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**MULTIMODAL PERFUME ADVERTISING (BASED ON
MODERN ENGLISH)**

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АНОТАЦІЯ

Наукова розвідка присвячена вивченню мультимодальної природи дискурсу парфумерної реклами в сучасній англійській мові. У центрі аналізу – взаємодія лінгвістичних, стилістичних, прагматичних і сенсорних елементів, що формують переконливі рекламні повідомлення. На основі корпусу з 40 рекламних оголошень парфумів провідних брендів (Burberry, Bvlgari, Chanel, Chopard, Dior, Gucci, Lancôme, Prada, Yves Saint Laurent) дослідження спирається на суцільну вибірку, лінгвостилістичний аналіз та мультимодальну інтерпретацію текстів для осмислення парфумерної реклами як складного семіотичного артефакту. Здобуті результати засвідчують, що рекламний дискурс у цій сфері використовує поєднання стилістичних засобів – метафори, персоніфікації, алітерації, гіперболи – з метою творення унікальної брендової ідентичності й емоційного зв'язку зі споживачем. Особливу увагу зосереджено на сенсорній лексиці, що охоплює нюхові, смакові, дотикові, зорові та слухові дескриптори й перетворює абстрактні аромати на відчутний досвід, сповнений емоцій і символічних асоціацій зі стилем життя. У межах прагматичного аналізу простежено функціонування мовленнєвих актів – пропозиції, залучення, переконання, апелювання – які скоординовано впливають на споживацьке ставлення та купівельні наміри. Завдяки мультимодальному підходу дослідження розкриває, як вербальні елементи інтегруються з візуальними компонентами, кольоровими схемами, просторовим оформленням для формування цілісного наративу, що посилює привабливість продукту та репрезентує цінності бренду. Синхронне функціонування численних семіотичних ресурсів не лише привертає увагу, а й забезпечує впізнаваність та емоційну вкоріненість рекламного послання, зрештою формуючи споживацьке сприйняття та поведінку.

Ключові слова: рекламний дискурс, мультимодальність, парфуми, сенсорна лексика, сучасна англійська мова

ABSTRACT

This study investigates the multimodal structure of perfume advertisement discourse in Contemporary English, with special attention to the ways in which language, style, pragmatics, and meanings work together to create effective and engaging messages. On the basis of a 40-sample corpus of perfume advertisements from top brands like Burberry, Bvlgari, Chanel, Chopard, Dior, Gucci, Lancôme, Prada, Tom Ford, and Yves Saint Laurent, the research uses continuous sampling, linguistic-stylistic text analysis, and multimodal analysis to investigate how perfume advertisements function as intricate semiotic objects.

The study reveals that perfume advertisement discourse employs an innovative combination of stylistic devices such as metaphor, personification, alliteration, and hyperbole to construct distinctive brand identities and affective connections with customers. The study acknowledges the crucial employment of sensory vocabulary – spanning from smell to sound description – to facilitate the transformation of intangible perfumes into tangible experiences leading to certain emotions and lifestyle associations. The research also depicts the interaction of pragmatic acts like offering, co-opting, persuading, and appealing in harmony to influence consumer opinion and purchasing intentions.

Through multimodal analysis, the thesis demonstrates how words cooperate with images, color design, typefaces, and layout to create harmonious narratives that enhance the appeal of perfumes and reinforce brand ideals. The integration of these diverse semiotic resources not only attracts attention but ensures ads are remembered, ultimately affecting consumer attitudes and behaviors.

Keywords: advertising discourse, multimodality, perfume, sensory vocabulary, Modern English

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INTRODUCTION

Perfume advertising, as a specialized form of advertising discourse, represents a rich and complex field of study in modern linguistics. Unique combination of linguistic, visual, and sensory elements makes it a compelling subject for research, particularly in the context of Modern English. A review of recent research on perfume commercials reveals that studies often focus on either single mode [64] or multiple modes [23]. These studies can be broadly categorized into two main areas: gender studies [43] and marketing communication [23]. In the context of gender studies, Linke [43] examined how perfume advertisements serve as platforms for reinforcing gender stereotypes, particularly those related to women, through the interplay of visual, auditory, and linguistic elements.

In the field of marketing communication, linguistic researchers have analyzed perfume advertisements to offer insights for advertisers. For example, Zhang and Wu investigated the lexical and syntactic features of fragrance ads, comparing the language used in male and female-targeted campaigns [64]. Their findings highlighted both similarities and differences in linguistic choices between the two categories. While their study provided valuable theoretical and practical implications for optimizing language in perfume advertising, it overlooked the broader multimodal aspects of these advertisements.

In recent years, there has been a growing focus on multimodal analysis, incorporating images, text, and music. Hu, for instance, examined the compositional meaning of a perfume advertisement by analyzing the interaction between visual and linguistic elements from a social semiotic perspective [34]. Similarly, Deng explored the use of metaphors and metonymies in advertisements, demonstrating how the commercial conveyed its design concept through a combination of visual, auditory, olfactory, and tactile modes [23].

The **topicality** of this research lies in the growing importance of multimodal communication in advertising, where the integration of linguistic, visual, and sensory elements plays an essential role in affecting consumer perceptions and behavior. In particular, perfume advertising presents a singular chance to investigate the ways in which language and multimodal resources are employed to elicit feelings, establish brand identity, and impact consumer choices.

The **aim** of this thesis is to investigate the linguistic, stylistic, and multimodal features of perfume advertising in Modern English.

To achieve this aim, the following **objectives** have been set:

- to analyze the linguistic and stylistic features of perfume advertising
- to explore the use of sensory vocabulary
- to examine the pragmatic strategies employed in perfume advertisements
- to investigate the multimodal nature of perfume advertising, focusing on the use of visual, auditory, and textual elements.

The **object** of this study is perfume advertising as a form of advertising discourse.

The **subject** is the linguistic, stylistic, pragmatic, and multimodal features of perfume advertisements in Modern English.

The research employed the following scientific **methods**: continuous sampling; linguistic-stylistic text analysis; analogy and classification; and the descriptive method, which involved techniques such as observation, generalization, and interpretation, multimodal analysis.

Research material: the study comprises an analysis of 40 perfume advertisements (Burberry, Bvlgari, Chanel, Chopard, Dior, Gucci, Lancôme, Prada, Tom Ford, Yves Saint Laurent, etc.) collected from official brand websites and YouTube.

The **theoretical value** of this research lies in its contribution to the fields of linguistics, discourse analysis, and multimodal studies. Examining linguistic and non-linguistic elements in perfume advertising, this study makes the contribution into the studies of multimodal discourse and its functions.

The **practical value** of this research lies in the applicability of its findings to academic courses such as lexicology, stylistics, communication theory, and elective classes on discourse studies and pragmatics. The results may also serve as a valuable resource for students' research projects and English classes, where it can enhance language skills and provide real-world examples of persuasive and multimodal communication.

The thesis consists of the introduction, two chapters, conclusions, and the list of references.

The introduction justifies the choice of the research topic, highlights its relevance, defines the object and subject of the study, outlines the aim and objectives, and describes the material and structure of the thesis

Chapter 1 explores the concept of advertising discourse in modern linguistics, examines its relationship with advertising text, and analyzes the main linguistic and stylistic features of advertising discourse, including communicative strategies and the specifics of perfume advertising as a distinct type of advertising discourse.

Chapter 2 focuses on stylistic devices, sensory vocabulary, pragmatic features, and the multimodal nature of advertisements.

The Conclusion summarizes the findings of the research.

1. LINGUISTIC RESEARCH

OF ADVERTISING DISCOURSE IN THE 21st CENTURY

1.1. The concepts of text and discourse in Modern Linguistics

In contemporary linguistics, the notions of text and discourse – two related but distinct facets of communication – occupy a significant place. In essence, a text is the physical record of at least one spoken act. This act can appear nonverbally through gestures, sensory cues, or prosodic characteristics, or verbally through linguistic signs. Textual representation relies heavily on nonverbal cues like nods, winks, gaze direction, and pointing gestures as well as written language components like boldface, italics, punctuation, and layout. As noted by H. Clark, these elements act as “signals”, guiding the interpretation and meaning of the text [21, p. 35].

In this context, the text refers to an organized sequence of signs and signals that carry conventional meanings. These are generated by the speaker and often acknowledged or reacted to by the listener, especially in informal dialogues. Such responses include signals of agreement, dissent, or understanding, which help ground the discourse within a specific cognitive framework. These signals are identified as “contextualization cues”, essential for anchoring the discourse within its situational and cognitive setting.

Discourse, in contrast, is a hierarchical construct formed from a sequence of utterances, propositions, illocutionary acts, and indexical signals. It emerges through the interaction of participants during communication and reflects their collective effort to achieve specific local or global communicative objectives [55, p. 43]. Each participant develops a unique mental model of the discourse, which may differ slightly due to the inherent risks of misinterpretation or

communicative failure. Nevertheless, these variations are typically constrained within manageable limits to preserve effective communication [12, p. 107].

Teun A. van Dijk, a prominent scholar in discourse studies, defines discourse as a form of language use that involves social interaction and goes beyond mere linguistic structures. Discourse includes not only the spoken or written text but also the broader social, cognitive, and contextual factors that influence how communication is produced, interpreted, and understood [25].

The hierarchical yet temporary nature of discourse is its crucial feature. It is an example of a constructed, editable interpretation that combines context and text. The limitations of real-time voice production cause text to unfold linearly, although paralinguistic and non-verbal cues enhance it. These components frequently coexist with “spoken cues, enhancing the communication experience” [1]. Once discourse is constructed, it can be stored in long-term memory for future retrieval. However, the textual trace of the event remains ephemeral, confined to short-term memory and quickly fading after the discourse is formed.

The interplay between text, context, and discourse is evident in the process of meaning-making. Discourse is not a direct decoding of text but a reconstructive process involving both the speaker and the addressee. Meaning arises from the interaction of the text with its context, including shared cultural knowledge, the genre of the text, and the social conventions of the communicative event [10, p. 38]. In this sense, the text functions as a set of cues or instructions that guide the creation of discourse. These cues invoke relevant contexts and facilitate the construction of meaning.

Thus, text, context, and discourse are interdependent. Context and previously constructed discourse contribute to the contextual framework within which communicative events are interpreted. This correlation highlights the complexity of language use, where text provides the structure, context shapes

the interpretation, and discourse represents the evolving product of communication.

1.2. Advertising discourse as a discourse variety

Advertising discourse (AD) as one of the types of institutional discourse has a pervasive influential and semiotic nature. Through advertising, a suggestive influence is exerted on the recipient, meaning the control of post-communicative actions or behavior of the recipient.

Scholars such as F. Desmarais emphasize that advertising, as a marketing tool, is employed to create symbolic expectations for potential tourists through textual, visual, and audio representations [24, p. 207]. Similarly, M. Hosney perceives advertising as a specific type of discourse, asserting that it influences language structure, lifestyle, and daily communication, with the power to alter language usage and verbal communication practices [33, p. 25–47]. V.V. Mykhaylenko highlights that advertising serves as a marketing instrument in tourism, where potential clients make decisions based on mental images of the verbalized product [51].

Further exploration of advertising discourse necessitates a focus on defining and characterizing its distinctive features. Scholars describe advertising discourse as a form of institutional communication, a complex sociocultural phenomenon that integrates broader social interaction and encompasses significant aspects of modern societal life [5, p. 69]. O. Ye. Tkachuk-Miroshnychenko views advertising discourse as a dynamic entity characterized by a synthesis of numerous components, including verbal and iconic elements [11, p. 216]. According to G. Cook, this interaction in advertising discourse involves two “languages” – the language itself and the paralanguage [22, p. 66]. Advertising is seen as a multidimensional interaction comprising textual material, audio accompaniment, visual elements, and the individuals involved in its creation and reception.

T.V. Kravets identifies advertising discourse as a hybrid semiotic structure, blending text and image through various components such as the brand, slogan, headline, and main body of the text. Advertising discourse can be defined as a communicative-pragmatic model of speech behavior realized through advertising messages combining linguistic and paralinguistic elements. It is a goal-oriented communication that extensively utilizes methods and means of suggestive influence to elicit anticipated post-communicative actions from recipients. Structural analysis of advertising discourse reveals several components, each with its specific function, including slogans, headlines, and the main advertising text [6, p. 8].

The semiotics of advertising discourse includes specialized terms unique to the domain in which the advertisement operates, as well as non-specialized symbols that have acquired specific meanings through sustained use in this context. Linguistic parameters of advertising discourse emphasize its nature as an activity driven by motives, goals, strategies, and methods of implementation. It aims to attract the recipient's attention and encourage predictable actions. The anthropocentric, informative, and influential nature of advertising necessitates its examination within the framework of linguistic pragmatics, which studies the use and function of linguistic signs in communication.

Advertising provides ready-made solutions to specific problems, educates, instills standardized behavior, promotes particular lifestyles, and imposes linguistic templates in communication. This pragmatic orientation addresses both the practical and psychological needs of recipients. Scholars outline the functions of advertising discourse as informing (raising awareness about a new product), creating preference (convincing the recipient to purchase), reminding (maintaining awareness of the product), positioning (of the product or company), retaining customers, and differentiating from competitors [40, p. 2-3].

These functions contribute to the overall purpose of advertising discourse, which is to persuade the recipient to acquire the advertised product, either literally or figuratively. This is achieved through suggestive strategies, including establishing mutually beneficial relationships between advertisers and recipients. Modern advertising increasingly shifts from being purely informative to adopting suggestive characteristics, where techniques such as the AIDA model – Attention, Interest, Desire, Action – play an essential role [61]. The participants in advertising communication include institutional representatives (agencies) and clients, illustrating the collaborative and dynamic nature of this discourse.

1.3. Research of advertising discourse in the Linguistics of the 21st century

In the 21st century, the study of advertising discourse has gained increasing importance within linguistics, particularly owing to the rapid development of digital and media platforms. Scholars in the field have sought to examine the linguistic features of advertising discourse, its persuasive techniques, and its impact on audiences. This sub-chapter reviews key linguistic publications on advertising discourse from the 21st century, analyzing the contributions of notable scholars, the key issues that they have explored, and the theoretical approaches that have shaped research in this area.

Advertising discourse can be described as the language used in advertisements to persuade, inform, or entertain audiences with the intent of promoting a product or service. As a form of institutional discourse, AD not only reflects linguistic strategies but also embodies social, cultural, and economic contexts. The study of AD encompasses a wide range of linguistic theories and methodologies, including semiotics, pragmatics, discourse analysis, and critical discourse analysis (CDA).

A key work in defining advertising discourse is G. Cook's "The Discourse of Advertising", which remains a foundational text in the field. Cook explores the persuasive techniques embedded in advertising discourse, identifying various linguistic devices such as metaphor, hyperbole, and intertextuality used to create appealing messages. He also discusses the role of AD in shaping societal values and constructing ideological narratives. Cook's contribution lies in his detailed analysis of the structure and functions of advertising texts, particularly in the context of their communicative intent [22].

G. Kress and T. van Leeuwen, in "Reading Images: The Grammar of Visual Design", further advanced the understanding of advertising discourse by incorporating visual semiotics. Their work emphasizes the importance of visual elements in advertising, highlighting how images, color schemes, typography, and other non-verbal components contribute to the persuasive effect of an advertisement. They argue that advertising discourse should not be viewed solely through the lens of language but as a multimodal phenomenon that combines both verbal and visual elements [41].

Pragmatics, the study of language in use and context, plays a significant role in understanding how advertising discourse functions. According to L. Beuhla and T. Beuhla, the analysis of language functions in advertising discourse, in relation to the goals, strategies, discursive acts of the sender, and the motives of the recipient, enables the development of a linguo-pragmatic model of advertising discourse. This model comprises three components: linguistic, cognitive-pragmatic, and communicative-pragmatic [2, p. 13]. The primary function of language in advertising discourse is the imperative function, reflecting the advertiser's global goal of prompting the purchase of a product or service, closely tied to directive discursive acts.

The referential and metalinguistic functions align with two objectives: providing product descriptions (addressing utilitarian motives, an argumentative strategy, and assertive acts) and shaping expectations (addressing ethical

motives, a manipulative strategy, and commissive acts). The aesthetic and emotive functions focus on eliciting emotions, driven by aesthetic motives, a fascination strategy, and expressive acts. Finally, the phatic function serves to capture attention, linked to psychological motives, a suggestion strategy, and contactive acts [2, p. 13].

The pragmatic and cognitive approach in advertising discourse has also been explored by I. Shevchenko, who notes that the study of discourse requires a comprehensive approach that integrates three aspects: cognitive, communicative, and linguistic [12, p. 116], necessitating the use of a combination of linguo-cognitive, linguo-pragmatic, and structural-semantic methods. Specifically, structural-linguistic methods, such as lexical-semantic and syntactic analysis, were employed to examine the linguistic content of English advertising discourse. Discourse-oriented linguo-pragmatic methods, including contextual analysis, speech act analysis, discourse-strategic analysis, and implicature analysis, were applied to identify the illocutionary potential of advertising discursive acts and the specifics of implicature realization within particular strategies. Additionally, multimodal text analysis was used to explore the interplay between verbal and visual components in advertising texts.

Moreover, scholars introduce the concept of advertising as a “discourse of persuasion”, where the focus is on how speakers in advertising shape their messages to align with the audience’s beliefs, needs, and desires. This notion of pragmatics helps explain why advertising is particularly successful in evoking certain emotional responses, such as fear, joy, or nostalgia, which play a crucial role in consumer behavior [15, p. 203].

The 21st century has witnessed a transformation in advertising discourse due to the advent of digital media and the growth of social media platforms. The rise of social media advertising has led to significant changes in the strategies employed by advertisers. According to W. Moe and M. Trusov, digital advertising, including online ads, social media campaigns, and influencer

marketing, has shifted from traditional “one-way” communication to interactive and participatory forms [49, p. 448]. This shift has profound implications for the way advertising discourse is constructed and received.

L. Fuxman, H. Elifoglu, Ch. Chao, and T. Li examine how digital platforms have affected the language of advertising, noting that online advertising often involves more personalized and targeted messages. In the age of big data and algorithms, advertisers can tailor their messages to specific demographic groups based on users’ browsing habits, social media activity, and other personal data [30]. This customization of advertising discourse has led to debates about privacy, consent, and the ethics of data-driven advertising.

Moreover, C. Tucker in her study of media discourse discusses how advertising has become increasingly integrated with entertainment and social media content. The boundaries between advertising and entertainment are often blurred, particularly in the context of influencer marketing and branded content [62]. Influencers, who are often considered to be trusted figures by their followers, shape advertising discourse in a more subtle and persuasive manner than traditional advertisements.

Critical discourse analysis (CDA) has become an essential tool in examining advertising discourse, as it allows researchers to analyze how language and communication in advertisements reflect and reproduce power structures, ideologies, and social inequalities. Norman Fairclough one of the central figures in CDA, argues that advertising discourse serves as a site for ideological struggle, where advertisers work to shape the values and beliefs of consumers. Norman Fairclough’s model of CDA emphasizes the role of advertising in reinforcing dominant ideologies, such as consumerism, gender roles, and social hierarchies [53].

Another important contribution to the critical analysis of advertising discourse is the concept of “mediated discourse” [38, p. 4], which emphasizes the role of advertising in shaping public opinion. The scholars argue that

advertising is not merely about promoting products but also about constructing social realities. In this sense, advertisements serve as vehicles for transmitting broader societal values and norms, such as beauty standards, gender roles, and political ideologies.

As advertising has become increasingly multimodal, combining visual, verbal, and auditory elements, researchers have sought to understand how these modes interact to create persuasive messages. S. Ibrahim explores the intersection of language and visibility in advertising, arguing that the combination of linguistic and visual elements creates a “multimodal synergy” that enhances the persuasive power of advertisements [35, p. 344]. The verbal text in an advertisement may convey a direct message, while the visuals evoke emotions and associations that support the overall communicative goal.

With the rise of digital advertising and social media platforms, the study of advertising discourse continues to be of great importance. As advertising becomes more personalized, interactive, and integrated with entertainment, it raises new questions about ethics, power, and consumer agency. The linguistic analysis of advertising discourse remains an important tool for understanding the ways in which language shapes social reality and influences behavior in a consumer-driven society.

Ayman Edouihri’s “The Discourse of Advertising: The Power of Language” offers a comprehensive exploration of how language operates as a fundamental tool within advertising discourse. Despite the increasing influence of visual media and technological advancements, A. Edouihri asserts that language remains central to persuasion, effectively shaping consumer behavior by appealing to emotions and cognition [28]. The article employs critical discourse analysis to investigate the intricate mechanisms of advertising language, focusing on its ability to subtly manipulate and control consumer perceptions.

Drawing on Fowler's concept of language as a social practice, A. Edouihri highlights how advertising discourse reflects societal norms and hierarchies while functioning as a vehicle for social construction. Through a detailed analysis of linguistic features and their interaction with semiotic and rhetorical elements, the study points to the role of language in forging the "discursive identity" of advertisements [28].

The chapter "Discourse of Advertising" by Sylvia Jaworska, featured in "The Routledge Handbook of Corpus Approaches to Discourse Analysis", examines how corpus-based research contributes to understanding advertising discourse [37]. It starts with an overview of advertising evolution, touching on its controversial aspects, before reviewing studies that use corpus methodologies to analyze advertising discourse.

A focal analysis illustrates how corpus tools can reveal discursive practices in digital advertising, specifically native advertisements. The analysis observes how these native ads integrate with editorial content. The scholar concludes by reflecting on the strengths and limitations of applying corpus-based approaches to advertising research [37]. It also identifies potential areas for future studies, emphasizing the need to adapt corpus methods to evolving advertising formats.

1.4. Communicative strategies in advertising discourse

The primary goal of advertising is to persuade, inform, or entertain, and advertisers utilize a range of communicative strategies to achieve these objectives. These strategies, grounded in linguistic, psychological, and cultural principles, help advertisers capture the audience's attention, evoke emotional responses, and drive specific actions such as purchasing a product, subscribing to a service, or aligning with certain social values.

In modern linguistics, a communicative strategy is understood as the optimal realization of a speaker's intention to achieve a specific communicative

goal by selecting effective speech moves and flexibly adapting them to the specific situation. In other words, communication is seen as a sequence of interactional moves between the interlocutor and the recipient, determined by their communicative intentions or aims. The usage of a communicative strategy depends on several pragmatic factors, including the level of familiarity between the communicants, their gender, social roles, cultural and national backgrounds, as well as communicative awareness, which reflects the linguistic means employed by the speaker [3].

Nowadays, a universally accepted typology of communicative strategies has not yet been developed due to the diversity of communicative situations and the challenge of selecting satisfactory criteria for their classification [7, p. 8]. The most widespread classification is that of T. van Dijk and W. Kintsch [26], who identified the following types of strategies, according to the nature of discourse production and comprehension processes:

- propositional strategies, which involve generating propositions based on semantic meaning, such as recognizing interpretations of words and syntactic structures;

- local coherence strategies, aimed at ensuring connections between facts reflected in propositions through the linear formation of sentences, expressed connective devices, and knowledge derived from previous propositions stored in long-term memory;

- macrostrategies, which facilitate the organization of a sequence of macro-propositions so that the recipient can independently grasp the overarching theme of the message with minimal information from the initial propositions;

- schematic strategies, related to the existence of conventional forms for organizing macro-propositions that convey a generalized syntax of meaning and macrostructures within the text of the message;

- production strategies, which involve planning the semantic macrostructure of a message based on shared knowledge between communicants and the communicative context, as well as selecting information to be presented at the propositional level. This can lead to changes in the macrostructure and the creation of surface structures with varying semantic, pragmatic, and contextual information;

- stylistic strategies, which enable the selection and determination of linguistic means considering contextual information (e.g., formality of communication, types of communicants), ensuring stylistic coherence, and maintaining a specific register of speech;

- rhetorical strategies, which enhance the effectiveness of verbal communication, encouraging discourse comprehension by emphasizing significant concepts, global and local connective devices, pragmatic aspects, etc.;

- nonverbal strategies, essential for processing nonverbal information (e.g., gestures, facial expressions, posture);

- conversational strategies, embodying the social and communicative functions of discourse units, speech acts, or propositions. These strategies accommodate the alternating roles of speakers, primarily influenced by the social characteristics of the communicants, as well as the nonverbal aspects of communication and the specifics of the situational context [26].

Researchers of text generation describe communicative strategies through a nomenclature of typical communicative tactics that implement them, emphasizing specific speech actions at different stages of communication. According to O. A. Selivanova, the implementation of a communicative strategy can be analyzed on three interconnected levels [9].

The formal-semiotic level focuses on linguistic and structural elements such as forms of address, personal pronouns, imperative verbs, interjections, parenthetical words used for argumentation, repetitions aimed at attracting

attention, and the deliberate choice of a particular speech style. The cognitive-interpretive level considers the alignment between the sender's and recipient's mental frameworks, including their situational, encyclopedic, and referential knowledge, their worldview, shared presuppositions, and the recipient's ability to decode implicit meanings within the message. Meanwhile, the motivational-pragmatic level takes into account the recipient's strategies, their social status and social role, the objectives of the communicative interaction, and adherence to norms of etiquette and ritual behavior.

S. Moriarty, N. Mitchell, and W. Wells define advertising as “paid, impersonal communication conducted by an identified sponsor, using mass media to persuade or influence an audience” [50, p. 54]. The communicative goal of advertising is highly specific: to manipulate the audience's perception, often through informing them in a way that “nudges” the recipient toward making a purchase. The composition of the audience, their interests, desires, and social status directly shape the creation of advertising texts, influencing both the informational strategy of the advertisement and the broader marketing approach for the product.

One of the most significant communicative strategies in advertising discourse is persuasion, which involves using language to influence the attitudes, beliefs, and behaviors of the audience. Persuasion, according to R. Cialdini, relies on principles such as reciprocity, scarcity, authority, consistency, liking, and consensus [20, p. 72]. Advertisers apply these principles to subtly guide consumer decisions, often without the audience being fully aware of the persuasive techniques. Reciprocity, for example, occurs when advertisers offer something free or valuable – such as a sample, a discount, or a free trial – expecting the consumer to reciprocate by making a purchase. Scarcity, on the other hand, exploits the human tendency to value items that are in short supply. Advertisements often use phrases such as “Limited time offer” or “While

supplies last” to create a sense of urgency, encouraging consumers to act quickly to avoid missing out.

Argument to authority is another persuasive strategy where advertisers employ experts or authoritative figures to enhance the credibility of the product. Featuring celebrities, or industry leaders, advertisers reinforce the effectiveness and trustworthiness of their offerings. The principle of liking exploits the tendency to be more willing to comply with people or brands that one likes. Advertisements often feature charismatic or relatable personalities to create an emotional connection, thus making the brand more approachable and increasing the likelihood of conversion.

Emotional appeal is another potent communicative strategy in advertising discourse. J. Wang, X. Yang, Z. He, J. Bao, and J. Gao explain that emotional appeals are designed to evoke strong feelings such as joy, fear, guilt, or nostalgia to influence consumer behavior [63, p. 22]. Advertisements that elicit positive emotions, such as happiness or satisfaction, tend to be more memorable and can result in greater consumer loyalty and satisfaction. Fear appeals, commonly found in health and safety-related advertisements, highlight potential risks to encourage protective behavior. Anti-smoking campaigns, for instance, often depict the severe consequences of smoking, aiming to instill fear and motivate individuals to quit. Nostalgia is another powerful emotional tool, particularly in ads for food, beverages, or entertainment.

Advertisers evoke feelings of nostalgia by referencing past cultural events, music, or products, forming a connection with the consumer’s personal history. This strategy is effective because it taps into positive memories and emotional bonds from the past. Humor is widely used in advertising to generate positive feelings and increase the likelihood of engagement. Humorous advertisements tend to be more memorable and shareable on social media, creating a fun association with the brand that makes it appear more approachable and likable. For example, Coca-Cola’s “Share a Coke” campaign

used humor and personalization by replacing its logo on bottles with popular names. This strategy provided positive memories and emotional connections that people have with their names and relationships.

Advertising discourse also makes use of both direct and indirect communication strategies. Direct communication involves using clear and unambiguous language to convey the message and call the audience to action. This approach works well when the audience is already familiar with the brand or product and simply needs a reminder or incentive to take action. Indirect communication, on the other hand, uses more subtle techniques, such as metaphor, storytelling, or imagery, to convey a message without explicitly stating it. For example, an advertisement for a luxury car may feature a scenic drive, accompanied by music that evokes freedom and prestige. The advertisement does not directly state that the car will make the consumer feel powerful or successful, but the imagery and narrative imply these qualities. Indirect communication is particularly effective when the goal is to create an aspirational or emotional connection with the audience, where the message is implied rather than overtly delivered.

Repetition is another effective communicative strategy in advertising discourse, often used to reinforce key messages and ensure that the audience remembers important information. K. Lehnert, B. Till, and B. Carlson argue that repetition enhances brand recall and fosters trust and recognition [42, p. 213]. Advertisers often repeat the brand name, slogan, or key selling points across various media platforms to ensure that the message is consistently communicated. Slogans and catchphrases are common examples of repetition in advertising. Effective branding is also integral to advertising discourse, as it helps establish a unique identity for a product or company.

A strong brand identity, conveyed through language, visuals, and tone, ensures that a product or service stands out from competitors and becomes easily recognizable. A well-established brand identity can influence purchasing

decisions by making consumers feel more familiar and comfortable with the product.

Rhetorical devices play an important role in advertising discourse, helping advertisers craft persuasive and engaging messages. Metaphors are often used to make abstract concepts more tangible. Hyperbole, or exaggeration, is another rhetorical device frequently used to emphasize a product's benefits. Advertisements often use phrases like "the best deal ever" or "unbeatable prices" to create a sense of excitement and urgency. Alliteration, the repetition of consonant sounds, is commonly employed in slogans to make the message catchy and memorable. Rhetorical questions are also a common device in advertising, used to engage the audience and prompt them to think about their needs or desires. A. Abdelhay concludes that both verbal and visual rhetorical figures are employed to evoke emotions and increase audience elaboration [14]. For instance, Nike's slogan "For fearless fitness" uses the repetition of the "f" sound to create a catchy, memorable phrase that reinforces the brand's message of empowerment.

In conclusion, advertising discourse employs a range of communicative strategies, including persuasion, emotional appeal, direct and indirect communication, repetition, branding, and rhetorical devices. These strategies work together to influence consumer behavior, create emotional connections, and build brand loyalty. As advertising continues to evolve, particularly in the digital age, these strategies remain central to shaping consumer attitudes and driving purchasing decisions.

1.5. Multimodal Discourse Analysis

The theoretical basis of multimodal discourse analysis draws strongly from research carried out by G. Kress and T. van Leeuwen, who argue that visual elements of discourse deserve an analytical treatment similar to that given to verbal text. Their influential book, "Reading Images: The Grammar of Visual

Design”, posits that images operate from a systematic methodology called the “grammar of visual design” that follows linguistic grammar functions, in which color, composition, and perspective represent crucial resources for making meaning [41, p. 12]. This perspective challenges logocentrism that in the past has pervaded linguistic studies, preferring verbal text to other forms of signification, thereby laying a basis for understanding interactive dynamics among multiple modes in making meaning.

O. Ye. Tkachuk-Miroshnychenko describes advertising discourse as a flexible entity marked by integration of diverse components, both verbal and iconic [11, p. 216]. The integration leads to what G. Cook describes as an interrelationship among two different “languages” – i.e., the verbal language and the paralinguistic [22, p. 66]. The paralinguistic aspects, including visual images, typography, colour palettes, and spatial arrangements, are not auxiliary to the verbal text; instead, they are an essential component of discourse, often carrying meanings which cannot be conveyed by language or which prove difficult to convey through it.

In advertising communications, T.V. Kravets defines complex semiotic constructs as a composite of visual and textual elements, which include the brand, slogan, headline, and main text [6, p. 8]. The play among the elements follows a pattern rather than a random occurrence; they follow laid-out conventions as they have evolved in advertising practice. The visual aspects of an advertisement tend to determine the contextual setting, while the text provides finer details about the product or service being advertised. The brand identity logotype and slogan, which tend to find a place at a central location, are used as stimuli connecting their advertisement with the overall brand identity as well as with its values.

S. Ibrahim examines the interaction between language and images in ads and argues that their conjunction produces an occurrence labeled as “multimodal synergy”, which strongly enhances such ads in terms of persuasion

[35, p. 344]. This synergy operates by different modalities such as complementarity, whereby different modes complement each other; elaboration, where one mode develops on that provided by the other mode; or extension, whereby a mode provides new meanings not found in the counterpart. For example, a visual image may provoke emotive reactions to support rational claims provided by accompanying verbal information, or typography could highlight certain words or phrases to guide attention and interpretation.

The multimodal quality typical of advertising language holds vast implications for its communicative style and persuasory practices. J. Bateman argues that a multimodal text produces diverse meanings through interaction among different semiotic resources, each with its affordances and constraints [18]. This feature allows advertisers to communicate meanings through a variety of channels at once, engaging rational as well as emotional aspects of consumers' buying behavior. For instance, while verbal mode speaks of rational information about a product's attributes or benefits, visual modes can elicit desire, aspiration, or lifestyle connections influencing purchase decisions.

L. Hiippala argues that multimodal advertisement design extends beyond mere matters of personal aesthetics; it represents intentional strategies for information presentation and audience interpretation [32]. The design of an advertisement, in terms of image-text relations, creates a “reading path” that frames consumer interaction with information. The visual layout holds power to create hierarchies of importance, emphasize certain units of information, or create a narrative development that unfolds as the viewer studies the advertisement. Here, typography plays a key function, as qualities of type size, font, or color provide visual cues that suggest relative importance and emotional impact of portions of text.

Multimodality in online advertising has progressed through the addition of interactive features, animations, audio, and video elements. As per research by L. Fuxman, H. Elifoglu, Ch. Chao, and T. Li, online advertising growth

resulted in the development of more interactive, multimodal environments that adjust to user behavior, as well as user preference [30, p. 59]. Online advertisements tend to have multiple levels of importance that are successively revealed as users interact with the content, presenting a more engaging as well as immersive experience compared to static forms of advertising. For example, a banner advertisement can first show a basic image and headline but can then expand to expose more text, videos, or interactive elements in accordance with user engagement, such as clicking or hovering over it.

The advent of social media websites has vastly increased the multimodal channels available for advertising messages. P. Martínez-Caro examines ways in which social media ads deploy verbal, visual, and interactive modalities to create convincing messages that strike as authentic as well as relevant to social media users [45, p. 85]. Such advertisements often imitate social media's native genres, hence obfuscating boundaries between commercial advertising and natural social interaction. The multimodal nature of such advertisements allows them to mesh with diverse conventions of many social media sites, while at the same time upholding a unified brand identity in multiple digital environments.

One of the basic principles of multimodal discourse studies, especially in studies of advertising, involves an inquiry into how different modalities come together to create brand identity as well as express values. C. Jewitt and R. Oyama's argument holds that multimodal texts create "semiotic narratives" which place brands in specific systems of values as well as cultural systems [39, p. 134]. These narrative forms arise not only from explicit information or imagery available but also from the connotations of visual depictions, palettes, typography, and other design elements. For example, use of natural imagery together with earthy color palettes in ads for environmentally friendly goods produces connotations for environmental stewardship as well as authenticity even in the lack of overt explicit verbal expression of such values.

From a critical perspective, multimodal discourse analysis examines the use of various semiotic resources in advertising to legitimize ideological positions and create social hierarchies. Expanding upon Norman Fairclough's critical discourse analysis framework, research on advertising has examined the interrelationship between word and image that supports dominant ideologies of consumerism, gender, and social stratification [53]. This analytical tool illustrates that persuasion in multimodal ads can create engaging messages that resonate under the threshold of conscious perception, hence influencing attitudes and conduct through implicit visual cues and inductive associations, as opposed to overt argumentation.

The methodological implications of multimodal discourse analysis in advertising research are considerable. Classic linguistic methods, which focus solely on verbal text, have to be supplemented with frameworks able to deal with multimodal meaning construction complexity. A. Baldry and P. Thibault suggest a multimodal system of transcription that records not only what's said in each modality but also explains how different modalities interact to produce meanings [17]. Similarly, a "social semiotics" framework by D. Machin examines visual as well as verbal signs used in specific social contexts in order to accomplish specific communicative goals [44]. Methodologically, these developments enable a more refined exploration of various ads as complicated semiotic objects that both reflect as well as produce social practices, as well as cultural values.

In short, multimodal discourse analysis sheds considerable light upon the complex nature of modern advertising discourse, emphasizing how meaning, in advertising, is mediated through interaction among diverse social-semiotic resources in lieu of text alone. With advertising evolving in light of technological change and media shift, such an analytical perspective grows more crucial to understanding how advertisements engage with, as well as craft, media users across media and environments. The combination of a verbal, a

visual, and other modes of semiotics in advertising discourse goes beyond mere aesthetics, constituting instead a purposeful strategic choice in terms of consumer engagement as well as persuasion towards a given action. Exploring these multimodal strategies, researchers can gain a more nuanced understanding of advertisers' communicative practices, as well as broader social and cultural implications of advertising as a public discourse.

Conclusion to Chapter 1

In modern linguistics, the concepts of text and discourse are intricately related to each other yet remain distinct phenomena. The text represents the physical manifestation of communication, and discourse emerges as a dynamic, interactive process. Text serves as the foundation for meaning-making, containing verbal and non-verbal signals that guide the interpretation of communication. Discourse, on the other hand, is shaped by the interaction between participants, context, and shared cultural knowledge. The correlation between text, genre, context, and discourse highlights the complexity of communication, where meaning is not simply decoded from the text but is collaboratively reconstructed in real-time.

Advertising discourse is a powerful form of communication that blends text, visuals, and sound to influence consumer behavior. Its primary aim is to persuade recipients to take specific actions, making it a goal-oriented, semiotic process that combines linguistic and paralinguistic elements. The hybrid nature of AD, with its blend of verbal and iconic elements, highlights the complexity of advertising as a discourse variety. Using suggestive strategies and pragmatic-linguistic techniques, advertising discourse serves not only to inform and remind but also to position products and influence consumer decisions.

The study of advertising discourse in the 21st century has evolved significantly, reflecting the rapid transformation of communication practices in the digital era. Research has expanded to examine not only the linguistic

features of advertising but also its multimodal nature, incorporating visual, auditory, and textual elements to enhance persuasive effects. Advertising discourse is understood as a complex, interactive process that engages consumers through personalized, targeted messages facilitated by digital platforms and social media. The integration of language and visual elements plays a crucial role in shaping consumer perceptions, emotions, and behaviors. The ongoing study of advertising focuses on how language influences societal values, power structures, and consumer behavior in an increasingly media-driven world.

Advertising discourse uses a broad spectrum of communicative strategies, including persuasion, emotional appeal, and both direct and indirect communication, to influence consumer behavior. These strategies are grounded in psychological principles like reciprocity, scarcity, and authority, as well as emotional triggers such as nostalgia, humor, and fear. Repetition, rhetorical devices, and branding further enhance the effectiveness of the message by ensuring consumer recall and fostering brand loyalty.

2. MULTIMODAL AND STYLISTIC FEATURES OF PERFUME ADVERTISING

2.1. Stylistic features in perfume advertising

The language of advertising often employs techniques similar to those found in poetry. Various mnemonic devices, including rhyme, rhythm, alliteration, and assonance, play a crucial role in enhancing recall. These elements help the audience retain the message and retrieve it when needed.

Rhyme, which involves the repetition of similar sounds in two or more words, is particularly common in poetry and songs [57, p. 309]. It occurs when accented syllables share identical or closely similar sounds. Importantly, rhyme is based on pronunciation rather than spelling, making it a key feature in jingles, slogans, and headlines. End rhyme, the most frequent type, occurs when words at the end of successive lines rhyme. Another form, eye rhyme, involves words that appear to rhyme based on spelling but differ in pronunciation, such as «*dive/give*» or «*said/maid*». Some pairs, like «*love/prove*», originally rhymed but have evolved into eye rhymes due to shifts in pronunciation, a phenomenon referred to as “historical rhymes”. For example, the slogan «*Every woman alive loves Chanel No. 5*» was prominently featured in Chanel's advertising campaigns during the 1940s and 1950s. This tagline exemplifies the use of rhyme in advertising, where the words «*alive*» and «*five*» create an end rhyme that enhances the slogan's memorability and appeal [36].

A highly effective technique for incorporating a brand name is to craft a slogan that rhymes with it. An ad slogan becomes more impactful when it reflects the brand's unique personality. This rhyming approach draws attention to the brand name, making the slogan purposeful and memorable. It helps distinguish the slogan from others by linking it directly to the brand name and creating a distinctive rhyme that becomes an integral part of the slogan's identity. A classic example is Dior's «*J'adore*» perfume campaign. The tagline

«J'adore Dior» contains repetition and rhythm, making it catchy and easy to remember. The phrase itself has a poetic quality, with the repetition of the «D» sound (alliteration) and the flowing rhythm of the French language, which adds to its sophistication and memorability.

The primary objective of advertising is to develop slogans that are both memorable and engaging. To achieve this, copywriters incorporate prosodic elements such as intonation, rhythm, and lexical stress. They structure language in a rhythmical manner, allowing the audience to absorb it subconsciously. As a result, the text becomes more impactful due to its linguistic characteristics. When a consistent rhythmic pattern is present, it is referred to as metre, which consists of alternating stressed and unstressed syllables, for example:

«*Don't be afraid of your freedom*» [105]. In addition to rhythm, the slogan of Yves Saint Laurent Libre contains the repetition of consonants *f* and *d*. Thus, advertisements frequently use metrical regularity to enhance the effectiveness of slogans.

Alliteration is a stylistic device characterized by the repetition of the same consonant sound or letter at the beginning of successive words or stressed syllables. It is frequently employed in advertising slogans to enhance memorability. Among the 20 consonant sounds, *p*, *t*, *s*, *k*, *b*, *d*, *g*, *m*, and *n* are used most often, as their pronunciation involves a complete stoppage of airflow, making them more prominent. This technique involves repeating consonant sounds in closely positioned words, particularly at the start of words or in stressed syllables, for example:

«*The olfactory intensity of Iris is enhanced by a sensual amber facet and precious wood base. A scented, sensual script whose trail calls to you*» [82].

A simile is a literary device that draws a clear comparison between two distinct things, often using the words “like” or “as” to create a vivid and enhanced image. Chetia describes a simile as a tool that establishes a comparison between two elements [19, p. 980].

Ding further explains that similes are frequently used in advertising to emphasize favorable qualities of a product or service, as well as to amplify the emotional appeal of its attributes [27], for instance:

«*There is a goddess in all of us **strong as a lioness**. Embrace the power within. Burberry Goddess. The new fragrance*» [66].

The simile «*strong as a lioness*» compares the strength of a woman wearing the scent to that of a lioness, a symbol of power and independence. Using this comparison, the advertisement emphasizes that the fragrance embodies a similar strength and confidence, appealing to the consumer's desire for empowerment and self-assurance.

The comparison with «*lacquered lips*» in Tom Ford's Lost Cherry enhances the sensual appeal of the fragrance and creates a powerful and glamorous image for the consumer since the image of red-coated lips connotes luxury, allure, and boldness:

«*Like lacquered lips drenched in red, lost cherry is powerful and insatiable. Notes of cherry liqueur and a touch of bitter almond drip into its heart glossing it with candy-like gleam*» [102].

A metaphor involves a direct comparison between two distinct things, where one object is described in terms of another. According to T. Smit, a metaphor is a «shift or transfer in meaning from one object to another» [59, p. 158]. Unlike similes, metaphors do not explicitly state the comparison; instead, they imply it by applying a word or phrase typically associated with one thing to another. In advertising, metaphors are a powerful tool for copywriters to convey messages effectively to consumers. M. Salda notes that «consumers can easily recognize the link between the literal and figurative meanings of an item» [54, p. 19].

This connection plays a significant role in influencing consumers' purchasing decisions, as it helps them associate the product with desirable qualities or emotions, for example: «*In Poème, each word is a flower, each*

flower a poem to express that which cannot be said. An ambery fragrance of light and shadow, Poème excels in the art of contrast» [96]. These metaphorical associations create a strong emotional appeal, ultimately driving consumer interest and sales.

Hyperbole is a stylistic device that involves amplifying an idea, reality, or emotion to emphasize it and leave a powerful impact, for example: «*Our new fragrance is an **elixir of absolute rose** enveloped with bitter cocoa extracts and blackcurrant notes»* [91].

«*Inspired by Tiger's Eye, a gold-brown gemstone **connecting humanity to the vibrations of the sun and earth**, the Eau de Parfum captures this duality through an ambery citrus signature, where fresh grapefruit notes are contrasted by the deep sophistication of ambrox»* [69].

The hyperbole «*connecting humanity to the vibrations of the sun and earth*» suggests a profound, almost mystical power in the fragrance, which goes beyond a simple scent. The idea of a perfume connecting people to celestial forces is an exaggeration designed to evoke intrigue and emotional engagement. It serves as a persuasive tool, appealing to consumers' emotions and imagination, making the perfume appear more enchanting and distinctive than it might be in reality.

Personification has been understood as a rhetorical device that attributes human qualities to non-living entities, making them appear sentient and capable of emotion, for instance:

«*Chill & Sole **invites you** to reconnect with your senses in a radiant Mediterranean setting by the sea. All of the natural elements come together to weave a gentle tapestry of feelings, scents and sounds, in a relaxing, charming and exclusive location»* [68].

It serves as an indirect form of naming and a metaphorical technique that transfers human traits and actions to inanimate objects, things, or abstract notions. These characteristics may encompass various aspects of intelligent,

animate beings, such as beliefs, desires, intentions, goals, psychological states, powers, and will:

«*Le Parfum becomes women's **most precious accomplice**, with whom to delight dearest hours and secrets of the night, as an elixir of absolute rose with embittered cocoa notes*» [91].

In advertising communication, personification plays a crucial role for multiple reasons. This stylistic device endows a brand with a distinct personality, fostering a deeper emotional connection between the audience and the brand. Scholars argue that personification helps transfer the persona's attributes onto the product, shaping its brand identity [29, p. 84], for instance:

«*Each **petal pays tribute** to the different facets of women*» [94]. The case of personification in the given example cultivates positive brand associations among target consumers and enhances their emotional attachment to the brand.

Epithet is a descriptive device used to characterize a person, object, or phenomenon. This specific type of modifier enhances the meaning of the noun it accompanies, enriching imagery and fostering vivid associations [60]. In advertising, epithets serve as a persuasive and evaluative tool. Their originality and occasional paradoxical nature capture the recipient's attention, evoke curiosity, and stimulate imagination. The primary function of epithets in promotional texts is to create a favorable perception of a product and emphasize its uniqueness to potential consumers. N. Panasenکو and R. Mudrochová note that a common strategy in advertising slogans involves blending sensory characteristics – visual, auditory, olfactory, gustatory, and tactile – by metaphorically transferring their meanings across different semantic domains [52, p. 427]. For instance:

«*Catch my heart if you can! Play a game of **fleeting love** with the flirty and playful essence of Trésor Midnight Rose*» [97].

Other examples of epithets in perfume advertisements include *ethereal essence, velvet bloom, whispering jasmine, timeless seduction, gilded petals,*

midnight mystique, diamond dew, celestial embrace, forbidden nectar, lush temptation, for example:

«A **timeless** emblem of grace and delicacy, *Omnia Amethyste* is a floral *Eau de Toilette* inspired by the shimmering hues of the amethyst gemstone» [70].

This technique is particularly prevalent in perfume advertising where epithets frequently pair with scent-related imagery to create a compelling advertising text.

Antithesis is a rhetorical device that places contrasting ideas side by side within balanced phrases or clauses. From a grammatical perspective, antithetical statements employ parallel structures, which enhance their impact by creating an element of surprise for the reader or listener, making them particularly effective in advertising, for instance:

«*Caressing dark oud, the rose is **soft** yet **provocative**. She's raw and warm at once, always on the edge between **good or bad, right or wrong***» [95].

Anaphora involves the repetition of a word or phrase at the beginning of successive verses or speech units. This method enhances memorability, making it especially valuable in advertising, where parallel sentence structures and rhythmic delivery contribute to a well-organized and persuasive message. Since the primary goal of commercials is to influence consumers, repeating a slogan increases retention and impact. Anaphora is often accompanied by parallelism, which further strengthens its effectiveness as in the following example:

«*Can you hear that? **That's the sound** of thunder and bangs. **That's us** coming for change. Join the ride now. *Idôle**» [90].

Another case of parallelism is evident in «Yes I am» perfume by Cacharel:

«*I feel good. **Yes, I can**. Taste the power of self-love. **Yes, I am***» [72].

This repetition emphasizes the central message of self-empowerment and confidence, which adheres to the themes of the perfume, which reflect qualities of strength, individuality, and self-assurance.

A rhetorical question is a figure of speech in which a question is posed not to elicit an answer but to encourage reflection or to emphasize a point, for example:

«*What if love could always feel like the first day*» [92].

The rhetorical question here serves a persuasive and emotional function. A rhetorical question is a question asked not to elicit an answer but to provoke thought and engage the audience. In this context, the question appeals to the viewer's emotions by inviting them to imagine a romantic, idealized experience of love – one that is fresh, exciting, and full of passion, much like the early stages of a relationship.

Commercials often employ several stylistic devices or tropes simultaneously, as seen in the following example:

«*Why should I be framed? Boxes are always too small. I celebrate my imperfections. I do my days in joy. I'm never the same, but I'm always myself*» [99].

In this Prada Paradoxe commercial, the rhetorical question «*Why should I be framed?*» encourages the audience to reflect on the idea of rejecting constraints, rather than seeking an answer. The line «*Boxes are always too small*» uses a metaphor, where the «box» symbolizes societal expectations or limitations. This metaphor suggests that such constraints cannot adequately contain the speaker's expansive identity and individuality. An antithesis appears in «*I'm never the same, but I'm always myself*», where the contrast between change and consistency is explored.

The creators' aim is to emphasize that true individuality comes from the freedom to evolve while remaining authentic. The commercial also uses anaphora, seen in the repetition of similar sentence structures in «*I do my days*

in joy. I'm never the same, but I'm always myself». The repetition adds emphasis and rhythm, making the message more compelling and memorable. Additionally, alliteration is present in the phrase «*I do my days in joy*», where the repetition of the «d» sound creates a pleasing, rhythmic quality. This stylistic device adds to the upbeat, positive tone of the advertisement, enhancing the emotional connection with the audience.

Another illustrative example is as follows:

«A red-carpet fragrance to make heads & hearts turn that captures the glossy & glamorous spirit of Chopard's love-life language. Chopard's lively tribute to rose, queen of love, queen of flowers and of perfumery. All the most gorgeous roses in the world, spreading out their aura like a red carpet, twirling & dancing with a superb parade of natural scents, to create and play with multiple effects & emotions. Love Chopard is a flamboyant fragrance, sweet, seductive and complex. The ultimate adornment for any young diva to gorgeously walk her own everyday red carpet. Chopard love for nature is expressed at best in this modern luxurious rose fragrance with a superlative quantity & quality of ethical rose and natural ingredients responsibly sourced» [79].

This advertisement employs several stylistic devices to create a vivid and appealing image of the perfume. First of all, the metaphor «*a red-carpet fragrance*» equates the perfume to the glamour and prestige of a red-carpet event, suggesting that wearing it will make the user feel like a celebrity. The personification «*All the most gorgeous roses in the world, spreading out their aura like a red carpet, twirling & dancing*» attributes human actions to roses, enhancing the liveliness and allure of the scent.

Epithets «*flamboyant fragrance*», «*sweet, seductive and complex*», and «*lively tribute*» impart the text with emotive qualities, emphasizing the luxurious and captivating nature of the perfume.

Parallelism is observed in the repetition of structure in «*queen of love, queen of flowers and of perfumery*» and «*twirling & dancing with a superb parade of natural scents*» provides rhythm and reinforces the elegance associated with the fragrance.

We also observe alliteration – the use of initial consonant sounds in «*glossy & glamorous*» and «*superb parade*» creates a pleasing phonetic effect, making the description more memorable.

Phrases like «*all the most gorgeous roses in the world*» and «*the ultimate adornment for any young diva*» are the cases of hyperbole, which employ deliberate exaggeration to point to the exclusivity and desirability of the perfume.

In addition, the advertisement evokes vivid sensory experiences by means of descriptions like «*twirling & dancing with a superb parade of natural scents*», allowing readers to visualize and almost smell the fragrance. These stylistic devices are used by advertisers to create an enticing advertising text that appeals to the consumer's senses and emotions, effectively promoting the luxurious essence of «Love Chopard».

Thus, the stylistic features employed in perfume advertising play a significant role in influencing consumer perceptions and enhancing the memorability of brand messages. Advertisers craft messages that resonate emotionally with consumers using poetic devices such as rhyme, alliteration, similes, metaphors, hyperbole, personification, etc. These stylistic elements not only create a lasting impression but also establish a unique brand identity, elevating the allure and desirability of the product.

2.2. Sensory vocabulary in perfume advertising

The use of sensory vocabulary in perfume advertising is driven by the need for clearer visualization of an object that is remotely accessible when it is not possible to directly involve the senses to obtain information about it.

Sensory vocabulary refers to words and expressions used to describe the five senses: sight, hearing, touch, taste, and smell. In the language of advertising, these words help to convey sensory experiences allowing the targeted audience to imagine how the product looks, sounds, feels, tastes, or smells. Sensory vocabulary goes beyond simple descriptions and aims to evoke a vivid, sensory-rich experience in the mind of the audience. In our research, we encounter olfactory, gustatory, tactile, visual, and auditory elements of sensory language, which are used in crafting compelling perfume advertisements.

Olfactory vocabulary in perfume advertising is an important linguistic instrument [13]. Unlike visual or auditory stimuli, the sense of smell is not directly accessible through language. As scent cannot be directly conveyed via words, perfume advertising employs various strategies to evoke the emotional and sensory effects of fragrances through descriptive language.

The semantic field of olfactory perception encompasses all vocabulary and expressions associated with the sense of smell. This includes terms describing various scents, the ability to perceive odors, the process of smelling, and the impact of different aromas. Additionally, it spans multiple parts of speech that refer to both pleasant and unpleasant smells.

At the core of the olfactory perception field are key nouns such as *fragrance*, *aroma*, *odor*, *scent*, and *perfume*, which convey the fundamental meaning of smell-related concepts. The defining characteristic of this central lexicon is its direct representation of the basic notion of scent. The periphery consists of adjectives, nouns, and verbs that describe the qualities and aspects of different odors or aromas. These terms, often shaped by polysemy, expand the field by incorporating various sensory and descriptive elements.

In our research, we distinguish the following lexico-semantic groups that verbalize the unique qualities and attributes of **olfactory perception**:

1) Source of the odor. This category includes words referring to the origin of a fragrance, such as natural elements (rose, jasmine, sandalwood, citrus, vanilla) or abstract sources (musk, amber, oud).

The key aspects of olfactory vocabulary in perfume advertising are the reliance on broad sensory categories to describe fragrances. The lexemes such as *floral*, *woody*, *citrusy*, *cedarwood*, *spicy*, etc. are not meant to offer precise descriptions of the actual scent but rather serve to evoke associations with particular qualities or experiences:

«Finally, the Eau de Toilette is adorned with a veil of white musk and cedarwood notes creating a delicate dry down imbued with natural sensuality and comfort» [71].

These words highlight the raw materials or essential components that define a perfume's character, for example:

*«Rich, dark, warm and dangerous heady, intense **oud wood** wrapped in a blanket of sweet praline and delicate **rose**» [95].*

Gucci Bloom advertisement uses olfactory vocabulary to draw on floral notes such as *jasmine* and *tuberose*, aligning the scent with femininity and freshness. The description a blooming garden evokes the sensation of youthfulness and vitality and encapsulates a sense of vitality through the use of familiar sensory categories:

*«Embrace your truest self with Gucci Bloom Eau de Toilette, the new interpretation of the Bloom original scent, inspired by a magical **garden filled with flowers**» [88].* These words, though indirect, allow consumers to imagine themselves in a vivid sensory experience even without ever having smelled the perfume.

2) Intensity of the odor.

A key aspect of olfactory perception, odor intensity refers to the strength and prominence of a scent. This trait is influenced by the concentration of aromatic compounds in the air and their capacity to activate olfactory receptors.

The adjectives that convey varying degrees of intensity include *gentle*, *intense*, and *strong*, as well as *faint*, *mild*, *soft*, *airy*, *bold*, *rich*, *overpowering*, *penetrating*, *lingering*, for example:

«A **rich** blend of spice, tobacco flower and vanilla accords that exudes confidence» [103].

3) Impact of odor on a person. This category encompasses lexemes describing the influence of scent on an individual's emotions, behavior, and cognitive responses. The adjectives that express these effects include *relaxing*, *seductive*, *intoxicating*, *refreshing*, and *exhilarating*, along with *soothing*, *uplifting*, *energizing*, *calming*, *alluring*, *captivating*, *sensual*, *invigorating*, and *entrancing*.

The choice of words used to describe a fragrance often aligns with a broader marketing strategy, reflecting the brand's values, target demographic, and positioning within the market. For example, Tom Ford's *Fucking Fabulous* is marketed with words like *aromatic*, *opulent*, *leather*, *intoxicating* which reflect the brand's association with high-end, bold fragrances:

«With a name that says it all, *Fucking Fabulous* is a decadent and spicy leather scent that wields an **intoxicating** grip» [101]. These descriptions target a more mature, confident consumer who seeks exclusivity and sophistication.

The group of lexemes denoting **gustatory perception** consists of adjectives originally associated with taste but used to describe scents. These words capture the nuances of fragrance by drawing on sensory experiences related to food, as taste and smell are closely linked. Examples from our sample include *mouth-watering*, *raw*, *spicy*, *sweet*, *salty*, *fresh*, *juicy*, *aromatic*, *organic*, *milky*, *delicious*, *liqueur*, *candy* and *tart*, as well as *creamy*, *zesty*, *rich*, *bitter*, *savory*, *tangy*, *buttery*, *pungent*, and *fruity*. For instance:

«Lost Cherry mingles black cherry with **cherry liqueur** accords and a touch of bitter almond, bursting forth in waves of **sweet** and **tart**» [102].

Since the sense of smell is not easily accessible through language alone, advertisers use a broad range of sensory vocabulary including descriptors denoting **visual perception** to convey the essence of a fragrance – adjectives *sparkling, radiant, shimmering, clear, golden, luminous, soft, vivid, gleaming, elegant*, as well as nouns *shine, brilliance, radiance*, etc., for example:

«A **dazzling** floral-fruity scent with a **radiant** heart, intensified by jasmine absolute and rose essence» [74].

«Evoking the **soft shine** and noble refinement of amethyst, the signature of Bvlgari Omnia Amethyste is an incredibly nuanced bouquet embodying the myriad scents of Iris gardens dappled with morning dew» [70].

In perfume advertisements, **tactile perception** vocabulary is often used to evoke the physical sensations associated with a fragrance texture or the way it feels upon application, for example:

«A rose unlike any other, the one captured by Bulgari Rose Goldea Blossom Delight reveals its intricacy and distinctive **textures**» [71].

Through tactile descriptors, advertisers aim to suggest the emotional and physical impact a fragrance might have when it touches the skin or the air. Tactile-related expressions include *velvety, smooth, tender, subtle, delicate, crisp, embracing*, etc., for example:

«One becomes lost in nature's grandeur as the **smooth, careening** richness of olibanum essence and orris butter courses through the fragrance» [100].

«The Eau de Parfum resonates with a **velvety** vibrancy that evokes the many facets of the rose while the light and luminous Eau de Toilette conjures the freshness of the rosebud» [71].

Many commonly used words in perfume advertisements come from the field of music belonging to the field of **auditory perception**. Lexemes such as *note, accord, tone, undertone, symphony*, and *accent* are incorporated into the

perfume industry's lexicon to convey the intricate layers and harmony of a fragrance, for example:

*«The most precious flowers are the first to open, with opulent **notes** of the sensual Datura flower, a flower of the sands with a disconcerting luminosity. Its passion is tempered by the cooling **notes** of the starry Himalayan Blue Poppy»* [96].

Other examples include *melody, harmony, composition, overture, cadence, resonance, crescendo, and chord*, for example:

*«From its downy petals to the intense femininity of the heart, Rose Goldea Blossom Delight Eau de Parfum recreates the vivacity of a rosebud as it grows, capturing its full range of natural qualities in a fascinating **crescendo**»* [71].

In addition, we encounter the lexemes which may be classified as **sociocultural indicators**. Perfumes are often described through sociocultural terms such as *feminine, masculine, expensive, sophisticated, exquisite, rich, powerful, posh, and royal*. Calvin Klein's Euphoria, for example, is marketed as a feminine and sensual fragrance:

*«Calvin Klein Euphoria. This **feminine** fragrance seduces the senses and embodies awakened sensuality»* [73].

Additional examples from our sample include *luxurious, elegant, refined, classic, exclusive, bold, prestigious, and timeless*, for example:

*«This **bold** composition combines the dazzling brilliance of neroli and its green, flamboyant floral side, with fresh notes of citrus, orange blossom and petitgrain, which culminate in a final caress»* [68].

*«Drawing from the world of High Jewellery, Bvlgari elevates the art of High Perfumery with the Le Gemme collection, a magnificent and **luxurious** sensory experience that celebrates nature's most exquisite gems and ingredients through precious olfactive jewels»* [69].

Thus, sensory vocabulary employed in perfume advertising not only helps to describe the fragrance but also evokes specific emotions, memories, and desires, which ultimately influences consumers' engagement and their purchase decisions. Connecting the fragrance to a sensory and emotional experience, perfume advertising transfers scent from an abstract concept to a tangible product comprehensible by the consumer.

2.3. Pragmatic features in perfume advertising

In discourse, language serves various functions and performs specific actions. When examined through the perspective of pragmatic acts, these actions go beyond the frameworks of locution, illocution, and perlocution proposed by Austin (1962) [16], as well as the classifications of assertive, performative, directive, expressive, and declarative made by Searle (1966) [56], which emphasize utterances as the sole bearers of meaning. A pragmatic act focuses on how utterances, along with contextual and extra-linguistic cues, fulfill societal functions, encompassing a range of actions such as advising, cautioning, counseling, appealing, recommending, and more.

Perfume advertisements incorporate a wide range of semiotic resources, including linguistic, visual, extra-linguistic, and contextual elements, all serving as carriers of meaning. Often, these advertisements convey messages that are not directly stated, with much of the meaning remaining implicit and requiring deductive reasoning through contextual cues to be fully understood.

In examining pragmatic acts in perfume advertisements, our study employs the Pragmatic Act Theory of Mey, which centers on the *pragmeme*, a situation-bound prototype of speech manifested through specific pragmatic acts, referred to as *practs* [48]. We shall analyze several advertisements from the point of view of pragmatics.

In the iconic Chanel No. 5 advertisement, we observe several pragmatic acts that contribute to the overall meaning. The *pragmeme* of *offering* is realized

through the image act, where the protagonist, embodied by the actress Marion Cotillard, gazes into the distance, exuding elegance and mystery [77].

The advertisement implicitly advises the viewer to adopt the product to achieve the allure and sophistication embodied by the actress. The slogan “*I am Chanel No. 5*” reinforces this metaphorical act, symbolizing how the product is intertwined with the concept of timeless femininity. The physical act of gazing, coupled with the visual cues of luxury, heightens the persuasive power of the ad, inviting the viewer to imagine themselves embodying the same elegance by using the perfume.

The technique of *co-opting* is used here, as viewers are subtly invited to identify with the idealized image of beauty and refinement.



Fig. 2.1. The pragmeme of offering in Chanel No. 5 advertisement

[77]

Dior’s J’adore advertisement, featuring Charlize Theron, employs several pragmatic acts that are realized through both speech and image. The advertisement text runs as follows:

«The past can be beautiful, a memory, a dream, but it’s no place to live. And now it’s the time, the only way out, is up. It’s not heaven. It’s a new world. The future is gold. J’adore» [81].

The advertisement projects the pragmeme of *appealing* through invitation, with the slogan «*It’s not heaven. It’s a new world*» paired with a

scene where Theron walks confidently through a luxurious setting, symbolizing empowerment and beauty.



Fig. 2.2. The pragmeme of appealing in Dior's J'adore advertisement

[81]

The act of *offering* is also evident in the image of Theron, adorned in a flowing gold gown, and the slogan «*The future is gold*», which implicitly suggest that viewers can achieve the same sense of allure and confidence by using the product. The phrase «*And now it's the time, the only way out, is up*» emphasizes the metaphor of transformation and self-empowerment. Here, the *co-opting* technique is used to encourage viewers to align themselves with the brand, adopting both its glamour and its promises of empowerment. The physical act of walking confidently and the visual elements of the ad are crucial in shaping the viewer's understanding of the product as a tool for personal transformation.

The Givenchy L'Interdit advertisement illustrates the pragmatic act of *persuading* through the metaphoric slogan «Forbidden» which coincides with the French name of the perfume L'Interdit. The advertisement, starring Rooney Mara, depicts the actress as a mysterious, bold figure who breaks societal norms [87].



Fig. 2.3. The pragmatic act of persuading in Givenchy L'Interdit advertisement [87]

The *persuading* act is realized as the ad encourages viewers to embrace the idea of forbidden allure, suggesting that the perfume allows them to access the same boldness and attraction. The *offering* pragmeme is evident in the image act, where Mara is presented as both beautiful and rebellious, an idealized figure that viewers are invited to identify with. The *co-opting* technique is employed as the viewer is subtly invited to adopt the perfume as a means of embodying the same fearless persona. The advertisement's dark, moody color palette and slow, dramatic pacing create an atmosphere of tension, which further persuades the viewer to associate the perfume with breaking free from conventional norms.

The Lancôme La Vie Est Belle l'Elixir advertisement, starring Julia Roberts, features several pragmatic acts that emphasize *offering* and *appealing*. The slogan «Happiness starts with you» is an explicit invitation to the viewer, offering an idealized version of life filled with joy and beauty, achieved through the use of the perfume [94].



Fig. 2.4. The pragmatic act of appealing in Lancôme La Vie Est Belle l'Elixir advertisement [94]

The *appealing* act is realized both through speech and image, as the ad presents Roberts living a carefree, luxurious life. The physical act of enjoying the view of Paris, paired with her facial expressions of happiness, creates a visual metaphor for the transformation that the perfume promises: a life full of beauty and joy. The *co-opting* technique is used to invite the viewer to imagine themselves in Roberts' shoes, experiencing the same euphoria by wearing the product. The use of a warm, soft color palette further reinforces the intimate, personal connection between the perfume and the viewer's own desire for beauty and fulfillment.

In the Chanel Chance Eau Vive advertisement, we observe a combination of *appealing* and *offering* pragmatic acts. The ad, featuring a young woman, is filled with light, airy visuals that reflect the freshness and youthful energy of the fragrance [75]. The slogan «*Take a chance on life*» acts as an invitation to the viewer, suggesting that wearing the perfume will open the door to new opportunities and a refreshed perspective on life.



Fig. 2.5. The pragmatic act of co-opting in Chanel Chance Eau Vive advertisement [75]

The *offering* pragmeme is realized as the young woman, full of life and spontaneity, is portrayed as someone viewers can aspire to be. The *co-opting* technique is once again used, inviting the viewer to identify with the joyful, carefree life the ad portrays, encouraging them to purchase the perfume to attain this sense of freedom and possibility [75].

We can identify several pragmemes in the advertisement of Iris Malika by Chopard, which are mainly expressed on the verbal level. First of all, it is the pragmeme of offering, since the advertisement positions «Iris Malika» as «*the essence of a queen*» and «*the olfactory complement of the Chopard Imperiale Collection, exquisite jewels created for powerful women, who are modern-day empresses*» [78]. This language serves as an offering, presenting the fragrance as a means for consumers to embody regal elegance and power. The act of offering is realized through descriptive language that aligns the product with qualities of royalty and empowerment, suggesting that by using the perfume, one can attain these esteemed attributes.

The pragmeme of co-opting is observed in the statement: «*Iris Malika embodies the quintessence of two cultures that blend harmoniously*».

Highlighting the fusion of French perfumery (represented by the iris) and Middle Eastern sensuality, the ad co-opts cultural elements to enhance the allure of the fragrance. This act invites consumers to associate themselves with a blend of sophistication and exoticism, appealing to those who appreciate cultural richness and diversity.



Fig. 2.6. The pragmatic act of alluring in Chopard Iris Malika advertisement [78]

The pragmeme of appealing is expressed by the choice of colours and the setting of the image and descriptive phrases «*addictive notes of wild berries and warm, mysterious spices*» and «*an imperial floral bouquet*» serve to appeal directly to the consumer's senses and emotions. This sensory-rich language creates vivid imagery and evokes emotional responses, enticing potential buyers by painting a tantalizing picture of the fragrance's experience (see Fig. 2.6.).

The pragmeme of persuading is employed in referring to the fragrance as «*the essence of a queen*» and associating it with «*modern-day empresses*», the advertisement persuades consumers that «Iris Malika» is synonymous with luxury, power, and sophistication. This persuasive act suggests that purchasing the perfume will allow consumers to embody these regal qualities, thereby influencing their buying decision. Through these pragmatic acts, the advertisement conveys the allure and exclusivity of «Iris Malika» and positions

it as a fragrance that offers not just a scent, but an embodiment of cultural richness, sensory pleasure, and regal elegance.

Pragmatic acts in perfume advertisements including offering, co-opting, persuading, and appealing are woven into the combination of verbal and non-verbal elements. The use of imagery, language, and contextual cues in these advertisements create a persuasive product that presents the perfume as well as invites the viewer to identify with the idealized persona or transformation that the product promises. Engaging the viewer's physical, psychological, and conversational actions, these advertisements influence the viewer's intention to buy the perfume.

2.4. Perfume advertising as multimodal discourse

Perfume advertising provides a rich landscape for the analysis of multimodal discourse, utilizing various semiotic resources such as language, imagery, layout, colors, typography, and sound to create compelling messages that influence consumers' perceptions. These resources work in unison to generate meaning. In perfume advertising, these modes do not function independently; instead, they complement each other to evoke a sensory experience, which is integral to the effectiveness of such campaigns.

Since the perfume is a sensory product and cannot be directly experienced through sight or sound, perfume advertisements rely heavily on visual and textual elements to trigger sensory associations in the audience. Through the careful combination of words, images, and other visual cues, perfume ads communicate the fragrance's essence even though the actual scent remains inaccessible to the viewer. This practice of translating the non-visual into the visual is central to the concept of multimodal discourse in perfume advertising.

J. Simola et al. emphasize that visual presentation plays a significant role in shaping the perception of advertisements. The visuals within an ad add depth to the message, influencing the audience's interpretation and the perceived

credibility of the content [58]. In perfume advertising, imagery is commonly used alongside text to capture attention and convey both general and detailed impressions of the product.

These images often aim to evoke emotions, convey a sense of status, and appeal to the consumer's self-image. The visuals in perfume ads help spark curiosity, draw attention, and engage the viewer. These images can be placed alongside, above, or even integrated with the textual content of the advertisement, as illustrated in the DKNY Be Delicious perfume advertisement below [84] (Fig. 2.7).



Fig. 2.7. Product image in DKNY Be Delicious perfume advertisement

Color plays a crucial role in perfume advertising, affecting the emotional tone and overall aesthetic of the ad. Advertisers often categorize products by color saturation into specific groups [47]:

1) Deep, rich tones: darker shades such as deep purple, black, golden and red are associated with luxury, sophistication, and mystery. Perfume advertisements like Gucci Guilty use deep colors to express strength, elegance, and exclusivity (Fig. 2.8.).

2) Light pastels. Soft colors like pale pink, blue, and cream evoke feelings of purity, youth, and freshness. These tones are common in perfumes like Chloé Nomade and Marc Jacobs Daisy (Fig. 2.9.).

3) Vibrant, bold colors: bright colors like red and orange are often used in ads for perfumes targeting younger, energetic audiences, as seen in Yves Saint Laurent Mon Paris and Calvin Klein Summer (Fig. 2.10).

4) Natural earthy colors: earth tones such as green, brown, and beige are used to convey natural, organic qualities, as in perfumes like Aesop Tacit and Hermès Terre d’Hermès (Fig. 2.11.).

These color choices help convey the essence of the perfume, appealing to specific demographics and emotional responses. Fig. 2.8. – 2.11. provide visual examples of color use in perfume advertising.



Fig. 2.8. The use of color in Gucci advertising



Fig. 2.9. The use of color in Chloé advertising



Fig. 2.10. The use of color in Calvin Klein advertising



Fig. 2.11. The use of color in Hermes advertising

The choice of font and style are equally crucial in perfume advertising. The font used in an ad contributes to the message's tone, reinforcing the brand's identity. In advertisements for perfumes like Diptyque Eau Rose, the fonts tend to be bold and contemporary, adhering to the fragrances' fresh and modern image [83].



Fig. 2.12. The choice of font and style in Diptyque Eau Rose advertisement



Fig. 2.13. The choice of font and style in Kenzo advertisement



Fig. 2.14. The choice of font and style in Santal 33 advertisement



Fig. 2.15. The choice of font and style in Black Opium advertisement

The fonts used in these ads are typically sans-serif, simple, and clean, contributing to a sleek, luxurious feel while ensuring readability.

As noted by P. Messaris, the nature and style of fonts can serve as powerful tools in the advertising process, contributing to the overall emotional effect by indicating mood, tone, or quality [47]. For example, Kenzo uses elegant, serif fonts in its marketing to highlight its exclusivity and sophistication (Fig. 2.13.), while Yves Saint Laurent Black Opium opts for a slightly edgier, more artistic font to reflect the boldness and rebellious nature of the fragrance (Fig. 2.15.).

L. Pavliuk emphasizes that the choice of font type and size can serve as paragraphemic devices, much like the intonation or gestures in spoken language, contributing to the message's impact [8]. In perfume advertisements, the most important information is often emphasized through larger font sizes, while secondary details are presented in smaller fonts (Fig. 2.16). This helps guide the viewer's attention to key elements of the advertisement.



Fig. 2.16. Graphic accentuation of verbal components in the perfume advertisement

Graphic techniques, including font and color combinations, also play a significant role in making perfume advertisements memorable. An efficient example is seen in Diptyque Eau Rose advertisements, where the combination of delicate fonts and soft pastel colors conveys a sense of femininity and elegance. Similarly, in the Jo Malone London commercials campaigns, the use of elegant fonts alongside images of floral arrangements creates an inviting, luxurious atmosphere (Fig. 2.17).



Fig. 2.17. Font and image arrangement

Many scholars agree that visual metaphors capture attention by appearing unexpected [31]. The objects compared in these metaphors are often highly dissimilar, creating an incongruity that stands out. McQuarrie and Phillips describe this incongruity as a deviation from expectations, prompting viewers to interpret the connection themselves. This cognitive engagement makes the advertisement interactive. Furthermore, when viewers derive their own meaning, the persuasiveness of the commercial may increase, as they are not simply given a predetermined message [46] (see Fig. 2.18 – 2.21).



Fig. 2.18. Visual metaphor in Hermès perfume advertising



Fig. 2.19. Visual metaphor in Kenzo perfume advertising



Fig. 2.20. Visual metaphor in Mugler perfume advertising



Fig. 2.21. Visual metaphor in Chanel perfume advertising

Thus, effectively combining color, font, and graphic elements, perfume advertisements can engage potential consumers and evoke the desired emotions that align with the fragrance's qualities. These visual strategies ensure that the perfume's message is delivered in a compelling and memorable way. When both the verbal and visual components of an advertisement work together harmoniously, the advertisement becomes more likely to capture attention, reinforce the brand message, and leave a lasting impression on the audience.

Conclusion to Chapter 2

As language in advertising increasingly shifts towards different forms of media, including web pages, web-based streaming services, and mobile apps, it further develops into an even more dynamic and multimodal concept. Such diversity enables advertisers to create their messages according to each platform's specific nature, using text, sound, movement, and interactivity to get people involved in more personal and interactive ways than ever before.

The stylistic features used by the creators of perfume advertising, such as rhyme, alliteration, similes, metaphors, hyperbole, and personification, are essential instruments for creating memorable and emotionally resonant brand messages. These poetic devices enhance the aesthetic appeal of advertisements and make them more engaging and impactful for the target consumer. In addition, advertisers aim at not only capturing attention but also establishing a distinctive brand identity to foster emotional connections and drive consumer interest. The use of stylistic devices increases the allure of perfumes, transforms them into symbols of sophistication, empowerment, and desire. Olfactory, gustatory, tactile, visual, and auditory vocabulary helps advertisers to create vivid, multi-sensory advertising text that is capable of evoking emotions, memories, and desires in the recipients of these advertisements. These carefully chosen words describe the fragrance in such a way that the advertisement aligns

with specific emotions, lifestyles, and cultural values. This linguistic technique creates a stronger emotional bond with the audience by turning abstract fragrances into relatable, appealing goods. Through elevating perfumes beyond simple fragrances to become symbols of elegance, aspiration, and identity, sensory vocabulary increases the appeal of these products and influences consumer interaction.

Offering, appealing, convincing, and co-opting are examples of pragmatic elements in perfume advertising that are vital in influencing consumer attitudes and influencing purchase intentions. Advertisements use a combination of spoken and non-spoken components, including slogans, images, and contextual signals, to craft a compelling story that entices viewers to identify with the product's idealized characters or life-changing experiences. Through engaging the audience on a physical, psychological, and emotional level, these concrete steps strengthen the bond between the brand and its clientele. In the end, this deliberate use of practical elements not only makes the scent more desirable, but it also presents it as a means of obtaining the desired attributes of grace, strength, or happiness, which in turn affects consumer behavior. In summary, the complex interaction of semiotic resources – such as language, images, color, font, and layout – to produce a coherent and powerful narrative is best illustrated by perfume advertisement as multimodal discourse. These commercials elicit emotional reactions and sensory connections by converting the intangible nature of aroma into literary and visual components, which increases the desirability and relatability of the perfume. The aesthetic appeal of the advertisement is improved, the brand identity is reinforced, and the viewer's attention is drawn to important themes through the thoughtful use of color schemes, font styles, and visual metaphors. In addition to drawing viewers in, the skillful fusion of spoken and visual elements in the advertisement guarantees that it will stick in their minds and eventually affect their opinions and purchasing decisions.

CONCLUSION

Owing to its vivid and expressive language, advertising has become an indispensable aspect of modern life, shaping the views, beliefs, and behaviors of potential consumers. Advertising is defined as a collection of strategies aimed at achieving tangible outcomes, such as purchases, or intangible effects, such as shifts in perspectives, to address the economic, informational, and socio-political needs of specific societal groups through various communication channels. It functions as a form of rhetorical-persuasive communication, where the sender influences the recipient to take actions aligned with the sender's interests.

Advertising messages are characterized by their unique genre-specific features, employing a wide range of linguistic and stylistic tools tailored to their communicative and pragmatic objectives. In this research, advertising discourse is understood as a communicative and pragmatic model of interaction between participants, realized through advertising messages that combine linguistic and paralinguistic elements.

Advertising texts and advertising discourse are interconnected, with the former representing a component of the latter. While advertising texts focus on narrow extralinguistic factors, such as specific communicative situations, advertising discourse encompasses broader extralinguistic factors, including cultural and ideological contexts. Persuasion in advertising discourse is achieved through expressive vocabulary and stylistic devices, leveraging the rich array of verbal and non-verbal tools available in language to exert psycholinguistic influence effectively.

In this study, perfume advertising discourse is conceptualized as a comprehensive, cohesive construct that conveys diverse verbal and non-verbal information about the product. Its primary aim is to inform potential buyers about the perfume's features and benefits while persuading them to make a

purchase. Key characteristics of this discourse include its expressiveness and precision in conveying information.

From a linguistic perspective, perfume advertisements demonstrate a significant use of stylistic devices to create a memorable impression. Metaphors are commonly employed to associate fragrances with abstract concepts like passion, mystery, or freedom. Epithet, personification, and similes contribute to the emotional and imaginative appeal of the text. Parallelism, repetition, and alliteration further enhance the text's rhythmic quality, making slogans and taglines more engaging and easier to remember.

The analysis reveals that sensory vocabulary – encompassing olfactory, gustatory, tactile, visual, and auditory descriptors – plays a crucial role in creating vivid, multi-sensory advertising texts. Carefully chosen words by advertisers evoke emotions, memories, and desires, connecting the fragrance with specific emotions, lifestyles, and cultural values.

Pragmatic acts in perfume advertising discourse are essential in influencing consumer behavior. These acts include offering, where the advertisement presents the product as an accessible luxury; co-opting, which involves associating the fragrance with broader cultural trends or desirable identities; persuading, where the text uses arguments and appeals to logic or emotion to influence decision-making; and appealing, which targets the consumers' senses, emotions, and aspirations. The use of these acts ensures that the advertisement appeals to the audience on both rational and emotional levels.

From a linguistic perspective, perfume advertisements demonstrate a significant use of stylistic devices to create a memorable impression. Metaphors are commonly employed to associate fragrances with abstract concepts like passion, mystery, or freedom. Epithet, personification, and similes contribute to the emotional and imaginative appeal of the text. Parallelism, repetition, and alliteration further enhance the textual rhythmic quality, making slogans and taglines more engaging and easier to remember.

The correlation of verbal and non-verbal elements is important for the effectiveness of perfume advertising. Graphic elements, such as font styles and sizes, and visual components, including images and color schemes, work in tandem with textual content to create a cohesive and compelling message. The targeted use of color, for instance, evokes consumers' emotions and relate to the perfume's identity, while font choices reinforce the brand's tone and sophistication.

The findings of the research establish the groundwork for future investigations into advertising discourse in a variety of fields, emphasizing the complex interaction between language and visual components in influencing consumer attitudes and actions. Researchers can learn more about the persuasion mechanisms and cultural peculiarities that support effective advertising campaigns by examining these elements. The prospect for further research may include an exploration of gender aspects in perfume advertisements, considering the role of gendered language and imagery and their influence on consumer perceptions and preferences.

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РЕЗЮМЕ

Представлене дослідження присвячено аналізу лінгвістичних, стилістичних та мультимодальних особливостей парфумерної реклами в сучасній англійській мові. Актуальність роботи зумовлена потребою глибшого розуміння механізмів, за допомогою яких мова, візуальні образи та сенсорні елементи взаємодіють для формування емоційного впливу на споживачів. У контексті цифрової ери, де реклама набуває все більш персоналізованого та мультисенсорного характеру, дослідження висвітлює, як парфумерні бренди використовують комплексні комунікативні стратегії для перетворення абстрактних ароматів на символи статусу, бажання або ідентичності.

Об'єктом дослідження є парфумерна реклама як спеціалізований різновид рекламного дискурсу, тоді як предметом дослідження стали її лінгвістичні, стилістичні, прагматичні та мультимодальні характеристики. Мета роботи полягає у виявленні специфіки вербальних і невербальних засобів, які забезпечують ефективність таких рекламних повідомлень. Для її досягнення проведено аналіз парфумерної реклами, класифікацію сенсорної лексики, дослідження стилістичних прийомів (метафори, гіперболи, персоніфікації), а також вивчення взаємодії текстових, візуальних і звукових компонентів.

У ході аналізу виявлено, що ключову роль у парфумерній рекламі відіграють:

- Сенсорна лексика, зокрема ольфакторні, тактильні, візуальні дескриптори, які перетворюють запахи на конкретні образи.
- Стилiстичні прийоми (епітети, порівняння, метафори), що створюють асоціації з розкішшю, природою або екзотикою.

- Мультимодальна інтеграція: кольорові палітри, шрифти, музичний супровід та візуальні метафори посилюють емоційний вплив тексту на реципієнта.
- Прагматичні стратегії («пропозиція», «заклик до дії» тощо), які переконують споживача асоціювати парфум із соціальним успіхом або особистим трансформуванням.

Результати дослідження підтверджують, що парфумерна реклама функціонує як семіотично збагачений дискурс, де кожен елемент (слово, колір, ритм) працює на створення цілісного образу. Наприклад, використання пастельних тонів і плавних шрифтів у поєднанні з лексикою («ніжний», «обволікаючий») формує враження спокою, тоді як контрастні кольори та динамічні метафори («вибух свіжості») передають енергійність.

Теоретична цінність цього дослідження полягає в його внеску в галузь лінгвістики, дискурс-аналізу та мультимодальних досліджень. Вивчаючи взаємодію мовних і немовних елементів у рекламі парфумів, ця наукова розвідка поглиблює розуміння того, як мультимодальний дискурс функціонує в комерційних контекстах.

Практичне значення дослідження полягає в тому, що його результати можуть бути використані в таких академічних курсах, як лексикологія, стилістика, теорія комунікації, а також на елективних заняттях з дискурсології та прагматики. Результати також можуть слугувати корисним ресурсом для студентських дослідницьких проєктів та практичних занять з англійської мови.

Результати дослідження створюють підґрунтя для майбутніх досліджень рекламного дискурсу в різних галузях, підкреслюючи складну взаємодію між мовними та візуальними компонентами у впливі на поведінку та рішення споживачів. Вивчаючи ці елементи, дослідники можуть дізнатися більше про механізми переконання та культурні особливості, які підтримують ефективні рекламні кампанії.