiration' (Modern Muse, Le Rouge)
- 2) 'Live beyond. Love beyond. Go beyond' (Ralph Lauren Beyond Romance)

The main function of the epiphora is to emphasize the final words of the title. As we can see, different types of anaphora and epiphora help to connect parts of the title of the ad text, to focus the reader's attention on the object of advertising and its properties[7].

Having analyzed stylistic techniques and means of expression used in English-language advertising, we can conclude that stylistic features of advertising text are directly related to the pragmatic task set by the addressee. The advertising text is a complete message that has a clearly pragmatic setting.

Conclusion

Having analyzed the morphological, syntactical and stylistic techniques and means of expression used in English-language advertising, we can conclude these features of the advertising text are directly related to the pragmatic task set by the addressee. The advertising text is a complete message with a clear pragmatic purpose (to draw attention to the advertised product), which combines the features of written and spoken speech with several extra-linguistic means. Advertising texts most fully

represent the function of influence, which is realized with the help of the entire arsenal of linguistic and stylistic means.

In paragraph 2.1 was identified and analyzed morphological characteristics and their analysis in the compositional elements of the advertising text. All of these grammatical features of advertising language(adjectives, adverbs, verbs,pronouns etc.) form part of a system whose main purpose is to attract our attention as consumers.

In paragraph 2.2 were analysed the syntactic means of expression that are widely represented in advertising. The following syntactic means of expression are widely represented in English advertisements: one-word sentences, one member sentences, imperative sentences, interrogative and exclamatory sentences.

During the analysis of paragraph 2.3 was determined that stylistic means give special expressiveness to advertising texts of perfumery. Using the level principle, we fix the following stylistic semantically meaningfull figures used in perfume advertising texts: metaphor, anaphora, epiphora and simile.

SUMMARY

The concept of discourse is one of the basic concepts of modern pragmatic linguistics and text linguistics. Modern ideas about discourse reflect the whole course of linguistic science. In the first half of the twentieth century, linguistics for a long time focused on the study of one of the two dialectically related aspects of language - the language system, but since the second half of the 60's, the focus of linguists. Advertising is a form of communication designed to persuade an audience (viewers, readers, or listeners) to purchase or take actions about products, ideas, or services. It includes the name of the product or service and how it can benefit the consumer to persuade the target market to purchase or use that particular brand. These messages are usually paid for by sponsors and viewed through a variety of media.

Discourse combines social requirements with language, it is considered a sociolinguistic phenomenon. This phenomenon has become key in the scientific achievements of such domestic and foreign linguists as F. Batsevich, I. Becht, J. Habermas, T. van Dyck, F. de Saussure, Zilbert, W. Krasnykh, K. Kusko, V. Zvegintsev, N. Arutyunova, G. Pocheptsov, and many others

An advertisement is a prime example of a working text. It has all the typical features of this type of text and accurately performs the prescribed functions. As a rule, the advertising corresponds to the so-called AIDCA formula (attention, interest, desire, confidence, action). That is: advertising must attract attention, maintain interest, awaken desire, build confidence and demand action, namely, purchase.

Linguists focus on the relationship and interaction of certain linguistic aspects of advertising. The language characteristics of advertising text and speech in general are extensively studied by foreign linguists such as: T.A. van Dijk, I.O. Avdeenko, O.S Kubryakova, E. Benveniste, Y.S. Stepanov, O.V. Nagirna; the language of advertising was analyzed by M.M. Kokhtev and N.S. Lisa; advertising text was described by V. V. Uchenova and L.G Feshchenko; headlines were reviewed by

F. Jeffkins and A.M. Kovalenko; N.D. Arutyunova and M.M. Kokhtev clarified the stylistic characteristics of advertising in their works.

The language data of our research includes 257 slogans of perfume advertising, which were presented in advertisements, periodicals, on advertising banners and in online magazines *Vogue*, *Bazaar*, *Cosmopolitan* for the period from 2015 to 2020. 126 of the more striking and representative slogans were selected for further analysis. Online advertising was the target type of the analysis. The data were obtained using search engines as a result of requests for information on brands of advertising perfumes. The most popular findings of the surveys were included in the observation because it is assumed that popularity partly determines the effectiveness of fragrance advertising.

In part I, discourse as a coherent text was considered in combination with extralinguistic, socio-cultural, psychological and other factors. Discourse, being a dynamic process, reflects the functional features of speech and has a set of pragmatic, expressive and cognitive properties. We define discourse as a “complex communicative phenomenon that contains, extralinguistic factors (knowledge of the world, attitudes, the purpose of the speaker, focus on his mental-pragmatic sphere, etc.). Discourse is a concept related to speech, while the text is a concept related to the language system or formal linguistic knowledge and linguistic competence.

We have also looked at advertising discourse, which is defined as a mental-communicative phenomenon that includes two components - communicative interaction in the field of mass advertising, aimed at promoting goods or services on the market by language and non-verbal means in the absence of contact between communicators, on the one hand, and advertising text, on the other.

The global communicative goal of advertising discourse is the influence of motivation, additional communicative goals - the characteristics of the product, attracting and retaining attention, the formation of the recipient of certain expectations and the generation of emotions.

The following classifications of language used in advertising were described:

- 1) Linguistic classification (a phonetic level, a lexical level, a grammatical level, a stylistic level)
- 2) Extralinguistic classification
- 3) Morphological means (adjectives, adverbs, verbs, pronouns)

In part II, morphological, syntactic and stylistic features of advertising were analysed .

In terms of morphological features, the following ones are mostly represented in the analysed advertisements:

- Adjectives and adverbs
- Verbs
- Pronouns
- The definite article

The analysis of perfume advertisements has shown that the following syntactic features are the most frequent:

- One-word sentence
- One-member sentences
- Interrogative and exclamatory sentences
- The use of emphatic 'It'

The following stylistic features of perfume ads were also discovered:

- Metaphor
- Simile
- Anaphora
- Epiphora

The practical significance of this work lies in the fact that its results will be useful for further study of the linguistic peculiarities of the advertising texts in modern English.

ABSTRACT (АНОТАЦІЯ)

Вивчення мови в різних сферах людської діяльності є центром уваги сучасної лінгвістики. Сьогодні постійно з'являються роботи, присвячені уже встановленим галузям знань із усталеною системою понять і термінології, так і тим, які перебувають у процесі становлення, наприклад когнітивній лінгвістиці. Методи когнітивної мови особливо популярні при вивченні реклами. Мета рекламного тексту - впливати на свідомість та вибір потенційного споживача товарів та послуг за допомогою узагальнень, абстракцій, концепцій та образів. У рекламі текст є змістовно та функціонально насичений усіма мовними засобами, кожен з яких має глибоке значення.

Актуальність даного дослідження зумовлена спрямованістю сучасних лінгвістичних досліджень на систематичне та комплексне вивчення мовних одиниць у поєднанні з невербальними засобами в рекламних текстах, а також їх лексико-граматичні, стилістичні, структурні та прагматичні особливості.

Метою дослідження є виявлення та опис найбільш використовуваних та найважливіших лінгвістичних характеристик рекламного матеріалу.

Мета дослідження визначає такі основні цілі:

- визначити теоретичні основи дослідження;
- проаналізувати підходи до визначення поняття дискурсу та рекламного дискурсу ;
- представити класифікації мови, що використовуються в рекламі;
- виявити найважливіші мовні особливості рекламного тексту, що реалізують його комунікативний та прагматичний потенціал.

Об'єктом цього дослідження є сучасний англійський текст реклами парфумерії.

Предметом цього дослідження є лінгвістичні особливості рекламних текстів англійською мовою.

Матеріал дослідження включає 257 слоганів реклами парфумерії, які були представлені в рекламах, періодичних виданнях, на рекламних банерах та в інтернет-журналах *Vogue*, *Vazaar* та *Cosmopolitan* на період з 2015 по 2020 рік. Для аналізу в цій роботі, зі 126 слоганів були обрані найбільш яскраві та репрезентативні. Дані були отримані за допомогою пошукових систем в результаті запитів про рекламні марки парфумерії. У спостереженні були включені найпопулярніші результати опитувань, оскільки передбачається, що популярність частково визначає ефективність реклами парфумерії.

Мета і завдання роботи визначають використання наступних методів:

- описовий метод спостереження, інтерпретації та класифікації досліджуваних мовних явищ;
- аналіз дискурсу для характеристики рекламного тексту як мовленнєвого акту, в якому зосереджені комунікативні вказівки адресата;
- метод лінгвокультурного аналізу для визначення культурно значущих компонентів рекламних текстів;
- метод аналізу словникових визначень для вивчення лінгвістичних термінів та понять, визначених темою дослідження.

Новизна дослідження полягає в тому, що це перша спроба виявити та проаналізувати особливості сучасних англомовних рекламних текстів парфумерії на різних рівнях мови з урахуванням відмінностей структурних компонентів рекламного тексту.

Стаття складається із вступу, двох розділів, висновку та списку використаної літератури. Вступ обґрунтовує вибір теми дослідницької роботи, її актуальність, визначає цілі, завдання, предмет, матеріал дослідження, методи та новизну в роботі. У першому розділі висвітлено теоретичні передумови для вивчення рекламного тексту та рекламного дискурсу, а також мовних засобів реклами. У другому розділі аналізуються морфологічні, синтактичні та

стилістичні особливості рекламних текстів, особливості їх структури. Висновки розділів та резюме містять основні результати дослідження.

У 1 розділі розглядається поняття дискурсу в різних мовних джерелах, що свідчить про різне ставлення лінгвістів до цього поняття. Ми розглядаємо дискурс як зв'язний текст у поєднанні з екстралінгвістичними, соціокультурними, психологічними та іншими факторами. Дискурс, будучи динамічним процесом, відображає функціональні особливості мовлення і має сукупність прагматичних, експресивних та когнітивних властивостей. Рекламний текст є одним із найпопулярніших предметів вивчення в сучасній лінгвістиці завдяки своїй ролі у формуванні свідомості як окремої людини, так і нації в цілому. Стаючи невід'ємною частиною суспільного життя, сьогодні реклама визначається як частина культури, що розвивається відповідно до її законів, і характеризується не лише необмеженими можливостями впливу, але й специфічними формами вираження поглядів.

У сучасних рекламних текстах мовні особливості зустрічаються практично на всіх рівнях мови. Наявність мовної гри в рекламних текстах виявляється практично на всіх рівнях мови: фонетичному (алітерація, асонанс), лексико-фразеологічному (неологізми, ідіоми), семантичному (парадокс), стилістичному (каламбур, сленг). Такі мовні засоби відображаються в англійських рекламних текстах: повторення звуків, омонімія, лексичне повторення, навмисні орфографічні помилки, заміна літер на графічні елементи, каламбури, що дає підстави судити про проникнення мовної гри у всі шари англійської мовної системи.

У другому розділі аналізуються граматичні особливості мови реклами які є частиною системи, основною метою якої є привернення нашої уваги як споживачів та переконання нас у тому, що життєво важливо, щоб ми негайно придбали рекламований товар чи послугу. Таким чином, взаємозв'язок між цілями та функціями реклами та вибором відповідних граматичних конструкцій

для побудови рекламного тексту, що може мати емоційний вплив на цільову аудиторію, є очевидним.

В рекламних текстах широко використовуються синтаксичні прийоми та засоби виразності, які служать додатковим засобом виділення та посилення когнітивних компонентів. Синтаксис рекламного повідомлення поряд із лексичним змістом багато в чому визначають силу його впливу на потенційного покупця.

Проаналізувавши стилістичні прийоми та засоби виразності, які використовуються в англійській рекламі, можна зробити висновок, що стилістичні особливості рекламного тексту безпосередньо пов'язані з прагматичним завданням, поставленим адресатом. Рекламний текст - це повне повідомлення, яке має чітко прагматичну обстановку.

Практичне значення цієї роботи полягає в тому, що її результати будуть корисними для подальшого вивчення мовної специфіки рекламного тексту в сучасній англійській мові.

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Appendix 1

1 Million Parfum by Paco Rabanne is a new leather fragrance for men. Inspired by sun-drenched leather, perfumer Quentin Bisch created a salty tuberose and resinous leather scent that's perfect for summer. Together with perfumer Christophe Raynaud, they crafted this bold cologne with notes of pink peppercorn blended with a salty tuberose and pine, with a solar leather accord and amber woods finish. This "excessive" interpretation of the original 2008 Paco Rabanne 1 Million fragrance is housed in the same iconic perfume bottle with an updated starburst emblem. This masculine scent was launched in 2020 with Joey Badass modeling for the ad campaign.



1 Million, the new Parfum
paco rabanne

1

Paco Rabanne Invictus Intense - cologne for men

Invictus Intense by Paco Rabanne - A new woody amber fragrance for men. A rich intense edition of the original Invictus cologne. This black amber scent includes notes of black pepper, orange blossom, woods, ambregris, and salted black amber. Housed in the same bottle as the original in a darker gray hue. Launched in December 2016 and available in an eau de toilette spray. The perfume campaign features athlete Nick Youngquest and model Luma Grothe.



2

Michael Kors Sexy Ruby
"A scent as brilliant as the jewel that inspired it. Michael Kors Sexy Ruby is a modern chypre that sparkles with fiery sensuality. Juicy raspberry and apricot combine with fresh notes of rose petal and Indian jasmine sambac for exotically feminine allure, while cashmere woods delivers a luxuriously warm finish." —michaelkors.com



COSMOPOLITEN

3

Perfect - perfume

Perfect by Marc Jacobs is a new floral fragrance for women. Inspired by the designer's personal mantra "I am perfect as I am" and "Perfect" wrist tattoo, this playful scent was created by IFF perfumer Domitille Michalon-Berter. Crafted with notes of rhubarb, daffodil, and almond milk blending into cashmeran and cedarwood the new feminine scent is bright and modern. The pink juice is housed in a glass perfume bottle with a multicolored charmed cap. The pastel packaging features an illustration by NY artist Jacky Blue. Launched in 2020 the new eau de parfum fragrance ad campaign features a large eclectic cast including model Lila Moss.



4

Marc Jacobs Divine Decadence - perfume for women

Divine Decadence by Marc Jacobs - A floral fragrance for women, this is a new lighter sensual version of the original 2015 Marc Jacobs Decadence perfume. The luxurious and feminine scent includes notes bergamot, sparkling champagne, orange blossom, gardenia, honeysuckle, hydrangea, saffron, vanilla, and amber. Housed in a same handbag shaped perfume bottle as the original with a lighter green juice and snakeskin cap. Launched in August 2016 and available in an eau de parfum spray. Adriana Lima is the model featured in the fragrance ad campaign photographed by Steven Meisel.



5

Marc Jacobs Daisy Love - perfume for women

Daisy Love by Marc Jacobs - This fruity floral gourmand fragrance for women is new sparkling version of the original Daisy perfume. The latest Marc Jacobs scent, created by perfumer Alberto Morillas, includes notes of crystallized berries, daisy petals, cashmere musks, and driftwood. The original Daisy perfume bottle is updated with a peach juice. Launched in April 2018 this new fragrance is available in an eau de toilette spray from Sephora and Macy's. The ad campaign features model Kaia Gerber (daughter of supermodel Cindy Crawford), Aube Jolicoeur, and Faith Lynch photographed by Alasdair McLellan.



6

Match Point - fragrance

Match Point by Lacoste is a new woody aromatic fragrance for men. This masculine cologne includes notes of sparkling grapefruit, pink pepper, and basil blending into a heart of dry sage and bitter geranium before a dry down finish of cashmeran and vetiver. Inviting you to "breathe in the thrilling freshness", this elegant and intense fragrance was launched in 2020. The clear glass Lacoste perfume bottle features green tinted juice with a black texture cap reminiscent of a tennis racket grip. Arnaud Valois models for the ad campaign.



7

Lancome La Vie Est Belle - eau de parfum for women

La Vie Est Belle by Lancôme "La vie est belle" a French expression meaning "Life is beautiful", the manifesto of a new era. Universal yet personal, Lancôme's femininity is a choice embraced by women, not an imposed standard. The choice to live one's life and fill it with beauty, their way. Lancôme has long fostered this conviction, and shares it today with all women in the form of an exceptional creation. The fragrance of joyful femininity and happiness. The fragrance that makes life more beautiful. La vie est belle introduces a new effective story, the first ever in gourmand. The juice is made with the most precious natural ingredients, a modern interpretation of an oriental fragrance with a twist of gourmand. It enhances the elegance of skin with the strength of Patchouli and the sweetness of a gourmand blend for an incredible scent with depth and complexity." lancome-usa.com



8

Lancome Idôle - perfume for women

Idôle by Lancôme - A new skin floral fragrance created by women for women. Created by perfumers Shyamala Mazondeu, Adriana Medina, and Nadège Le Garlanteuc, this soft floral fragrance includes notes of sustainably source rose essence along with juicy pear, bergamot, jasmine, white musk, cedar, patchouli, and vanilla. Launched in August 2019, the new Idôle fragrance is housed in a slim 15mm perfume bottle, designed by Chulik Gami, featuring a rose gold hue, and available in refillable perfume bottles from Macy's, Ulta, and Nordstrom. Actress and singer Zendaya models for the campaign photographed by Mert and Marcus and directed by Manu Costes.



9

Louis Vuitton Les Parfums - perfume for women

Louis Vuitton Les Parfums by Louis Vuitton - A new fragrance collection for women. This set of seven new perfumes, inspired by feminine flowers, was created by former Firmenich master perfumer, Jacques Cavalier Bellefleur, Louis Vuitton's first in-house perfumer. The bottles resemble a classic apothecary jar in a variation of colored juices. **Rose des Vents** features three breeds of rose. **Turbulences** was inspired by jasmme and tuberose. **Dans la Peau** is a blend of narcissus, jasmme and a touch of leather. **Anges** is a shy of the valley floral bouquet. **Matière Noire** mixes white florals with patchouli. **Mille Feux** combines leather and Chinese saffron. And finally, **Centre Miel** in a strong vanilla. Launched in September 2016, and available in eau de parfum sprays. The fragrance campaign features actress Lea Seydoux. This is the first fragrance launched by the design house in 20 years. They previously released three fragrances prior to 1946, all of which are discontinued.



10

Louis Vuitton Les Parfums Afternoon Swim, Cactus Garden, Sun Song - fragrance for women and men

Les Parfums Afternoon Swim, Cactus Garden, Sun Song by Louis Vuitton - A new citrus-y summer fragrance collection from Louis Vuitton's Les Colognes collection created by perfumer Jacques Cavalier Bellefleur. The fragrance of **Afternoon Swim** (blue), inspired by the beaches of Los Angeles, features notes of mandarin, orange, and bergamot for an uplifting citrus splash. **Cactus Garden** (green) includes notes of lemongrass, mastic, and bergamot for a summer fresh aura. **Sun Song** (pink), inspired by the French Riviera blends notes of orange blossom, neroli oil, lemon, and musk for a soft white floral bouquet. The three new perfumes are housed in the classic Louis Vuitton apothecary bottle, refillable, featuring Mediterranean inspired colors of blue, yellow, and green with packaging designed by L.A. artist Alex Israel. Launched in April 2019 the summer inspired perfumes are available in eau de parfum sprays.



11

Marc Jacobs Decadence Eau So Decadent - perfume for women

Decadence Eau So Decadent by Marc Jacobs - A new floral fragrance for women. This is a sheer floral version of the original Decadence perfume. The latest Marc Jacobs scent, created by perfumer Annie Buzantian, includes notes of pear, blackcurrant, lily of the valley, cashmere woods, and white amber. The original Decadence handbag shaped perfume bottle is updated with a frosted glass design. Launched in August 2017 this new fragrance is available in an eau de toilette spray from Sephora and Macy's. The ad campaign features models Kim Turnbull and Tony Boreman photographed by Alisdair McLellan.



12

Hermes Un Jardin Sur La Lagune – fragrance for women and men

Un Jardin Sur La Lagune by Hermes - This new floral aquatic woody fragrance addition to the Le Jardin Hermes perfume collection was inspired by the Venetian mythical Garden of Eden, named after its owner Lord Frédéric Eden. Created by perfumer Christine Nagel, the sixth edition inspired by the secret garden and surrounding lagoon, includes notes of jasmine, magnolia, orange blossoms, Madonna lily, and woods. The new fragrance is housed in the classic Hermes perfume bottle with a peach hue. Launched in February 2019 and available in an eau de toilette spray and matching body products from Sephora, Bloomingdale's, and Saks.



13

Hugo Boss Boss The Scent for Her – perfume for women

Boss The Scent for Her by Hugo Boss - A fruity floral gourmand fragrance for women. This trendy scent includes notes of honeyed peach, freesia, osmanthus, and roasted cocoa. This is the female counterpart to the 2015 Boss The Scent cologne. Designed by Jason Wu the bottle represents the juxtaposition of female and male elements with a cap reminiscent of the BOSS cufflink. The feminine perfume was launched in June 2016 and available in an eau de parfum spray and matching body products. The fragrance campaign features model Anna Ewers and actor Theo James directed by Darren Aronofsky.



14

BOSS Alive – perfume

BOSS Alive by Hugo Boss is a new fruity woody fragrance for women. This fresh energizing scent was crafted by perfumer Arniek Menardo with notes of apple, blackcurrant, plum, and cinnamon atop a heart of jasmine and vanilla with a dry down of cedarwood, sandalwood, golden woods, and olive wood. The empowering feminine aroma was released in 2020 with actresses Emma Roberts, Chloe Bennet, Bruna Marquezine, and Laura Harner modeling for the campaign ad. The Hugo Boss perfume bottle, designed by Amalie Rich, featuring geometric lines, a pink juice, are wrapped in a gold band. Available in an eau de parfum and matching body products.



15



Jennifer Lopez Love and Glamour – eau de parfum for women

Love and Glamour by Jennifer Lopez - "Jennifer Lopez a Hollywood icon. With the spotlight on, the power of glamour, the allure of beauty, and the dream of love light up the screen. Jennifer steps front and center once again. A showstopper, this starlet reflects the elegantly extravagant, luxurious side of Jennifer Lopez. Surging with sparkling, juicy top notes, the scent lingers with a sexy bouquet of floral mid notes before wrapping you up in a smoldering musky dry down." -[jenniferlopezbeauty.com](https://www.jenniferlopezbeauty.com)

16

Jimmy Choo Blossom – perfume for women

Blossom by Jimmy Choo - A fruity floral fragrance for women created by perfumer Louise Turner using notes of red berries and Italian citrus, a floral bouquet of sweet pea and Bulgarian rose, with a dry down of sandalwood and white musk. The original Jimmy Choo Flash perfume bottle is repurposed and features a bright pink fading color bottle in a sparkling pink box. Available in an eau de parfum spray.



17

Jimmy Choo Fever – perfume for women

Jimmy Choo Fever by Jimmy Choo - This new oriental vanilla version of the original Jimmy Choo Perfume is a sensual floral gourmand fragrance. The darker perfume created by Honorine Blanc and Nathalie Lerson includes notes of black plum, lychee, grapefruit, heliotrop, jasmine, sandalwood, tonka bean, and benzoin. The latest interpretation is housed in the original Jimmy Choo multifaceted perfume bottle featuring a purple hue. Launched in August 2018 and available in an eau de parfum from Macy's and ULTA. The fragrance campaign ads feature model Hannah Ferguson.



18

Gucci Bamboo - perfume for women

Bamboo by Gucci - Inspired by the Gucci bamboo bag, circa 1947, this new floral woody fragrance for women is housed in a diamond shaped glass Art Deco bottle with a polished silver bamboo styled cap. Blended with notes of bergamot, Casablanca lily, vanilla and sandalwood this alluring fragrance exudes feminine poise and confidence. The strength and elegance of this new perfume is enhanced with the advertising campaign featuring Gal Gadot, the actress set to play Wonder Woman in the upcoming movie, and the veteran of the *Fast & Furious* series. Available in an eau de parfum spray and matching body lotion and shower gel from Sephora and Nordstrom. In late 2016 model Polina Oganecheva replaced actress Gal Gadot as the face of the Gucci Bamboo fragrance campaign. In early 2017 a limited edition bottle in a dark pink hue was released.



19

Gucci Guilty Eau Pour Homme - cologne for men

Guilty Eau Pour Homme by Gucci - A woody aromatic fragrance for men. With notes of lemon, bergamot, woodyorris, orange blossom, patchouli, and musk this light version of the original Gucci Guilty Pour Homme cologne is light and romantic. Launched in February 2016 and available in an eau de toilette spray. The fragrance campaign features actors Chris Evans and Evan Rachel Wood.



20

Guess Dare Summer - perfume for women

Dare Summer by Guess - A fruity floral fragrance for women. A limited summer edition of the original GUESS Dare perfume. Created by Firmenich perfumer, Catherine Sellig, the fruity, floral, woody, green fragrance includes notes of grapefruit, lychee, crisp apple, lily of the valley, pear blossom, jasmine, white musk, cedar, and vanilla. Guess Dare Summer is available in an eau de toilette spray from Guess.



21

Guess 1981 - perfume for women

1981 by Guess - A woody fruity floral fragrance for women. This sensual scent includes notes of violet, ambrette seed, pear, jasmine, sandalwood, amber, musk, and cedar wood. Launched in February 2017 and available in an eau de toilette spray. The fragrance campaign features model Emma Stern Nielsen photographed by David Bellemare.



22

Hermes Le Jardin de Monsieur Li - fragrance for women and men

Le Jardin de Monsieur Li by Hermes - A new summer fragrance with watery and grassy notes reminiscent of a Chinese garden. Created by Hermes in-house perfumer Jean-Claude Elena this perfume for women and men is available in an eau de toilette spray and matching body products from Nordstrom, Neiman Marcus, and Sephora.



23

Perfumes and fragrance by Twilight Beauty

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Twilight Beauty fragrance and perfume list.



Immortal Twilight

Twilight Beauty fragrances: A brand developed by the founder of DuWop cosmetics. Their debut fragrance, Immortal Twilight was launched in November 2010 along side the debut of the fourth installment of *The Twilight Saga* movie series, *Breaking Dawn Part 1*, in theaters Nov. 18, 2011. [Learn more](#)

24

Giorgio Armani Sun di Gioia - perfume for women

Sun di Gioia by Giorgio Armani - A floral fragrance for women. A new warm summer version of the original *Acqua di Gioia* perfume "that captures the warmth of the Mediterranean sea." Launched in April 2016 with *Air de Gioia* and available in an eau de parfum spray. The fragrance campaign features model Barbara Palvin.



25

Giorgio Armani Si Rose - perfume for women

Si Rose by Giorgio Armani - A floral fragrance for women. With notes of May rose, damask rose, mandarin, osmanthus, black currant, and vanilla this signature rose version of the original *Giorgio Armani Si* perfume is delicate and romantic. Launched in February 2016 and available in an eau de parfum spray. The fragrance campaign features actress Cate Blanchett. A limited edition of the Si Rose Signature fragrance was released in early 2017 with a double rose accord.



26

Giorgio Armani Because It's You - perfume for women

Because It's You by Giorgio Armani - A fruity floral fragrance for women. This is the feminine version of the new Emporio Armani scent duo for their #TogetherStronger campaign. Created by perfumer Anne Flipo, this sparkling perfume includes notes of raspberry, rose, and vanilla. Launched in June 2017 with *Stronger With You*, and available as an eau de parfum spray and matching body products from Macy's, Sephora, and ULTA. The fragrance campaign ads feature actor James Jagger and actress Matilda Lutz.



27

Giorgio Armani Stronger With You - cologne for men

Stronger With You by Giorgio Armani - An aromatic fougere fragrance for men. This is the masculine version of the new Emporio Armani scent duo for their #TogetherStronger campaign. Created by perfumer Cecile Matton, this sensual cologne includes notes of cardamom, pepper, sage, chestnut, and smoky vanilla. Launched in June 2017 with *Because It's You*, and available as an eau de toilette spray from Macy's, Sephora, and ULTA. The fragrance campaign ads feature actor James Jagger and actress Matilda Lutz.



28

Giorgio Armani Si Passione - perfume for women

Si Passione by Giorgio Armani - A new fruity floral version of the original Si perfume for women. The latest fragrance from Giorgio Armani includes notes of sparkling pear, rose, and woody vanilla. The original Si perfume bottle features a deep red juice and package design. Launched in January 2018 this new fragrance that asks you to "say si to passion" is available in an eau de parfum spray and rollerball at Sephora and Macy's. The ad campaign features actress and brand ambassador Cate Blanchett, and models Sara Sampaio and Adwaa Aboah photographed by Tom Munno.



29

Givenchy L'Interdit - perfume for women

L'Interdit by Givenchy - This white floral is a reinvention of the original 1957 perfume designed for Audrey Hepburn. Created by perfumers Anne Flipo, Dominique Ropion, and Fanny Bal the new woody floral fragrance includes notes of orange blossom, tuberose, jasmine, vetiver, and patchouli. The original perfume bottle is updated with sleek rounder edges, a peach juice, and black ribbon accent. Launched in September 2018 this new scent described as "a tribute to bold femininity" and is available in an eau de parfum spray at Macy's, Bloomingdale's, and Nordstrom. The ad campaign features actress Rooney Mara directed by Todd Haynes.



30

Calvin Klein CK2 - fragrance for women and men

CK2 by Calvin Klein - A new gender free fragrance from Calvin Klein, launched over 20 years after their first unisex **CK One** fragrance. Created by IFF, this woody fresh urban scent includes notes of mandarin, green spices, wasabi, violet leaf, orris, rose, incense, sandalwood, and vetiver. The minimalist cylinder bottle is of thick glass with a clear base. Ryan McGinley photographed the advertising campaign shot on location in Puerto Rico. Available in eau de toilette spray and rollerball, exclusively at Macy's.



31

Calvin Klein Deep Euphoria - perfume for women

Deep Euphoria by Calvin Klein - A chypre floral fragrance for women inspired by the original 2005 **Euphoria** perfume. This vibrant feminine scent, created by Firmenich perfumer Honorine Blanc and fragrance consultant Ann Gottlieb, includes notes of black magic rose, **casalone**, and sensual musk. Housed in an updated perfume bottle with a deep aubergine color and accents in glossy black. Launched in August 2016 and available in an eau de parfum spray and matching body products. Actress Margo Robbie is the model featured in the fragrance ad campaign inspired by the "morning after," photographed by Craig McDean with video directed by Francis Lawrence.



32

Calvin Klein Eternity Now for Men - cologne for men

Eternity Now for Men by Calvin Klein - A new oriental fougere fragrance for men created by IFF with notes of starfruit blended with spicy ginger and Moroccan cedarwood. The advertising campaign features real life husband and wife models Jasmine Tookes and Tobias Sorensen directed by Darius Khodji. Available in eau de toilette spray, after shave, and body spray from Macy's.



33

Calvin Klein Euphoria Essence Men - cologne for men

Euphoria Essence Men by Calvin Klein - An oriental cologne for men. This limited edition fragrance of the original **Euphoria Men** has an ambery scent featuring notes of bergamot, ivy leaf, white pepper, mineral accord, jasmine, suede, with a base of amber, tonka bean, and gualac wood. Created by perfumer Jean-Marc Chailan the fragrance is available in an eau de toilette spray from Macy's. The campaign photos were taken by Anthony Cotsifas.



34

Calvin Klein Euphoria Essence Men - cologne for men

Euphoria Essence Men by Calvin Klein - An oriental cologne for men. This limited edition fragrance of the original **Euphoria Men** has an ambery scent featuring notes of bergamot, ivy leaf, white pepper, mineral accord, jasmine, suede, with a base of amber, tonka bean, and gualac wood. Created by perfumer Jean-Marc Chailan the fragrance is available in an eau de toilette spray from Macy's. The campaign photos were taken by Anthony Cotsifas.



35

Calvin Klein Euphoria Essence - perfume for women

Euphoria Essence by Calvin Klein - A fruity floral perfume for women. This limited edition fragrance of the original **Euphoria** has a fruity floral scent with notes of raspberry, blackberry, pink pepper, orchid, lily of the valley, jasmine, and a dry down of cashmere woods, patchouli, and white chocolate. Created by perfumers Yves Cassar and Jean-Marc Chailan the fragrance is available in an eau de parfum spray from Macy's. The campaign photos were taken by Anthony Cotsifas.



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