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

Bachelor's thesis

**GENDER FACTOR IN PERFUME ADVERTISING
(BASED ON MODERN ENGLISH)**


Anastasiia Mudryk,

4th year student of the Education Program

‘English Studies and Translation
and Two Western European Languages’

Field of science: 03 “Humanities”

Specialty: 035 “Philology”

Supervised by:

Candidate of Philological Sciences,

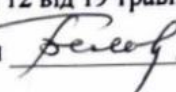
Associate Professor of the Department of English Philology and
Intercultural Communication

Kateryna Karpova

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АНОТАЦІЯ

Мудрик А. Ю. Гендерний фактор у рекламі парфумів (на матеріалі сучасної англійської мови). – Бакалаврська робота.

Кваліфікаційна робота бакалавра присвячена комплексному аналізу мовних особливостей англомовної реклами парфумерії. Актуальність дослідження зумовлена значним впливом рекламного дискурсу на формування культурних смислів та специфікою парфумерної реклами, яка компенсує невидиму природу запаху за допомогою фігуративних засобів і активно конструює гендерно орієнтовані моделі. Об'єктом дослідження є рекламний дискурс парфумерії в сучасній англійській мові, а предметом – лінгвальні особливості та гендерно марковані стратегії рекламних текстів жіночих і чоловічих ароматів. Мета роботи полягає у виявленні, описі та порівнянні лінгвістичних засобів, що застосовуються в сучасній рекламі жіночих і чоловічих парфумів, для встановлення їхньої ролі в конструюванні гендерних репрезентацій.

Методологія ґрунтується на комплексному лінгвопрагматичному підході, що інтегрує описовий і зіставний методи із семантичним, синтаксичним та стилістичним аналізом. Наукова новизна полягає у системному зіставленні лінгвостилістичних параметрів гендерно диференційованої реклами на матеріалі п'ятдесяти текстів брендів Chanel, Dior, YSL та Givenchy. Дослідження доводить, що жіночий і чоловічий парфумерні дискурси функціонують як дві окремі семіотичні системи. Жіноча ідентичність конструюється через внутрішній досвід, емоційність і тілесну унікальність за допомогою інтерналізуючої метафори, синестезії, еліпсису та стратегії емоційної ідентифікації. Натомість чоловіча ідентичність спирається на зовнішню дію, просторовий масштаб і соціальний статус через екстерналізуючу метафору, номінативні конструкції та аспіраційну ідентифікацію.

Ключові слова: рекламний дискурс, парфумерна реклама, гендер, стилістичні засоби, метафора.

ABSTRACT

Mudryk A. Y. Gender Factor in Perfume Advertising (based on Modern English). – Bachelor's thesis.

The research investigates the linguistic features of contemporary English-language perfume commercials. The significance of the study stems from the profound capacity of promotional discourse to mold cultural paradigms. The object of this work is modern English perfume advertising discourse, whereas the subject involves the gender-coded communicative strategies and linguistic properties embedded within these texts. The aim is to detect, describe, and contrast the verbal instruments utilized in marketing campaigns for male and female fragrances, elucidating their function in the structural formation of gender representations.

Methodologically, the inquiry employs a multidimensional linguo-pragmatic framework that combines descriptive and comparative techniques with rigorous syntactic, semantic, and stylistic assessments. Based on a sample of fifty promotional texts from prominent brands such as Chanel, Dior, YSL, and Givenchy, the scientific novelty is grounded in the systematic juxtaposition of gender-differentiated stylistic parameters.

The analytical findings substantiate the premise that male and female fragrance discourses operate as autonomous semiotic paradigms. The discursive construction of femininity is heavily predicated on somatic singularity, emotional depth, and internal experiences, actualized linguistically through synesthesia, ellipsis, internalizing metaphors, and emotional identification tactics. In stark contrast, masculinity is linguistically projected through external agency, social hierarchy, and spatial magnitude, achieved via nominative structures, externalizing metaphors, and aspirational identification.

Keywords: advertising discourse, perfume advertising, gender, stylistic devices, metaphor.

INTRODUCTION

In modern consumer culture, advertising is central to shaping perceptions, building identities, and influencing purchasing behaviour. Among its many strands, perfume advertising occupies a special place as it relies on language that evokes sensory impressions, emotions, and symbolic associations rather than specific product characteristics. Since scent cannot be conveyed directly through visual or auditory channels, unlike many other products, advertisers compensate for this by developing rich verbal and visual narratives that appeal to the imagination, desires, and aspirations for a certain lifestyle. This makes perfume advertising a particularly intriguing linguistic phenomenon that mirrors broader trends in contemporary English discourse.

Given that perfume advertising relies heavily on associative and metaphorical language, it is a valuable field for studying the impact of linguistic choices on consumer interpretation. The language used in such commercials often goes beyond literal description and instead constructs abstract concepts such as elegance, power, intimacy, mystery, or independence. These concepts are encoded using specific lexical units, stylistic devices, and pragmatic strategies. Since perfumes are presented as lifestyle markers rather than as utilitarian goods, advertising texts often employ a heightened level of expressiveness, emotional charge, and symbolic value. Thus, perfume advertising provides an opportunity to observe the interaction between linguistic creativity and commercial persuasion in contemporary English.

The study of advertising language and its gender features has attracted scholarly attention in linguistics and related disciplines. The multifunctional and persuasive nature of advertising discourse has been examined by Ukrainian scholars as well. O. Yu. Areshenkova studied advertising text as a functional variety of discourse [Арешенкова, 2014], and I. V. Gorodetska explored stylistic devices in advertising discourse [Городецька, 2010]. The lexical and stylistic concepts of English-language advertising texts were analysed by N. Zoshchuk and N. Grishkova [Зошук, Гришкова, 2022]. A. O. Malyshenko studied the gender characteristics of English-language advertising discourse [Малишенко, 2010], A. Shapoval examined gender stereotypes

in English advertising discourse [Shapoval, 2023], and T. M. Korolyova and N. S. Zhmaeva investigated the broader context of contemporary discourse typology [Типологія, 2016]. A. Belova researched multisensory marketing and multimodal advertising strategies [Belova, 2023, 2024]. Furthermore, D. V. Brytvyn examined the specific features of perfume advertising from a linguosemiotic perspective [Бритвін, 2025].

Among foreign researchers the representation of gender in advertising has been studied by B. H. Heathy through critical discourse analysis [Heathy, 2020], and by L. Hidalgo-Downing in the context of gender and politeness [Hidalgo-Downing, 2003]. The dynamics of gender role portrayal across decades has been traced by A. Furnham and S. Paltzer [Furnham, Paltzer, 2010] and by S. Lysonski and S. Durvasula [Lysonski, Durvasula, 2008], while the negative cross-gender effects of stereotyping were demonstrated by N. Akestam et al. [Akestam et al., 2021]. Gender differences in lexical choice specifically in perfume descriptions were studied by K. Nemčoková et al. [Nemčoková et al., 2021] and by S. Torhirun and C. Sangprakorn [Torhirun, Sangprakorn, 2025]. The experiential dimension of perfume advertising language was examined by A. Abo [Abo, 2024]. The role of multimodal metaphor and metonymy in advertising has been addressed by P. Pérez-Sobrino [Pérez-Sobrino, 2017] and by E. Urios-Aparisi [Urios-Aparisi, 2009]. Pragmatic strategies such as promises in advertisements were studied by C. Pop [Pop, 2010], while the interaction of art and consumer products in advertising was examined by H. Hagtvedt and V. M. Patrick [Hagtvedt, Patrick, 2008]. Gender differences in the use of adjectives and nouns in advertising language were analysed by J. Yang [Yang, 2011]. The language of colour in beauty product advertising was addressed by N. Gudkova [Gudkova, 2016], and multimodal discourse analysis of product descriptions was conducted by X. Zeng and M. Li [Zeng, Li, 2022].

The **relevance** of the present study is determined by two main factors. First, advertising incorporates gender differentiation in its communicative strategies, adapting verbal and stylistic choices to specific target audiences. Second, perfume advertising often intensifies gendered distinctions, as perfumes are traditionally

marketed as explicitly feminine or masculine products. These tendencies make it possible to observe consistent linguistic contrasts between commercials designed for women and those targeted at men.

The **object** of this research is perfume advertising in modern English.

The **subject** of the study is the comparison of linguistic features in English-language advertising of women's and men's perfumes, based on contemporary perfume commercials.

The **aim** of the study is to identify, describe, and compare the linguistic devices used in contemporary perfume commercials targeted at female and male audiences, and to determine how these devices contribute to constructing gender-specific persuasive strategies and representations.

To achieve the aim of this study, several **objectives** are pursued:

- 1) to examine the main functions and purposes of language in modern advertising discourse;
- 2) to identify and describe the key linguistic characteristics of advertising language in contemporary English;
- 3) to analyse the use of figurative and stylistic devices in perfume advertising discourse;
- 4) to study gender-specific linguistic patterns in the language of perfume advertising;
- 5) to conduct a comparative analysis of the linguistic features of women's and men's perfume advertising and discuss the main similarities and differences between them.

The **material** of the study comprises 50 English-language advertising texts sourced from the official websites of three French luxury fragrance houses Chanel, Dior, Yves Saint Laurent and Givenchy collected over the period from October 2025 to April 2026. The research material is presented by 25 women's and 25 men's perfume advertisements. The total research material amounts to approximately 5,200 words (around 31,000 characters). The full texts are provided in Appendices A and B.

The **scientific novelty** of the study lies in a systematic comparative analysis of linguistic and stylistic devices used in contemporary English-language perfume advertising with a focus on gender-oriented communicative strategies. It covers the

gender-specific aspects of language use and demonstrates how these characteristics contribute to the formation of different persuasion strategies and social perceptions.

The study employs the following **methods**: explanatory method – to clarify the functions, purposes, and stylistic features of language in perfume advertising; data collection method – to gather a representative research material of contemporary English-language perfume commercials; comparative method – to identify and analyse similarities and differences between linguistic features in women's and men's perfume advertisements.

The **structure** of the thesis. The work consists of an introduction, two chapters, conclusions, a list of references, and appendices containing advertising materials under study. Chapter I establishes the theoretical framework by examining the functions and linguistic characteristics of advertising discourse, the role of gender in advertising, figurative language, and the concept of the lexical-semantic field. Chapter II presents the empirical analysis of the research material, identifying the linguistic features of women's and men's perfume advertisements separately and comparing them in a concluding discussion. The appendices contain the complete advertising texts that serve as the empirical basis of the study.

CHAPTER I. THEORETICAL FOUNDATIONS OF ADVERTISING DISCOURSE IN MODERN ENGLISH

1.1 Advertising discourse in modern linguistics and its verbal characteristics

Advertising is now present almost everywhere in our society – in social networks, on TV, in billboards, on product packaging, on websites, etc. As a result, it has become so omnipresent in our lives that we do not even realize its strong influence on our minds. For this reason, advertising has become an interesting object for linguistic research in terms of discourse analysis – a branch of linguistics that studies language use in its communicative context rather than in terms of individual sentences. In order to understand the characteristics of the language used in advertisements, one needs to examine the nature of this discourse first.

The notion of discourse implies a language put into practice – language which is used in a certain social context and addressed to a certain audience for a certain purpose. An example of discourse in its public form can be considered advertising, whereby a sender (which could be either a firm or a brand) sends messages to a mass audience in order to advertise a certain product, service, or concept. According to Goddard [1998], however, advertisements are not just an exchange of information; rather, they are a deliberate process where each element of the linguistic message is created with a certain purpose in mind. Hence, it can be argued that no advertisement is an accident, regardless of how informal or innovative it seems to be. Rather, language in any advertisement is selected and presented in a certain way in order to create a reaction.

Among the key features of the language of advertisements is their multifunctionality. In general, an advertisement is unlikely to have only one purpose. According to Cook [2001], the language used in advertisements serves multiple functions at once, and those functions extend way beyond the task of persuading people to purchase something. For example, an advertisement can be educational, entertaining or can build a sense of community in people with similar values. An advertisement can

also serve as a reinforcement of cultural norms about things that are considered ideal or desirable. Another key feature of the language of advertisements discussed by Cook [2001] is the difference between the purposes served by the sender and by the receiver of an advertisement. For instance, a manufacturer might see its advertisement as a persuasive text, whereas a particular consumer will focus on its artistic or ideological aspects and try to analyze it accordingly.

In addition to multifunctionality, another important feature of advertising discourse lies in its hybridity. It takes elements from other discourses and uses them freely without hesitation. From cinema and literature, it adopts the techniques used in narrative, from personal dialogue it takes the element of immediacy, from factual journalism the tone of authority, and from poetry and visual arts the aesthetic features [Cook, 2001]. The hybridity of discourse is especially obvious in luxury advertising, and in particular perfume advertising. In a couple of sentences, it might contain a number of aesthetic and artistic devices, such as poetic imagery, direct address, as well as some cultural information.

Another important characteristic of advertising discourse lies in its symbolic nature. According to Williams [1960], advertisements not only promote goods, but they also sell meanings. For instance, when a brand advertises a particular perfume, it creates not a description of its chemical ingredients or how it smells. The perfume gains certain associations, such as being elegant, free, romantic or powerful. The buyer of the perfume becomes an owner of these associations rather than an actual physical product. Hence, the use of imagery and emotionality in the language used in advertisements can be understood from this perspective. Furthermore, it can be argued that the symbolic value of a good is much more important than its functional features in luxury products advertising.

The symbolic aspect of advertising was also strongly linked to structures of meaning, in the sense that they were created by the process of advertisement. Indeed, according to Williamson [1978], advertising consisted in connecting preexisting social meanings with the products advertised and thus constructing the system of objects that could represent certain aspects of personal identity and social status. However, the

creation of such meanings was a purposeful process and depended on particular linguistic and semiotic techniques aimed at suggesting particular interpretations for the text. The case of perfume advertising is particularly striking, as the product is impossible to describe using objective parameters. There is neither the colour nor the shape that could provide the viewer with the idea about what he or she was dealing with. It can only be experienced directly, which makes it difficult to describe in a text, and therefore the latter is densely packed with symbolic associations.

The other feature associated with the discourse of advertising is that it is primarily persuasive. While there are other functions in advertising besides persuasion, it is an important component of what the latter seeks to achieve. The aim of an advertisement is to alter or shape the attitude, preferences and behaviour of its target audience. There are several linguistic techniques by means of which persuasion is carried out, ranging from direct imperatives and questions to such techniques as presupposition, implicature and emotive appeals, among others. Pop [2010] investigated the use of promises in advertising and proved that even such seemingly straightforward speech acts are laden with numerous pragmatic implications in the sphere under consideration. Likewise, Gudkova [2016] studied the language of colours in beauty ads and established that this language induces certain associations unconsciously in consumers' mind without any argumentation.

It is necessary to keep in mind that advertising discourse is inherently dependent upon its audience. One of the most distinctive qualities of any advertising message is that it addresses itself to a certain audience of potential buyers and is aimed at anticipating and reflecting their values, interests, and needs. In other words, advertising discourse cannot be universal. It is always tailored to fit a certain communication setting, culture, and target audience. This specificity is particularly evident when we consider the language used in ads targeted at women and ads targeted at men, which will be analyzed in the subsequent parts of the research.

In the fast-paced digital era, language is undergoing rapid transformations, influenced by technological advancements, global interconnectedness, and evolving cultural norms.

The language of advertising is the primary means of communication between a product and the consumer, and the success of an advertising message depends on the ability to use it skillfully. Similar to other types of discourse, advertising discourse has its own specific characteristics that determine how it influences consumers and how information is delivered. It is not limited to conveying information about the product, but is aimed at constructing meanings, forming images and creating associative links between the product and the consumer's value system.

The language of advertising is shaped by high information density and fierce competition for the attention of the target audience. Advertising texts exist in conditions of information overload, which requires conciseness, expressiveness, and increased semantic richness of linguistic means. That is why advertising must convey its message as concisely and clearly as possible, concentrating important information in a minimum amount of text. Each linguistic unit must carry significant meaning, as redundancy is perceived as an obstacle to effective communication. These conditions determine the specific linguistic features of advertising discourse, in particular the deliberate simplification or violation of traditional grammatical norms. Such deviations from standard grammar are not accidental or erroneous. On the contrary, they reflect the adaptive nature of advertising language. The absence of grammatically complete sentences does not reduce the comprehensibility of the text, since much of the content is restored through context and visual accompaniment. Lexical and stylistic parameters of advertising language have been studied by Zoshchuk and Hryshkova [Зошчук, Гришкова, 2022] and Horodetska [Городецька, 2010].

From the point of view of textual linguistics, these features of advertising language can be explained through the concept of cohesion, which is one of the basic standards of textuality. Cohesion ensures that a text conveys its intended message efficiently and effectively, in accordance with the regulative principles of efficiency and effectiveness [Halliday, 1976, as cited in Yefymenko, 2022]. Despite simplifications, texts remain coherent due to the systematic use of cohesive devices that compensate for reduced syntactic complexity.

For a long time, figurative language was studied mainly in the context of literary criticism. It was regarded as stylistic embellishment that increased the aesthetic value of poetic and artistic texts. Figurative language was seen as something that distinguished poetic texts from ordinary, everyday communication: a more elegant or vivid way of expressing an idea that could, basically, be conveyed literally. However, this view has been reconsidered. It has been proven that figurativeness is a characteristic feature not only of literary discourse, but also of other types of discourse, in particular advertising. It plays an essential role in the process of conceptualising abstract notions and conveying complex meanings. This is particularly relevant for perfume advertising, where fragrance as an object of communication is intangible and cannot be directly described. That is why figurative means become a key tool for verbalising sensory experience.

Among figurative devices, researchers pay special attention to metaphor as one of the most productive tools for constructing meaning. Metaphor is a trope which consists in the use of words in transferred meaning. The transference of meaning is done by way of similarity or analogy. That is why metaphor is sometimes defined as an implied comparison [Neborsina, 2023]. In perfume advertising, metaphor is used to conceptually link a fragrance to abstract human qualities, such as elegance, boldness, or sensuality. The role of metaphor in advertising has also been studied by Chang and Yen, who examined the interaction between metaphor type and product type [Chang, Yen, 2013].

Closely related to metaphor is personification, which consists of attributing the qualities of animate beings to inanimate ones on the basis of similarity or analogy [Neborsina, 2023]. Advertisers create the impression that the fragrance is capable of interacting with the wearer or the surrounding environment. The perfume appears dynamic and responsive, as if it can follow, float, hug, wrap, whisper, or shout, which gives it a sense of presence.

Another common stylistic device in advertising is hyperbole, or deliberate exaggeration, which is used to accentuate the superiority of a product. The language

often overstates the power, uniqueness, or impact of the scent. For instance, a perfume may be described as: impossible to ignore, irresistible, unforgettable, ultimate, or peak.

Multimodal dimensions of metaphor and metonymy in advertising were examined by Pérez-Sobrino [Pérez-Sobrino, 2017] and Urios-Aparisi [Urios-Aparisi, 2009], whose findings are particularly relevant for perfume advertising, where visual and verbal channels interact. The role of art and visual sophistication in enhancing product perception has been studied by Hagtvedt and Patrick [Hagtvedt, Patrick, 2008], a finding relevant to the aesthetic dimension of perfume advertising.

Contrast, or antithesis, is also often found in perfume advertising. Advertisers use it to show the opposite qualities of a fragrance, making it more layered and multifaceted. Typical examples include soft but strong, delicate but powerful.

1.2 Gender factor in advertising

Since advertising not only informs and persuades, but also conveys values and symbolic meanings, it inevitably reflects dominant cultural patterns and social hierarchies. One of the most important aspects through which these processes become visible is the representation of gender. Advertising functions as a mechanism of cultural circulation, in which ideas about masculinity and femininity are continuously produced, reproduced, transformed, and sometimes distorted.

Gender stereotypes in advertising have been critically examined in a range of studies, including Shapoval [Shapoval, 2023], Heathy [Heathy, 2020], and Hidalgo-Downing [Hidalgo-Downing, 2003], each exploring how linguistic and discursive patterns reinforce or challenge gender norms.

Within the scope of the study of gender and cultural features in advertising language, it is appropriate to refer to the work of the American sociologist Erving Goffman – *Gender Advertisements*, which serves as one of the theoretical sources for analyzing the representation of masculinity and femininity in commercial communication. Goffman examines advertising as a social space where cultural ideas about gender are reinforced through a system of visual and behavioral codes, in

particular through the following categories: relative size, the feminine touch, function ranking, the family, the ritualization of subordination, and licensed withdrawal [Goffman, 1979].

According to Goffman, the principle of relative size [Goffman, 1979, pp. 28-29] implies that men in advertising are usually depicted as larger, taller or more dominant than women, even if this is not dictated by the actual situation. This visual hierarchy symbolises the social superiority and authority of men.

In the linguistic aspect of perfume advertising, this is reinforced by vocabulary associated with power and control: authority, dominance, intensity, command, while women's fragrances are described using terms that denote softness and emotion: gentle, delicate, sensual, fragile. Thus, advertising not only sells a fragrance, but also conveys a cultural model in which masculinity is associated with power and femininity with submission or refinement. The persistence of such patterns over time has been documented by Furnham and Paltzer [Furnham, Paltzer, 2010] and Lysonski and Durvasula [Lysonski, Durvasula, 2008], who traced the portrayal of men and women in advertising across several decades.

The category 'feminine touch' Goffman, [1979, pp. 29-32] describes the typical way in which women touch objects in advertising: lightly, gliding or caressing the surface, rather than grabbing them or using them functionally. Such a touch symbolises emotional contact with the object rather than possession of it. In perfume advertising, this is reflected both visually and linguistically: caressing, whispering, hugging, smelling the fragrance. Perfume for women is presented not as a tool for action, but as an extension of the body and sensuality.

Function ranking [Goffman, 1979, pp. 32-37] refers to situations where a man and a woman perform a joint activity, with the man taking on the role of leader or expert and the woman acting as a supporting figure. In the linguistic structure of perfume advertising, this is realised through the grammatical and semantic distribution of roles: the man chooses, creates, controls, while the woman follows, admires, desires.

The effects of such stereotyping on audiences have been studied empirically: Akestam et al. demonstrated that gender stereotypes in advertising produce negative

cross-gender effects [Akestam et al., 2021], while Ademola examined how gender-role orientation affects advertising effectiveness [Ademola, 2009].

Another important aspect is the image of the family [Goffman, 1979, pp. 37-40]. Goffman argues that advertising does not simply reflect real family roles, but reproduces socially approved scenarios of behaviour for men, women and children. There is a clear division of roles in the representation of the family: the man is usually portrayed as a figure of protection, stability and control, while the woman is associated with care, emotional closeness and support.

One of Goffman's key concepts is the ritualisation of subordination [Goffman, 1979, pp. 40-47], which describes non-verbal signs of subordination: bowing the head, lying down, avoiding direct eye contact, and the physical 'fragility' of female images in advertising. In the linguistic dimension of perfume advertising, this corresponds to the use of vocabulary associated with dependence and temptation: surrender, irresistible, be desired, give in. Women are often presented as objects of gaze and desire, rather than as autonomous subjects of action.

The concept of licensed withdrawal [Goffman, 1979, pp. 47-84] describes a state in which characters in advertisements (most often women) seem to psychologically withdraw from the situation: they look away, close their eyes, touch their faces, creating an image of dreaminess and vulnerability. In perfume advertising language, this is reinforced by the semantics of escape: escape, dream, lose yourself, forget the world. The fragrance appears as a means of escaping reality, and the woman as a being prone to emotional withdrawal.

Therefore, although advertising images are created to appear spontaneous, they are in fact carefully constructed. The difference between advertising and everyday life lies in the degree of hyper-ritualisation: in commercial images, gestures, poses and roles are standardised, exaggerated and simplified.

Advertising functions on the principle of selection: only those fragments of social behaviour that correspond to the ideal are shown, while everyday life is eliminated. As a result, gender images in advertising discourse appear as cultural constructs that 'sell' a certain model of the world [Goffman, 1979, p. 84].

Gender identities specifically in perfume descriptions have been analysed by Nemčoková et al. [Nemčoková et al., 2021], with further attention to lexical gender differences in this domain by Yang [Yang, 2011] and Torhirun and Sangprakorn [Torhirun, Sangprakorn, 2025]. Ukrainian perspective on gender features in advertising discourse is provided by Малишенко [Малишенко, 2010].

Thus, the comprehensive review of theoretical literature demonstrates that gender in advertising discourse operates as a highly structured semiotic system rather than a mere reflection of objective reality. The conceptual frameworks, particularly the mechanisms of hyper-ritualization, prove that commercial texts actively construct and perpetuate normative models of masculinity and femininity. In the specific context of perfume marketing, these gender displays are intricately encoded through distinct lexical choices, grammatical roles, and semantic strategies.

1.3 Pragmatic strategies in advertising discourse and the construction of gender identity

An advertisement is not just a transmission of information about the product, it is creation of a certain communicative situation where the use of language serves to affect beliefs, emotions and behavior of the addressee. Therefore, in order to reveal mechanisms of such impact, one needs to investigate not only linguistic aspects of advertising, but also its pragmatic side. Pragmatics as a linguistic discipline focuses on actual usage of language and intentions which the speakers have while uttering something. For the purposes of analysis of advertising discourse, this aspect is especially relevant as each utterance and linguistic means used serve some communicative purpose.

A useful starting point for understanding pragmatic strategies in discourse is the work of Teun van Dijk, who defines discourse strategies as goal-oriented ways of using language that are designed to influence the mental representations of the audience [van Dijk, 2006]. According to van Dijk, such strategies are not accidental features of a text but rather deliberate communicative choices made by the sender in order to produce a

particular effect on the recipient. He also emphasises that discourse can be used to shape the way people perceive social groups and identities, which makes his framework especially relevant for the study of gender-oriented advertising. Applied to perfume advertising, this means that the language of an advertisement is not a neutral description of a fragrance but a carefully constructed message that tells the reader who they are, who they could be, and what values they should aspire to.

One of the most widely discussed pragmatic strategies in advertising is the strategy of identification. This strategy works by presenting an idealised image of a person and inviting the consumer to recognise themselves in that image. Williamson [1978] argues that advertising transforms factual information about objects into social meanings and in doing so it connects products with human identities. When a perfume advertisement describes a woman as free, bold, and independent, it does not describe the fragrance in any objective sense. Instead, it constructs a model of femininity and positions the product as a way to access that model. The consumer is implicitly told that by choosing this perfume, she is choosing to be this kind of woman. This is what makes the strategy of identification so effective in the context of perfume advertising, where the product itself cannot be described in concrete terms and must be communicated through symbolic and associative language.

Closely related to identification is the strategy of aspirational positioning. This strategy goes slightly further than simple identification because it appeals not to who the consumer already is but to who they want to become. In men's perfume advertising in particular, this strategy is often realised through vocabulary associated with achievement, independence, and social status. The advertisement constructs an image of an accomplished, self-determined man and presents the fragrance as part of the identity of such a man. Furnham and Paltzer [2010] noted that men in advertising are consistently portrayed as active, dominant, and goal-oriented figures, and this observation is confirmed by the linguistic choices found in luxury perfume advertising. The strategy works because it speaks to the consumer's desires and ambitions rather than their current reality.

Another important pragmatic strategy in advertising discourse is the strategy of narrativity. Instead of simply listing the qualities of a product, many advertisements tell a story, however short or fragmented it may be. This story always involves a character, a setting, and some kind of emotional experience. Cook [2001] observed that advertising borrows freely from other genres, including cinema and literary fiction, and this borrowing is especially visible in the narrative structure of luxury perfume advertisements. A text that follows a woman through a romantic encounter in Paris, or places a man alone against a vast natural landscape, is not just describing a fragrance. It is offering the consumer a narrative to step into. According to van Dijk [2006], narrative structures are among the most powerful tools for shaping the mental models that people use to understand the world. In advertising, narrative strategies work by making abstract values such as freedom, elegance, or masculinity feel concrete and emotionally real.

The strategy of authority and heritage is also widely used in advertising discourse, particularly in luxury brands with a long history. This strategy involves referencing the origin, tradition, or prestige of a brand in order to strengthen the persuasive power of the message. Williams [1960] pointed out that advertising does not sell products in isolation but rather sells a whole set of social and cultural associations. When an advertisement references the founding year of a brand, the name of its creator, or the geographical origin of its ingredients, it adds a layer of cultural authority that goes beyond the product itself. This appeal to heritage is especially common in the advertising of established fragrance houses, where the history of a brand becomes part of the identity that the consumer purchases.

What makes these strategies particularly interesting for the present study is the way they interact with gender. Shapoval [2023] showed that gender stereotypes in advertising are not merely visual but are deeply embedded in the linguistic choices that advertisers make. Heathy [2020] also demonstrated through critical discourse analysis that advertising language systematically positions men and women in different communicative roles. Men are more often addressed through strategies of aspiration and transcendence, while women are more often invited to identify with emotional,

relational, or bodily experiences. Hidalgo-Downing [2003] examined how politeness and indirect address function differently in advertisements targeting male and female audiences, and found that the pragmatic construction of the ideal consumer is always gendered. These findings suggest that pragmatic strategies in advertising do not operate in a neutral way. They actively participate in the reproduction and sometimes the transformation of gender norms.

Malyshenko [Малишенко, 2010] confirmed this dynamic in the context of English-language advertising discourse specifically, showing that the linguistic means used to construct gender identity are systematic and recurrent across different types of advertisements. Akestam et al. [2021] further demonstrated that gender-oriented advertising strategies have measurable effects on the audience, including negative reactions when stereotypes are perceived as too rigid or outdated. This suggests that the pragmatic strategies used in advertising are not static but are continuously adjusted in response to changing social expectations around gender.

Taken together, the strategies of identification, aspirational positioning, narrativity, and appeal to authority constitute the pragmatic toolkit that advertisers use to construct and communicate gender identity through language. Understanding these strategies at a theoretical level is essential for the analysis of how women's and men's perfume advertising works as a system of meaning-making. The chapters that follow apply this framework to the empirical corpus of advertising texts in order to describe how each strategy is realised linguistically and how these realisations differ depending

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Conclusion to Chapter I

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Chapter I outlines the theoretical foundations for the study of perfume advertising discourse in modern English, focusing on its linguistic, cultural, and pragmatic dimensions. The analysis demonstrates that advertising language functions as a complex, multifunctional system that combines informative, persuasive, aesthetic, and phatic purposes. In contemporary communication, advertising operates not only as

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a commercial tool but also as a cultural mechanism that constructs meanings, values, and social identities.

Particular attention is paid to the role of gender in advertising discourse. The review of theoretical approaches shows that advertising reproduces and reinforces culturally established models of masculinity and femininity through both visual and linguistic means. Drawing on Goffman's framework, it is established that gender representation in advertising is structured through systematic patterns such as hierarchy, subordination, emotionalization, and symbolic withdrawal. These patterns are reflected linguistically in the selection of vocabulary, semantic oppositions, and communicative roles assigned to male and female figures.

The chapter also identifies the key linguistic characteristics of advertising language in modern English. These include conciseness, high semantic density, deviation from standard grammatical norms, and the extensive use of cohesive devices such as ellipsis, repetition, and parallelism. It is shown that, despite structural simplification, advertising texts maintain coherence through semantic and pragmatic connections.

Special emphasis is placed on the role of figurative language, which serves as a primary tool for representing abstract and sensory experiences. Metaphor, personification, hyperbole, and antithesis are identified as central stylistic devices that enable advertisers to construct symbolic meanings and evoke emotional responses. This is particularly relevant in perfume advertising, where the intangible nature of the product requires the use of expressive and associative language.

CHAPTER II. WOMEN'S AND MEN'S PERFUME ADVERTISING

2.1 Linguistic features of women's perfume ads

Scientific understanding of advertising discourse as a specific semiotic system requires a careful approach to the formation of a research material, which constitutes the foundation for further linguistic analysis. To ensure the objectivity and representativeness of the results, we have chosen a strategy of purposeful selection of text arrays that represent the luxury segment of the global perfume market. The choice of this particular segment is due to its extremely high linguistic creativity, because texts for such iconic brands as *Chanel*, *Dior*, *Yves Saint Laurent* and *Givenchy* are created by leading copywriters and stylists, which makes them reference examples of persuasive and at the same time aesthetic influence on the recipient.

Thus, the empirical basis of the study was formed by advertising materials of three leading French fashion houses, each of which has a unique communicative strategy. The Chanel brand was chosen as the embodiment of conservative elegance and an appeal to historical heritage, where the language often borders on the genre of legend [Liu 2024; Xia 2024]. Dior represents a harmonious combination of classical perfume traditions with modern concepts of sensuality, strength and “modern masculinity” [Harti 2019]. Yves Saint Laurent is included in the research material as the most dynamic brand that actively exploits images of freedom, autonomy and conscious rethinking of traditional gender roles in advertising campaigns of recent years [Li 2022; Liang 2024]. Givenchy represents a brand whose advertising language combines the restrained elegance of classic French couture with a more contemporary emphasis on duality and transgression of traditional gender boundaries, which makes it a productive addition to the comparative corpus of the present study.

Advertising of women's perfumes is a special type of advertising discourse in which linguistic means are subordinated to a single goal – the construction of an emotional image capable of replacing the direct sensory impression of the aroma. Since the smell does not lend itself to objective verbal description, advertising texts

compensate for this impossibility through a developed system of associations, metaphors and culturally loaded lexical units. Analysis of the research material of advertising texts of women's perfumes of the brands Chanel, Dior and Yves Saint Laurent allows us to identify stable linguistic patterns at the lexical, syntactic, rhetorical and pragmatic levels.

Lexical-semantic level. The most noticeable feature of the studied texts is the clear organization of the vocabulary around several dominant semantic fields. These fields are not accidental, they reflect culturally established ideas about femininity and form the symbolic space in which perfume acquires its meaning.

The field of “sensuality and corporeality” is one of the most productive in the studied research material. It is realized through adjectives and nouns that appeal to tactile, olfactory, and emotional experience including *sensual, tender, delicate, voluptuous, silky, caressing*. These lexical units do not describe aroma in a chemical or botanical sense. They are used to transfer it to the dimension of bodily experience. Thus, the advertisement for Chanel N°5 Eau Première states: “*The smooth touch of vanilla and musky notes creates an incredibly feminine sillage*” [CN°5 2026]. The adjective *smooth* here functions not as a description of texture but as a metaphor for the tactile contact that is established between the fragrance and the skin. The concept of *sillage*, a French loanword denoting the trail of a perfume, reinforces the image of a sensual presence that remains even after the woman has left.

An additional tool in the field of sensuality is the vocabulary of “radiance” and envelopment, which appeals to visual-tactile perception. In the Gabrielle Chanel Essence advertisement, the fragrance is characterized as “*a deep and enveloping scent*”, and the floral base is outlined through gradation from “*intense jasmine*” and “*radiant and fruity ylang-ylang*” to “*creamy, highly feminine Grasse tuberose*” [GE 2026]. The adjectives here form an ascending series of intensity, with each successive characteristic being more intense than the previous one, and the final lexeme *creamy* transfers the olfactory experience to the plane of taste and touch – a classic example of synesthetic displacement. A similar technique is found in the Chance Eau Tendre advertisement, where the delicacy of the fragrance is conveyed through a combination

of a substantivized adjective and a metaphor of movement: “*CHANCE EAU TENDRE Eau de Parfum possesses a tender, delicate presence that sweeps you into a whirlwind of happiness and fantasy*” [CCET 2026]. The verb *sweep* transfers a static description into the dynamic dimension as the perfume is not just gentle, it captivates and carries, that is, it becomes an active subject of action.

The field of “mystery and enigma” is realized through semantically related units: *mysterious, magnetic, hypnotic, enigmatic, dark, noir, secret, intrigue*. This field is closely related to the concept of seduction and functions as a tool for constructing the image of a woman as both an object of desire and an unattainable subject. The text of the Coco Noir advertisement is particularly revealing: “*Intimate, seductive and intensely brilliant, COCO NOIR is a contemporary expression of magnetic sensuality told in a modern ambery fragrance*” [CCN 2026]. The accumulation of evaluative adjectives (*intimate, seductive, intensely brilliant*) within one sentence creates the effect of semantic redundancy, which is pragmatically justified. Each of them activates a different semantic component of femininity – intimacy, attractiveness, inner radiance. The field of mystery deepens in the Hypnotic Poison advertisement, where the title itself encodes the semantics of dangerous enchantment, and the text unfolds it: “*The mystery of the legendary forbidden fruit lives on in this fragrance, a magical, modern-day love potion that is both feminine and daring*” [DHP 2026]. The oxymoron *feminine and daring* – gentle and at the same time desperate – is a micromodel of the entire field, the mystery here is not passive, but aggressively attractive. A similar construction of the forbidden as an attractive force is found in the Givenchy advertisement for L'Interdit Narcisse Blanc, where the title itself encodes transgression and the text makes it explicit: “*More defiant than ever, Rooney Mara invites you beyond the forbidden*” [GLIN 2026]. The adjective *defiant* positions the female figure not as an object of desire but as an agent of subversion, while the phrase *beyond the forbidden* constructs seductiveness as the crossing of a boundary rather than the possession of a quality. The campaign's ambassador reinforces this reading: the use of a named celebrity as the voice of the text is a pragmatic strategy of authority and aspirational identification working simultaneously.

The field of “freedom and independence” is less traditional for women's perfume advertising, but it is gaining more and more importance in modern texts. Lexical units of this field include *free, bold, liberate, dare, break boundaries, choose yourself, own rules*. This field reflects the shift in advertising strategies towards empowerment, ideas of female strength and autonomy. For example, the YSL Libre ad claims: “*A celebration of freedom, this daring, yet distinctly floral and feminine perfume is for those who do what they want and dare to be exactly who they are. Breaking boundaries and paving their own way*” [YSLL 2026]. Here, the combination of the vocabulary of independence (*dare, do what they want, breaking boundaries*) with traditionally feminine characteristics (*floral, feminine*) is indicative – the advertisement offers an expanded model of femininity, where courage and traditional tenderness do not contradict, but complement each other. The adverbial phrases at the end (*breaking boundaries and paving their own way*), syntactically separated from the main sentence, acquire the status of independent statements, which are short, categorical, almost manifesto-like.

This trend is even more clearly seen in the Libre L'Eau Nue Parfum de Peau advertisement, where freedom is given a bodily dimension at the level of the very name: *parfum de peau – skin perfume*. The text supports this logic through the image of a second skin and an unobtrusive presence: “*this scent encapsulates long-lasting summer freedom*”, and the phrase “*enriched by the exclusive vegetal extract of Moroccan orange blossom, this formula leaves your skin more beautiful, with a radiant glow*” [YSLLE 2026] transits freedom from a declarative level into a bodily experience, as something proclaimed, and as something felt.

The contemporary discourse of women's freedom is deepened by calls for self-discovery. In the Coco Mademoiselle advertisement, the woman is presented as a subject with multiple identities: “*A double name, a double personality. Independent and endearing, mischievous and provocative, light and exuberant. The expression of a woman free to reinvent herself day after day*” [CCM 2026]. Three parallel antithetical pairs (*independent and endearing / mischievous and provocative / light and exuberant*) build the image of a woman who does not fit into any one characteristic and it is this

incompatibility that is proclaimed the norm. More succinctly, but no less expressively, the idea of a female identity is expressed in N°5 L'Eau: *“Timeless and audacious, simple and sophisticated, N°5 L'EAU is the N°5 of today”* [N°5 L 2026]. The combination of *timeless* and *audacious* within the same attribute series is a characteristic antithetical technique – modern boldness here does not deny classical elegance, but organically continues it.

The field of “romance and love” traditionally dominates women’s perfume advertising and is realized through the vocabulary denoting emotional connection: *passion, desire, love, romantic, tenderness, longing, seduction*. This field appeals to the archetype of the woman as a being whose identity is constructed through relationships and feelings. In the Mon Paris advertisement, romantic vocabulary acquires a spatial dimension through the image of the city as an emotional state: *“Inspired by Paris, this sensuous, romantic perfume reflects the intense passion found in the city of love. An unforgettable whirlwind journey to Paris, the feminine and floral perfume embodies desire and seduces the senses”* [YSLMP 2026]. The noun *whirlwind* appears here in a metaphorical function. It describes Paris as a whirlwind of feelings, and perfume is a ticket into this whirlwind.

The field of “nature and flowers” is structurally important, as it connects the product with natural images and thereby gives it connotations of authenticity, purity, and organicity. Dominant lexical units include *bloom, petal, bouquet, rose, jasmine, dew, blossom, fresh, luminous, airy*. In the Gabrielle Chanel Essence commercial, natural vocabulary is organized in an ascending gradation, where each flower receives its own epithet: *“intense jasmine, radiant and fruity ylang-ylang, fresh and sparkling orange blossom and creamy, highly feminine Grasse tuberose”* [GE 2026]. The geolocation of Grasse tuberose serves not an informational but a rhetorical function, it emphasizes the exclusivity and natural originality of the ingredients, which is indirectly transferred to the image of the woman wearing this fragrance. A similar rhetorical role is played by the geographical detail in the Libre advertisement, where *“lavender essence from France combines with the sensuality of Moroccan orange blossom”* [YSLL 2026], the indication of specific countries of origin turns the perfume recipe

into an imaginary journey, and the perfume into a concentrate of geographical authenticity.

The strategy of heritage appeal combined with natural vocabulary is also present in the Givenchy advertisement for Dahlia Divin, where the connection to Haute Couture is made linguistically explicit: “*Dahlia Divin stems from the elegance of Haute Couture, revealing a divine femininity*” [GDD 2026]. The verb *stems from* is itself a botanical metaphor, embedding the fragrance in the natural world at the grammatical level. The phrase *divine femininity* places the product in a sacred register, elevating both the flower and the woman who wears it beyond the ordinary.

A special kind of natural vocabulary – urban nature – appears in texts where the city becomes as much a source of femininity as a garden or meadow. In the Mon Paris Lumière advertisement, the fragrance is described through images of urban radiance and seasonal lightness: “*A light and dazzling fruity floral perfume, Mon Paris Eau de Toilette Lumière captures the essence of spring in the city of love*” [YSLMPL 2026]. The city here acquires natural characteristics through the metonymy of spring, it is not stony and noisy, but floral and light. This transformation is an important linguistic indication since femininity in modern advertising does not necessarily appeal to the garden or the pastoral as it can be urban, mobile, seasonal.

Stylistic means. The rhetorical arsenal of women’s perfume advertising is extremely diverse, which is due to the need to compensate for the fundamental impossibility of directly describing a fragrance through figurative thinking. Metaphor is the main stylistic device. In the studied texts, it functions mainly in two directions: aromatization of abstract concepts (aroma as the embodiment of freedom, love, mystery) and personalization of the product (aroma as a living being with its own character). The metaphorical potential of the text is realized already at the level of the title like *Hypnotic Poison* – poison as a symbol of dangerous temptation, hypnosis as a loss of will under the influence of female charms. The title is a compressed metaphor [DHP 2026]. In the J’adore advertisement, the metaphor is constructed differently, through the image of an imaginary flower that does not exist in nature, for example: “*J’adore is an imaginary flower, the incarnation of a grand floral bouquet*” [DJ 2026].

The noun incarnation translates the abstract idea of an ideal fragrance into the dimension of an almost physical phenomenon. The perfume here does not imitate nature. It even surpasses it, creating a flower possible only in the imagination.

Personification in women's perfume advertising is realized by giving the fragrance the ability to act, feel, and interact. Perfume envelops, reveals, attracts, and leaves a mark. This turns the product into a subject of relationship with the wearer. An illustrative example is the Coco Noir advertising: "*A generous heart gradually reveals the sensuality of May rose and the remarkable note of geranium rose leaf. This luminous floral facet creates a striking presence*" [CCN 2026]. The noun *heart* in the meaning of "main note of perfume" functions both as a technical term of perfumery and as a metaphor for a living being that gradually reveals its essence. The verb *reveal* reinforces the personification: the fragrance reveals qualities over time, as if in an act of voluntary self-disclosure. Another variant of personification is found in the advertisement for Chance Eau Tendre: "*An intoxicatingly soft and enveloping trail unfurls for a radiant and feminine scent*" [CCET 2026]. The verb *unfurl* (unfolds, spreads out, like a sail or wings) gives the fragrance the features of a living organism unfolding in space.

Hyperbole in women's advertising is realized primarily through superlatives and absolutizing constructions that transform the product into a unique and unsurpassed phenomenon. In the Chanel text, this strategy is implemented through feigned restraint, as evidenced by the claim, "*The face of a woman who wears N°5 is perhaps a bit more unforgettable than another*" [N°5 EP 2026]. The hyperbole here is veiled by an imagined modesty (perhaps a bit more) that actually only intensifies the absolutization. This constitutes a rhetorically subtle move. Instead of a direct "most unforgettable", the advertisement resorts to feigned uncertainty, which is perceived as a more convincing statement precisely because of its apparent restraint.

In YSL texts, hyperbolization often assumes a more dramatic character. Within the Opium advertisement, the fragrance is described through the vocabulary of excess and intoxication, for instance: "*The overtly sensual side of the Yves Saint Laurent perfume masterpiece is less assertive in the Eau de Toilette, but only a little. The*

opulent, decadent character is immediately apparent” [YSLO 2026]. The adverb *overtly* and the adjectives *opulent* and *decadent* construct an image of a fragrance that exceeds moderation, and this very excess is presented as the supreme form of femininity. Antithesis plays an important role in constructing an image of multidimensional femininity. The juxtaposition of two qualities that seem mutually exclusive creates an image of a woman who is complex, ambiguous, and transcends one-dimensional stereotypes. A classic example is the Miss Dior Parfum advertisement: “*Between strength and grace, boldness and elegance. Miss Dior Parfum embodies the Dior vision of youth and femininity*” [DMD 2026]. The parallel syntactic construction (*strength and grace / boldness and elegance*) emphasizes the equivalence of both poles, femininity here appears not as something fixed, but as a dynamic balance between opposites. An antithesis of a different kind (between darkness and attractiveness) organizes the Black Opium advertisement: “*As thrilling as that first shot of caffeine, Black Opium plays on the tension between boldness and femininity for a long-lasting fragrance*” [YSLBO 2026]. It is significant that *boldness* here is not opposed to weakness, but to femininity. The advertisement problematizes the very category of femininity, offering its expanded reading, where boldness is a component of the feminine image. The antithetical construction of femininity reaches its most explicit form in the title of the Givenchy advertisement *Ange ou Démon Le Secret*, where the very name of the fragrance presents woman as existing between two irreconcilable poles. The text develops this tension further: “*A provocative enigma that lies between shadow and light, where the captivating duality of seduction plays out*” [GADS 2026]. In this case, “duality” does not appear to serve only as rhetoric; rather, it is the concept upon which the whole advertisement is centered. The contradiction within the very concept of femininity is the source of strength and attractiveness for the woman.

Synesthesia, that is, the combination of sensations of different modalities, is a particularly productive tool in perfume advertising, where the task is precisely to convey the olfactory experience through other channels of perception. Colors acquire smell, sounds become touch, light – aroma. In the Chanel advertisement, the image of

the *olfactory whirlwind* combines the sense of smell with the dynamic, almost kinesthetic image of a whirlwind, for example: “*CHANCE EAU SPLENDIDE is a magnetic fragrance that releases an olfactory whirlwind, diffusing a floral-fruity scent trail that is captivating and elegant*” [CCES 2026]. The scent ceases to be static and becomes an event that encompasses and captivates. Another example of synesthetic displacement is found in the Dior Addict Rosy Glow advertisement, where an olfactory image is translated into a gustatory one, for instance: “*Sparkling and delectable, Rosy Glow is a true olfactory confection that sparks instant wonder and immediately has you craving more*” [DARG 2026]. The noun *confection* (a confectionery product) and the verb form *craving* appeal to gustatory desire, transferring perfume into the dimension of gastronomic pleasure. This is one of the most frequent synesthetic patterns in the studied research material. Aroma in perfumes is described through taste, and the desire to purchase – through appetite.

A particularly rich example of synesthesia is found in the Irresistible Nectar advertisement by Givenchy, where the olfactory experience is systematically translated into the language of taste: “*a true gourmand addiction, this long-lasting perfume melts onto the skin*” and “*awakens the sweet tooth with the sparkling freshness of Neroli oil*” [GIN 2026]. The verb *melt* transfers the fragrance to the dimension of texture and warmth, while the noun phrase *sweet tooth* directly borrows the vocabulary of gastronomic desire. This synesthetic pattern, fragrance described through appetite, appears in several texts of the corpus, but in the Givenchy example it is built into the concept of the entire campaign, which is based on a collaboration with a French pastry chef.

Rhetorical questions are used to engage the reader in a dialogue and create the illusion of a shared search for an answer. In women’s advertising, this technique is most clearly implemented in Chanel’s texts for N°5, for example: “*DOES LOVE HAPPEN BY CHANCE OR BY CHOICE? / WHAT IS THE WORLD’S MOST MYSTERIOUS SCENT? / THE WORLD’S MOST UNFORGETTABLE FACE?*” [CN°5 2026]. All three rhetorical questions are written in uppercase, which graphically enhances their weight. They do not imply a direct answer, but instead activate a certain

emotional state in the reader and direct the interpretation of the text in the desired direction. It is noteworthy that the third “question” is syntactically not a question, but a nominative sentence – the rhetorical intonation removes the need for a question mark, because the answer is already encoded in the form of the address itself.

Syntactic level. At the syntactic level, women’s perfume advertising shows several consistent trends related to general principles of advertising discourse. Nominative constructions and ellipsis are characteristic features of the texts under study. Reducing the syntactic structure to a minimum allows us to focus on key concepts without grammatical “noise”. In the Black Opium advertisement, three nominative constructions without verbs and syntactic connection between them form an image through a list of sensations, for example: “*THRILLING COFFEE. ULTRA FEMININE WHITE FLOWERS. SENSUAL VANILLA*” [YSLBO 2026]. There is no subject here, there is only a sensory flow, where each unit is a self-sufficient impulse. The absence of a verb gives the characteristics the status of an absolute, timeless property: coffee does not just excite – it is the excitement.

A comparable economy of language is found in the Givenchy Organza advertisement, which conveys its entire message through two compact sentences: “*Quintessence of timeless beauty, Organza by Givenchy is the perfect blend of refinement and sensuousness. Composed of White Flowers enhanced with Vanilla, this voluptuous fragrance reveals women’s sensuality with elegance*” [GO 2026]. The opening noun phrase *quintessence of timeless beauty* functions without a verb, placing the product directly in the category of ideals. Every adjective (*timeless, perfect, voluptuous*) is an absolutizing construction that leaves no room for comparison or qualification.

Parallelism is one of the most widely used syntactic devices. The repetition of the same type of syntactic constructions creates a rhythmic effect and enhances the semantic meaning of each element. The verbal parallelism is found in the Libre advertisement, where infinitive constructions are strung one on top of the other, conveying agentivity through plurality: “*for those who do what they want and dare to be exactly who they are. Breaking boundaries and paving their own way*” [YSLL

2026]. Verbal plurality (do / dare / breaking / paving) here is a syntactic reflection of feminine agency.

The imperative is used to directly address the consumer and create the effect of an invitation to experience. Unlike a direct advertising order (buy now), in perfume advertising the imperative is more often a soft incentive to emotional experience. It does not order, but suggests to adopt a certain state. This technique is implemented in the Chance Eau Tendre advertisement through an appeal to determination, for example: “if you decide to seize it, anything is possible” [CCET 2026]. It is a conditional construction with an implied call to action. A more detailed version is in the Mon Paris advertisement, where the consumer is invited to “drag your senses into a blooming floral heart” [YSLMP 2026]. The verb *drag* in the second person directly addresses the reader, drawing her into the sensory space of the fragrance.

Complex attributive constructions are a characteristic feature of luxury perfume advertising, where the complex syntactic structure serves as a marker of sophistication and intellectual depth. In the Mon Paris advertisement, the syntactic structure of the sentence reproduces the structure of the fragrance itself: “*On top, a delicious red-fruity accent drags your senses into a blooming floral heart: a bouquet of datura flowers and elegant white peonies*” [YSLMP 2026]. The colon and the subsequent clarification recreate the structure of the perfume pyramid (top note → heart note) in the very structure of the sentence – the form mimics the content. A similar technique is found in the description of Miss Dior Parfum, where a chain of subordinate clauses reveals step by step the process of rethinking the fragrance: “*The legendary chypre Miss Dior perfume evolves into a composition that blends floral and fruity accords with voluptuous notes of ambery woods. In homage to the jasmine of the original 1947 Miss Dior perfume for women, Francis Kurkdjian chose a jasmine with rare facets, obtained through a special extraction process*” [DMD 2026]. The attributive chain (*rare facets, obtained through a special extraction process*) turns a technical detail into a rhetorical argument of exclusivity.

Constructing gender identity. Advertising is a mechanism of cultural circulation through which ideas about gender roles are reproduced and transformed. Analysis of

the studied research material confirms that women's perfume advertising actively uses language to construct a certain image of femininity. The dominant pragmatic strategy is the strategy of identification – the consumer is invited to recognize herself in the image constructed by the text. The advertisement does not appeal to all women, but to a certain type of them, and this selectivity is a tool of attraction. The YSL Libre text says: “*A statement feminine fragrance for those who live by their own rules*” [YSL 2026]. The pronoun *those* denotes an exclusive group, membership in which the consumer can gain through the purchase of the product. Language here performs a function of social differentiation as the perfume becomes a pass to a certain community. A parallel strategy of identification through bodily uniqueness is found in the Allure Sensuelle advertisement, for example: “*The floral-soft-ambery scent reveals itself in a unique way on every woman — because each woman has her own special allure*” [CAS 2026]. Here, identification is based on individual uniqueness; each woman receives her own version of the fragrance, and this makes the product both mass and personal.

The strategy of rethinking traditional gender constructs is indicative. A number of the texts studied deliberately play with traditional hierarchies, inverting or complicating them. In the Dior advertisement we observe: “*You don't wear Hypnotic Poison perfume, it wears you: that is the credo of this magnetic eau de toilette*” [DHP 2026]. Here, an inversion of agency occurs: instead of a woman using perfume, perfume “uses” a woman. This is both a personification of the product and a metaphor of subjugation, which in the context of Hoffmann's concept of licensed withdrawal receives an additional meaning – a woman “dissolving” in perfume is a culturally recognizable image, but the advertisement reinterprets this dissolution as a form of power rather than passivity.

The strategy of narrativity transforms the advertising text into a short story with a heroine, a plot, and a cultural context. Instead of simply describing a product, the advertisement offers a fragment of a female experience with which the consumer can identify. In the Chanel text, this strategy is implemented through references to a specific woman and a cinematic event: “*In the new N°5 film, See You at 5, Luca*

Guadagnino's lens follows Margot Robbie along the roads of California. A story of lovers' missed connections, where the path to get there is just as important as the rendezvous itself” [CN°5 2026]. The perfume fits into the film narrative and gains significance through its association with the image of the actress and the romantic plot. The text in the Chance Eau Splendide advertisement is different in nature – it is a story about a woman’s philosophy, for instance: “*Chance embodies a state of mind, a way of knowing how to create your own luck and seize your destiny. A way to bet everything on yourself, to choose yourself and to always give yourself another chance to play the game*” [CCES 2026]. Here, the perfume becomes the embodiment of an entire life strategy, and the advertising text approaches the genre of a personal manifesto.

The appeal to heritage and authenticity is a pragmatic strategy, particularly characteristic of Chanel’s texts. The reference to Gabrielle Chanel, to the year 1921, to Ernest Beaux functions as a rhetorical argument of authority, transferring to the product connotations of unchanging value and time-tested quality: “*In 1921, Gabrielle Chanel asked Ernest Beaux to create 'a woman's perfume, a scent of a woman'*” [CN°5 2026]. The advertising text here approaches the genre of legend, and the perfume appears not just as a product, but as a cultural artifact with its own history. A similar strategy, but directed not to the past, but to the authority of the creator, is implemented by the Miss Dior Parfum advertisement, where the presence of a specific perfumer gives the product the status of an author's work: “*Francis Kurkdjian, Dior Perfume Creative Director, reinterprets the initial olfactory inspiration of Miss Dior, infusing it with today's youthful spirit*” [DMD 2026]. The designer’s name here functions as a sign of quality and a guarantee of artistic value.

Finally, it is worth paying attention to the function of pronouns in the texts under study. The pronoun *you* establishes a direct address to the consumer and creates the effect of personal appeal, reducing the symbolic distance between the brand and the reader, for instance: “*CHANCE EAU TENDRE Eau de Parfum possesses a tender, delicate presence that sweeps you into a whirlwind of happiness and fantasy*” [CCET 2026]. The pronoun *her* in the third person, on the other hand, allows for the construction of an image of an ideal woman as an external standard with which the

consumer can compare herself. The combination of both pronoun strategies within the same research material indicates a double pragmatic attitude: direct involvement and simultaneous demonstration of the ideal. This duality is most clearly realized in the Gabrielle Chanel Essence advertisement, where the text moves from a description in the third person to a direct appeal: “*it is the scent of a woman who follows her own path*” [GE 2026]. The pronoun *her* constructs the image of the heroine, and the reader receives a silent invitation to become her.

The analysis of the linguistic features of women’s perfume advertising revealed a stable system of linguistic means organized around several key semantic fields – sensuality, mystery, freedom, romance and nature. At the rhetorical level, metaphor, personification, antithesis and synesthesia dominate, allowing the translation of olfactory experience into a verbal image. Syntactically, the texts tend towards ellipsis, parallelism and nominative constructions, which ensures rhythmic expressiveness and semantic concentration. At the pragmatic level, the leading strategies are the identification of the consumer with the image, narrativity and appeal to cultural heritage. All these means are subordinate to a single function, i.e., the construction of a symbolic image of femininity, which the perfume is designed to materialize.

2.2 Linguistic features of men’s perfume ads

Advertising discourse of men’s perfumes is organized through a system of interconnected linguistic devices operating at lexical-semantic, stylistic, syntactic and pragmatic levels.

Lexico-semantic level. Advertising for men’s perfumes by the brands Chanel, Dior and Yves Saint Laurent forms a specific semantic system in which linguistic means are subordinated to the construction of the image of masculinity through several stable conceptual fields. Since the aroma as such is not amenable to direct verbalization, advertising texts compensate for this impossibility through a developed system of culturally loaded associations. The analysis of advertising texts revealed five

lexico-semantic fields around which the entire figurative system of the research material is organized.

The field of “natural elements and space” is the most productive in the studied research material. The lexical units of this field (*wild, vast, open, raw, horizon, territory, landscape, sky, desert, land*) appeal to the image of a man inscribed in a large, subjugated space. The key idea is the idea of scale: nature and man appear as equal forces, and the meeting between them is a test and confirmation. Thus, in the advertising text of Dior it is recorded: “*Sauvage is an act of creation inspired by wide-open spaces. An ozone blue sky that dominates a white-hot rocky landscape*” [DS 2026]. The phrase *act of creation* places the perfume on a par with natural phenomena, and the phrase *white-hot rocky landscape* constructs an image of a harsh, inhospitable environment that becomes the backdrop for male existence. It is worth paying attention to the name of the perfume itself: *sauvage* – a French word meaning “wild, primitive”, which expresses this semantics already at the nomination level.

The tradition of “natural masculinity” continues in the classic Eau Sauvage lyrics, where the fragrance is positioned as “*Yesterday's revolution is today's great legend*”, and the legend itself is built on the concept of impeccable taste and sophistication: “*a token of good taste and refined masculinity, Eau Sauvage Eau de Toilette is more than just a fragrance: it is synonymous with absolute elegance*” [DS 2026]. Here, nature acts as a source of sophistication and elegance, which is characteristic of a conservative model of masculinity, where the “natural” and the “cultural” are not opposed, but synthesized.

A contrasting version of the natural vocabulary is offered by the Ambre Nuit advertisement, which depicts nocturnal, intimate nature in contrast to the open spaces of Sauvage, for instance: “*Ambre Nuit eau de parfum is a warm and nocturnal silhouette of olfactory contrasts. An amber top note unfolds to reveal a velvety Damascus rose in a graceful dance of shadows and light*” [DAN 2026]. Here the natural element is intimate and dark. It is not a horizon, but a velvety depth, not a desert, but shadow and light in dance. It is significant that such a “night” nature in the male

research material remains a rare phenomenon and in tone is close to female texts, which in itself is an interesting gender aspect.

An unusual variant of natural vocabulary appears in the Givenchy advertisement for *Inséparables*, where the fragrance is described through the metaphor of embroidery and couture construction: *“Each note settles like a stitch of embroidery, revealing the richness of a composition designed to dress the skin with elegance”* [GI 2026]. The simile *like a stitch of embroidery* maps the craft of haute couture onto the act of wearing perfume, constructing the fragrance as something that is built, layered, and fitted to the body. This is a distinctive metaphorical pattern that does not appear in the other brands analysed.

The field of “strength and inner certainty” is realized through vocabulary that describes strong-willed qualities of character: *bold, powerful, intense, determination, strength, confident, authentic, true, inner*. It is important that these lexical units describe the internal state of the subject, his conviction, independence, and purposefulness. Chanel’s text states: *“Crisp and clean, warm and sexy, ALLURE HOMME is the expression of a man’s charisma and inner determination”* [CAH 2026]. Strength is not displayed outwardly, it is a property of the inner world. This corresponds to the model of masculinity, where self-sufficiency is the highest value, and any dependence on external evaluation is a sign of weakness.

The inner strength in Chanel’s texts often borders on mythologizing. In the *Antaeus* advertisement, the hero is directly identified with a character from Greek mythology, and this is not a decorative technique, but a meaning-forming one: *“Named after the mythological Greek giant who was invincible only as long as his feet remained on the ground, ANTAEUS is an intense yet subtle, smooth and rich fragrance that tells the story of a hero both virile and vulnerable. An aromatic, leather-accented scent — the symbol of a powerful, sensitive masculinity”* [CA 2026]. The antithetical pair of virile and vulnerable builds the image of a hero who is not prevented from having depth by his strength. In contrast, in *Bleu de Chanel L'Exclusif* the emphasis shifts to transcendent autonomy, for instance: *“BLEU DE CHANEL imposes neither confines nor limits. It signifies a horizon line that is approached by a man who aspires to see*

beyond it” [BCL'E 2026]. The negative construction *neither... nor* positions the perfume through a rejection of restrictions and this rejection is already a declaration of male independence.

The field of “social status and achievement” organizes the image of a man through his place in the social hierarchy and his ability to independently advance through it. The notions of accomplished, self-made, successful, sophisticated, performance, excellence are presented here. The text of YSL advertisement is especially eloquent: “*A long-lasting, seductive fragrance for the accomplished, self-made man. It is an intense portrayal of masculinity in a sophisticated cologne inspired by the iconic Yves Saint Laurent 'white t-shirt and black jacket' look*” [YSLY 2026]. The set phrase *self-made man* is a culturally loaded formula that indicates a specific social model, a person who has achieved his position without external help. The reference to the “white shirt and black jacket” by YSL reveals the perfume as the dimension of iconic style, and style into the dimension of social identity. Status here is encoded through a cultural sign and not declared directly.

A similar strategy of aspirational identification through social achievement is realized in the Givenchy advertisement for Gentleman Society Sport, where the ideal of the gentleman is redefined through the vocabulary of performance and constant self-improvement: “*Gentleman Society Eau de Parfum Sport expresses a new way of being a gentleman: determined, bold, always on the move*” [GGSS 2026]. The three-part asyndetic series *determined, bold, always on the move* constructs masculinity as a dynamic state rather than a fixed identity. The use of a Formula 1 driver as the campaign’s ambassador reinforces this reading, translating social achievement into physical speed and competitive excellence.

Tuxedo – Le Vestiaire des Parfums offers an alternative model of status: the name itself is a quote from the lexicon of a formal dress code, and “Le Vestiaire des Parfums” (the perfume wardrobe) constructs the image of a person who chooses a fragrance as part of an ensemble, for example: “*The most iconic piece within YSL's wardrobe, the tuxedo defines the essence of the Yves Saint Laurent silhouette. In Tuxedo, an elegant patchouli heart is sharply cut and tailored to reveal its earthy,*

smoky, woody power” [YSLT 2026]. The participle *tailored* maps the metaphor of tailoring onto an aromatic composition. Status here is realized not through adjectives like *accomplished*, but through a cultural code as knowing that such things exist and how to use them is already a marker of belonging to a certain social stratum.

The field of “independence and transcendence” is organized around the idea of going beyond spatial, social, symbolic limits. Its lexical units include *transcend, beyond, infinite, limitless, impose no confines, aspire, quest, horizon*. This field is oriented toward movement, the constant overcoming of boundaries as a mode of existence. A characteristic example is the Chanel text: “*BLEU DE CHANEL L'EXCLUSIF is a fragrance for the man who contains the depth of infinite possibility within himself, who sees every boundary as an invitation to transcend it. A man who is on the ultimate quest*” [BCL'E 2026]. The metaphor of the horizon (approached but never reached) is an image of endless movement as an end in itself, where the journey matters more than the destination. The same semantics of transcendence appear in the Fahrenheit advertisement: “*Timeless and universal, Fahrenheit is a fragrance that transcends time and trends to forge its own territory*” [DF 2026]. The verb *forge* evokes a man who does not fit into existing frameworks but carves out his own space.

The field of “authenticity and identity” is also presented in contemporary men’s advertisements and is used as the rethinking of masculinity. Its lexical units include *yourself, true self, redefine, unique, individual, nuances, emotions, own*. A marked shift occurs in this field. The traditional model of “hard” masculinity is supplemented by the lexicon of emotionality and individuality. The YSL text runs as follows: “*MYSELF is the expression of the man you are, with all of your emotions and nuances. A distinctly unique fragrance for those redefining what it means to be a man*” [YSLMYSLF 2026]. Thus, the brand openly positions itself as an agent of transformation in masculine norms and appeals to a buyer for whom that transformation resonates. A similar strategy, more restrained in execution, is found in the Dior Homme Eau de Toilette advertisement: “*Dior Homme conveys all the facets of modern masculinity. A man, yes, but a man of many nuances: confident in both his strength and his tenderness*” [DHT

2026]. The key strategy here is the qualification *a man, yes, but*, which is a rhetorical concession that simultaneously affirms and enlarges the category of masculinity.

The most explicit statement of individual identity as the basis of masculine appeal appears in the Givenchy advertisement for Trouble Fête, where a direct quotation from Hubert de Givenchy himself is embedded in the advertising text: “*You have your own style, personality. Accentuate them. And if you have a favourite perfume, cherish it. Because it's a part of you*” [GTF 2026]. The shift to the second person singular *you* creates an unusually intimate register for a luxury advertisement, bypassing the aspirational distance that characterizes most of the corpus. The imperative *accentuate them* does not invite the consumer to become someone else but to intensify who they already are, which is a fundamentally different pragmatic strategy from the aspirational identification found in the YSL and Chanel texts.

Stylistic devices. The rhetorical arsenal of men’s perfume advertising is organized around several key devices that render olfactory experience through a system of visual, spatial, and existential images. Metaphor is the central stylistic device of the research material. It functions predominantly through spatial and elemental imagery, placing the fragrance in the context of natural phenomena or large-scale human aspiration. The metaphor *thirst for the absolute* in the Fahrenheit advertisement shifts a physical need, i.e., thirst, into the plane of existential search, for example: “*Alone in the face of the majestic elements, the Fahrenheit man incarnates a thirst for the absolute*” [DF 2026]. When the adjective “majestic” is employed in relation to nature’s powers, it highlights the enormity of the battle, since in this instance, the man is not intimidated by nature; rather, he is on equal footing. In addition to the elemental aspect of the conflict, there is the metaphorical conception where masculinity is equated to architectural construction. This figurative system also manifests at the level of the bottle description: “*In a masculine bottle with clean, sharp lines*” [CE 2026]. The geometric metaphor is transferred from the material object to its subject; the man is conceived as something with clear contours, not blurred edges.

The metaphor of craft and construction also structures the Givenchy Gentleman Réserve Privée advertisement, where the fragrance is explicitly linked to the tradition

of whisky distillation: “*Infused with smooth natural whisky absolute, Réserve Privée has been crafted in Grasse using aromatic barley from refined Scottish distillery*” [GGRP 2026]. The verb *crafted* and the geographical details (Grasse, Scotland) function as rhetorical arguments of authenticity and exclusivity. The visual metaphor of the bottle *inspired by the classic hip flask* transfers the cultural associations of refined masculine ritual onto the product itself, making the act of wearing the fragrance equivalent to a gentleman’s quiet ceremony.

Another variant of metaphor is the metaphor of craft and mastery. It presents the image of the man through the idea of precise, considered work. In the Allure Homme Sport Superleggera advertisement the fragrance is described as “*a work of precision and balance, blended to perfection*” [CAHSS 2026]. The noun *work* denotes a made thing, an artifact, which imparts the scent with the status of a handcrafted object in which every detail is the result of a deliberate decision.

In Bois d'Argent Esprit de Parfum the metaphor of mastery takes on an almost alchemical quality: “*trails of scent that, through their extreme concentration, approach the limits and embrace all excesses*” [DBAE 2026].

The personification of the fragrances analyzed here occurs in a certain way – namely, by embodying the fragrance as a manifestation of the male personality, as its “extension” to the outside world. The formula “fragrance as the manifestation of the person” is crucial from a structural perspective. In the commercial for Dior Homme Parfum, personification takes place via a picture showing the interaction of various notes, which mimics the psychological dialogue of vulnerability vs. power: “*Dior Homme Parfum tells the story of an encounter: the smooth, airy notes of iris meet powerful ambery wood accords, entwining in a smoldering embrace that puts a masculine spin on a floral cologne*” [DH 2026]. The lexemes *meet* and *entwining* give the fragrance notes the capacity for relationship, and those relationships serve as a metaphor for masculinity itself, where opposites complete each other.

Antithesis is frequently employed to create a picture of masculinity that is both complex and full of contradictions. Contradictory traits can be juxtaposed in such a way that the man appears to possess contrary qualities within him, without cracking

from this dichotomy but uniting it. This feature is evident in the text concerning the perfume Dior Homme Parfum: “*The olfactory interpretation of modern masculinity, a balance between strength and softness*” [DH 2026]. The pair *strength / softness* is the central antithesis around which the image of “modern masculinity” is built. Antithesis recognizes the presence of a conflict, but there is no conflict: both sides are balanced. However, another antithesis, that of openness and closure, can be found in the advertisement for Ambre Nuit: “*Bold yet secretive, opulent yet refined, Ambre Nuit is a luxury perfume for men that leaves an aura of sensual attraction in its wake*” [DAN 2026]. Four adjectives connected by the conjunction *yet* create an impression by virtue of the opposition of ideas: generous yet secretive, opulent yet frugal – an impression of a man whose personality is impossible to define completely.

Hyperbole is verbalized through the words with the semantics of absolutization and extremity including *ultimate, absolute, infinite, extraordinary, exceptional, genuine*. These phrases serve to reinforce the impression of a tough guy who accepts nothing but perfection in everything. This phrase *ultimate quest* in the context of the Chanel ad text is an exaggeration that puts the purchasing of perfume on the level of epic poetry: “*A man who is on the ultimate quest. L'EXCLUSIF is a name that denotes an exceptional composition — a vision that is reflected in each olfactory, visual and tactile element*” [BCL'E 2026]. The aggregation of ultimate and exceptional units into one semantic cluster has its pragmatic justification since they stimulate a different aspect of exceptionality: subjective, nominal and sensual. Another form of hyperbole, based on an association of extreme concentration, is present in the advertisement for Bois d'Argent Esprit de Parfum: “*With this esprit de parfum, I wanted to flesh out the addictive, 'skin-to-skin' facet of Bois d'Argent. Dominated by this intensely rich iris absolute and the signature frankincense of the Bois d'Argent accord, the fragrance takes on a dense yet burnished radiance*” [DBAE 2026].

Syntactic level. At the syntactic level, men’s advertising discourse shows several consistent tendencies connected to the general principles of advertising syntax. Nominative constructions and syntactic ellipsis are a foundational device, allowing attention to be concentrated on key concepts without grammatical “noise”. Reducing

the syntactic structure gives its characteristics the status of an absolute, temporally unconstrained property. A characteristic example is as follows: “*A work of precision and balance, blended to perfection. A contrast between intensity and levity. A symbol of the allure of a free-spirited man who strives for the ultimate performance*” [CAHSS 2026]. Three nominal constructions without verbs build an image through the concepts of *work*, *contrast*, and *symbol*, which appeal to an active, purposeful agency. In the case of ellipsis, what is achieved here is concentration rather than truncation, as the missing verb eliminates temporality and grants permanence to the attributes. Nominal groups without verbs define both the product and its desired consumer at once, through the syntactic parallelism that makes their inseparability rhetorically apparent.

The “a man who...” structure serves as a recurring syntax in men's advertising. This structure creates a portrayal that is generic but at the same time specific to a certain type of man, by using an indefinite article (a), followed by a noun (man), and a relative clause. In Chanel, this syntax gains additional development: “*BLEU DE CHANEL L'EXCLUSIF is a fragrance for the man who contains the depth of infinite possibility within himself, who sees every boundary as an invitation to transcend it. A man who is on the ultimate quest*” [BCL'E 2026]. The model also appears in YSL texts: “*L'Homme Eau de Toilette is a fresh and woody men's fragrance. Inspired by the attraction of a man with style and sensuality, this long-lasting woody men's fragrance contains contrasting notes to create a unique combination of modern men's scents that exudes a timeless elegance*” [YSLH 2026]. The “man with style and sensuality” is a constructed ideal toward which the consumer is invited to move.

Parallelism is founded upon the symmetry of oppositions. The parallel structure of similar constructions is used not only to create rhythm but also to give equal importance to both sides of the antithesis. In the passage about the Dior Homme Parfum, the perfumer talks about his intentions: “*This is a Dior Homme that lies between the gentle caress of powdery softness and the firm grip of an ambery base*” [DHP 2026]. The comparison between soft caressing and tight grasping is not only an illustration of the aroma, but also a grammatical depiction of a person's psychological condition where there is vulnerability on one side and strength on the other. Two

nominative blocks, constructed on identical principles, carry the connotations of victory and uniqueness without providing any explanation for them.

The concise affirmative sentence that is characteristic of male writing tends to approach the structure of an epigram or motto. Certain types of advertising come close to the extreme form of brevity, where every individual word functions as an independent statement. Case in point: “*Unapologetically. Proudly*” [YSLMYSLF 2026]. The syntactic construction is close to being poetic like the one in the manifesto. What should be emphasized here is the use of adverbs instead of adjectives – what is stressed here is the way the character lives in the world, and not his attributes. The same result is produced by a brief formula in the Sauvage advertisement: “*Instantly recognizable, it has become a real signature fragrance, unique in its confident virility*” [DS 2026]. Both the adverb *instantly* and the adjective *real* create the impression of a fragrance which does not require any further introduction since it is immediately recognizable and unquestionable.

The employment of nouns to characterize predicates is characteristic of the syntax of the text. The aroma does not have properties but is an event: “*Sauvage is an act of creation*” [DS 2026], “*ALLURE HOMME is the expression of a man's charisma*” [CAH 2026], “*Antaeus is an intense yet subtle, smooth and rich fragrance that tells the story of a hero*” [CA 2026]. Predicative nouns provide the text with the impression of statement, ontological certainty. The predicative noun (act, expression, story) introduces the product into the dimension of an event, not an object: the fragrance does not have properties but is an event. It is pertinent to single out the treatment of the syntax in relation to those fragrances which evoke ideas pertaining to style and elegance. The example of the syntactic structure in relation to such a fragrance can be observed in the following advertisement: “*Like a shiny satin lapel against a tuxedo's matte grain de poudre fabric, the bright bite of black pepper and the fresh flash of coriander shed light on the dark material*” [YSLT 2026]. The extended simile, where the texture of the fabric stands for the texture of scent, is a perfect example of a complicated attributive structure, whose sentence structure mirrors the semantic value of elegance.

In YSL texts that appeal to a contemporary masculinity, the syntax is shorter and more declarative. In the MYSLF advertisement, affirmative constructions build an image through direct engagement with the consumer: “A *fragrance that seamlessly fuses with your skin, revealing a distinct signature for each individual*” [YSLMYSLF 2026]. The pronoun *your* and the noun *individual* together construct the idea of uniqueness as a principle: the fragrance reveals one that is already there. This creates an effect of self-assurance that requires no further elaboration, which is a key marker of contemporary men’s advertising.

Constructing gender identity. The analysis of the research material using the terms suggested by Goffman identifies several stable patterns in the formation of masculinity in men’s perfume ads. The term of relative size is presented through space-based metaphors and vocabulary that deals with scale. The character of the ad is seen as an individual who, internally, outgrows his environment; he is bigger than the borders imposed on him: “*BLEU DE CHANEL imposes neither confines nor limits. It signifies a horizon line that is approached by a man who aspires to see beyond it*” [BCL'E 2026]. “Size” is here metaphysical as the man is defined by the scale of his aspiration. The executive role can be found in the distribution of agency throughout the texts. In all cases, the man is presented as an agent rather than the receiver of action. The man surpasses, strives, discloses, tests limits, embodies, creates, etc. In fact, even the description of the scent itself is presented through the actions of its wearer: “*Like a deep breath of fresh air, Sauvage Eau de Toilette is a bold composition for a man who is authentic and true*” [DS 2026]. The relative clause *who is authentic and true* defines the man through a state of being rather than external circumstances and the authenticity here is an active position.

The theme of independence and self-sufficiency is central to the whole body of writing. The man represented in the advertisements is, by definition, independent of others' eyes or opinions. He lives by his own terms and is defined inwardly rather than socially. This is perhaps most clearly expressed in the text for Chanel’s perfume Egoiste: “*Independent and elusive. Utterly fascinating. A bold and rich woody fragrance for the man whose power of seduction lies in his strong character*” [CE

2026]. Most importantly, even something like seduction in this case is an outcome of the qualities of the character and is not based on any planned behavior. This type of freedom from any external influences can also be observed in the Kouros ad which says that it is “*A timeless scent of triumphant masculinity*” [YSLK 2026].

The category of licensed withdrawal, i.e., a state of inward absorption, of detachment from the external world, takes on the coloring of concentration rather than passivity in advertisements of men’s perfumes. This is not retreat but deliberate focus: “*An indefinable creation that fully reveals itself on skin*” [BCL'E 2026]. The fragrance “fully reveals itself” only on the skin of a particular person, which functions as a metaphor that transforms the interior, private space into the site of unique self-disclosure. Similarly, in Gris Dior Esprit de Parfum the introverted character of the fragrance is framed as an expression of a singular, self-contained identity: “*Gris Dior perfume for women and men is bathed in a shadowy glow. Its chypre dialogue is more intense, revealing a singular and mysterious personality*” [DGDE 2026]. The word *singular* (one of a kind, unrepeatable) is the key, a licensed withdrawal here is a form of exclusivity.

On the other hand, several works indicate a reassessment of masculine ideals. Through its newer creations, YSL consciously incorporates into men’s advertising rhetoric the vocabulary of fragility, emotionalism, and non-linearity of self-identity: “*MYSELF is the expression of the man you are, with all of your emotions and nuances. A distinctly unique fragrance for those redefining what it means to be a man*” [YSLMYSLF 2026]. The phrase *all of your emotions* is a direct departure from the traditional model of “contained” masculinity, in which the expression of emotion is read as weakness. Also worth noting is the strategy of appealing to style as identity, particularly evident in YSL texts. The fragrance is directly tied to the brand's iconic image: “*It is an intense portrayal of masculinity in a sophisticated cologne inspired by the iconic Yves Saint Laurent 'white t-shirt and black jacket' look*” [YSLY 2026]. A clothing style becomes a metonym for a personality, and the fragrance its olfactory continuation. This strategy is absent from the women's research material, where the

appeal to heritage is built primarily through the narrative of the brand's founder rather than through iconic dress.

The appeal to heritage as a marker of masculine identity is also realized with particular directness in the Givenchy advertisement for Monsieur, which positions the fragrance as “*the quintessence of French-style masculine seduction*” [GMG 2026]. The phrase *French-style* functions as a cultural shorthand encoding elegance, restraint, and refinement as specifically national and therefore authentic qualities. The reference to “*Hubert de Givenchy's taste for purity*” further anchors the fragrance in the authority of a named founder, a strategy that parallels Chanel’s use of Gabrielle Chanel and Dior’s references to Francis Kurkdjian.

Men’s advertisements, when considered from the perspective of the pragmatic strategy of narration, merit their own special discussion, as they operate in a manner that contrasts greatly with the narrative in women’s advertisements. In the Fahrenheit advertisement, a scene is created that represents a man’s struggle against nature: “*Alone in the face of the majestic elements, the Fahrenheit man incarnates a thirst for the absolute. Timeless and universal, Fahrenheit is a fragrance that transcends time and trends to forge its own territory*” [DF 2026]. This man does not represent a person wearing the scent; he represents an individual with a personal history of his own. This technique is also used in the Antaeus advert; it uses the technique of narrativization through mythology to give a heroic image to the scent. The myth suggests that the hero bears the name of a giant that could be defeated by lifting it off the ground. In men’s advertising texts, narrativization is generally heroic, whereas in women’s advertising, it is lyrical.

The study of the texts used for advertising men’s perfumes by Chanel, Dior, and Yves Saint Laurent showed that there is a stable set of language instruments operating within the framework of five major semantic fields – elements of nature, inner strength, social position, transcendence, and authenticity. As for the stylistic layer, the most prominent features of these texts include spatial and existential metaphors, the opposition of strength and vulnerability, absolutization through hyperbole, and paratactic structures that represent the rhetoric of “self-evident”. On the syntactical

plane, there are frequent nominal structures, repeated phrase “a man who...”, aphorisms, and nominal predicates giving qualities an ontological dimension. In terms of pragmatics, such techniques as aspirational identification, styling oneself after identity, and narration of the heroic type become dominant ones. The predominant pragmatic function is the symbolic creation of an image of manhood where a perfume is not an item but a confirmation of one’s identity.

2.3 Comparative analysis of language features of women’s and men’s perfume advertising

The linguistic analysis conducted in sections 2.2 and 2.3 allows for a systematic comparison of the two corpora of advertising texts presented by women’s and men’s perfumes by Chanel, Dior, Yves Saint Laurent, and Givenchy. The comparative perspective is essential, as it makes it possible not merely to note differences between the corpora but to identify the structural patterns that generate those differences. As will be shown below, women’s and men’s advertising discourse are not simply two versions of the same text with different gender addresses: they are two distinct semiotic systems, each governed by its own internal logic.

Comparison of lexico-semantic fields. The most immediately apparent level of systemic difference between the corpora is the organization of vocabulary around dominant semantic fields. Both corpora follow a clear semantic strategy: lexis does not neutrally describe a product but is directed toward constructing a particular image of identity (feminine or masculine) through a system of culturally established associations.

The most distinct difference lies in how male and female advertisements conceptualize corporeality and presence. In women’s perfume advertisements, the body is a space where the fragrance “unfolds”, “leaves a trail”, “envelops”. It exists in the dimension of immediate, intimate experience. In advertisements of men’s perfumes, corporeality nearly disappears, giving way to character, volition, or social image. A comparison of two texts makes this plain: the advertising copy for Allure Sensuelle describes the fragrance through the lens of feminine distinctiveness: “*The*

floral-soft-ambery scent reveals itself in a unique way on every woman — because each woman has her own special allure” [CAS 2026]. The unfolding of the fragrance occurs on and through the body, the body is an active participant in the exchange. The Égoïste advertisement, by contrast, eliminates corporeality entirely, focusing on character instead: *“Independent and elusive. Utterly fascinating. A bold and rich woody fragrance for the man whose power of seduction lies in his strong character”* [CE 2026]. Seduction in the context is a consequence of an inner quality – character, rather than bodily presence.

The difference between the semantic fields of nature in the two corpora is equally telling. Women’s advertising appeals to a delicate, floral, seasonal nature. The Mon Paris Lumière advertising text constructs an image of femininity through the image of spring Paris: *“A light and dazzling fruity floral perfume, Mon Paris Eau de Toilette Lumière captures the essence of spring in the city of love”* [YSLMPL 2026]. Nature here is urban, light, celebratory, “spring in the city of love” transforms urban space into something organic and feminine. Men’s advertising appeals to a harsh and primordial nature. The Antaeus advertisement invokes the elemental directly through myth: *“Named after the mythological Greek giant who was invincible only as long as his feet remained on the ground”* [CA 2026]. The nature is existential, a condition of strength in this advertisement.

A particularly revealing linguistic phenomenon is how both corpora handle the lexicon of excess and intensity. In women’s advertisements, excess is conceptualized as sensory pleasure and luxury, as something welcome and desirable. The Dior Addict Rosy Glow advertisement conveys this through a gastronomic metaphor: *“Sparkling and delectable, Rosy Glow is a true olfactory confection that sparks instant wonder and immediately has you craving more”* [DARG 2026]. The verb *craving* and the noun *confection* refer to the fragrance as to the appetite, excess here is sweet, appetizing, desired. In advertisements of men’s perfumes, excess takes on a different character. It is bound to extremity, concentration, the surpassing of limits in pursuit of perfection. The Tobacolor advertisement describes the fragrance through images of luxury and oriental mystery, for example: *“Amber and gourmand, the tobacco silhouette of this*

luxury perfume unfolds an olfactory fabric with a seemingly lamé shimmer, flowing between fruity and honeyed accents. A triumphant tribute to the luxury, mystery and magic of travel” [DT 2026]. The metaphor of “fabric with a lamé shimmer” moves the fragrance into the aspect of refined textile.

Finally, both corpora show a tendency to push beyond traditional semantic fields. Women’s advertisements present the lexicon of boldness and independence (*bold, daring, breaking boundaries*), while advertisements of men’s perfumes incorporate the lexicon of emotion and nuance (*emotions, nuances, tender*). This points to a partial renegotiation of rigid gender boundaries within contemporary advertising discourse, even as the overall structure is maintained.

Comparison of stylistic devices. At the stylistic level, both corpora share a common arsenal of tropes including metaphor, personification, hyperbole, antithesis. However, each of these devices functions according to a different imagistic logic depending on the gender address of the text.

Metaphor is the central stylistic device in both corpora, but its semantic direction differs fundamentally. In women’s perfume advertisements, metaphor primarily *internalizes* the fragrance, it becomes an experience, a state, a moment. In advertisements of men’s perfumes, it *externalizes* it: the fragrance becomes a projection of the self into the external world, its “material imprint”. A comparison of two Dior texts makes this contrast visible. In the Joy by Dior advertisement, the metaphor is built on the image of joy as an absolute inner state: “*JOY by Dior Eau de Parfum is a bright smile, and a pure concentration of joy in a bottle. A juicy, vibrant top note gives way to an enveloping white heart of flowers and musks, just like a soft caress*” [DJoy 2026]. The fragrance is “a pure concentration of joy”, something that takes hold from within, like a mood. In the Eau Sauvage advertisement, metaphor is built on the image of legend and social standing: “*a token of good taste and refined masculinity, Eau Sauvage Eau de Toilette is more than just a fragrance: it is synonymous with absolute elegance*” [DS 2026]. The fragrance is “a token of good taste”, as an outward signal directed at the social world.

Personification in both corpora endows the fragrance with the features of a living entity, but according to different models. In advertisements for women, the fragrance acts as a partner or carrier of emotion. The Miss Dior Blooming Bouquet advertisement describes it as “*an instant pleasure, a declaration of love for life that draws you in*” [DMDBB 2026]. The verbal construction *draws you in* gives the fragrance the capacity to attract, to invite, to be the subject of allure. In advertisements of men’s perfumes, personification works differently: the fragrance is the voice or extension of male character. The Pour Monsieur advertisement describes it as “*a discreet yet surprising woody-chypre scent that still retains its understated elegance*” [CPM 2026]. The word *elegance* is a social attribute of the wearer, transferred onto the product.

Hyperbole is used in both sets of advertisements through the semantics of exceptionality, but with different emphases. In women’s perfume advertisements, hyperbole is directed primarily at feeling and the duration of emotional states. In the Opium advertisement, intensity is conveyed through the lexicon of excess and intoxication, for example: “*The overtly sensual side of the Yves Saint Laurent perfume masterpiece is less assertive in the Eau de Toilette, but only a little. The opulent, decadent character is immediately apparent*” [YSLO 2026]. The adverb *overtly* and the adjectives *opulent* and *decadent* form an image of a fragrance that exceeds moderation, and this very excess is presented as the highest expression of femininity. In advertisements of men’s perfumes, hyperbole is directed at the scale of the person and their social position.

Antithesis is the stylistic instrument, which is used in both samples to construct an image of a complex, “non-linear” identity, with different sets of opposed qualities. In women’s advertisements, the typical antithesis is built between delicacy and boldness. The Libre advertisement constructs an image of a woman who overcomes contradictions: “*this daring, yet distinctly floral and feminine perfume is for those who do what they want and dare to be exactly who they are*” [YSLL 2026]. The word *yet* shows the antithetical logic as audacity and femininity are conventionally opposed, but the advertisement proposes their synthesis. In advertisements of men’s perfumes, antithesis is built between strength and refinement, intensity and restraint. The Ambre

Nuit advertisement concentrates this logic into four adjectives: “*Bold yet secretive, opulent yet refined, Ambre Nuit is a luxury perfume for men that leaves an aura of sensual attraction in its wake*” [DAN 2026]. Each pair is joined antithetically by *yet*, placing both poles in an equal relationship – the man here is simultaneously generous and secretive, resistant to any single definition.

Comparison of syntactic features. At the syntactic level, both selected samples share a number of general features of advertising discourse, i.e., a tendency to concision, rhythmic organization, and the avoidance of heavy syntax. However, we may also observe several structural differences.

Ellipsis is characteristic of both corpora but it is structurally distinct. In advertisements of women’s perfumes, ellipsis predominantly leaves out the verbal element, retaining chains of qualities that accumulate and layer. For example, the Coco Noir advertisement constructs an image through three subjectless adjectives: “*Intimate, seductive and intensely brilliant*” [CCN 2026]. Each adjective activates a different aspect of femininity, and together form a sensory image. In advertisements of men’s perfumes, ellipsis builds a portrait through conceptual (rather than sensory) categories. The Antaeus advertisement demonstrates this through a chain of nominal attributes functioning as predicates, for instance: “*an intense yet subtle, smooth and rich fragrance that tells the story of a hero both virile and vulnerable*” [CA 2026]. The nominal chain in the given example is a gradual accumulation of a hero’s portrait.

Parallelism organizes the text rhythmically and semantically in both corpora, but its function differs. In women’s advertisements, parallelism most often operates through the accumulation of verbs or antonymic pairs that construct the image of the woman through multiplicity. The Coco Mademoiselle advertisement presents femininity through a series of binary antithetical constructions: “*Independent and endearing, mischievous and provocative, light and exuberant*” [CCM 2026]. Three internally antithetical pairs assert syntactically that femininity resists any single definition. In advertisements of men’s perfumes, parallelism more often builds on the antithesis of opposing qualities held in balance. The Allure Homme advertisement through its concise parallelism sets character qualities against each other: “*Crisp and*

clean, warm and sexy” [CAH 2026]. Two pairs of adjectives form a symmetrical construction in which freshness and sensuality do not conflict but complement each other.

The mode of address to the consumer is the key pragmatic distinction between the corpora at the syntactic level. In advertisements of women’s perfumes, pronominal address alternates between the direct *you* and the distancing *those who*: the Chance Eau Splendide advertisement moves from third-person narrative to direct address through a conditional construction: “*if you decide to seize it, anything is possible*” [CCES 2026]. The advertisement invites the reader to become the subject of her own choice. In advertisements of men’s perfumes, the construction *a man who...* is the systematic model, building a third-person portrait. The Kouros advertisement operates with the generalizing formula “*A timeless scent of triumphant masculinity*” [YSLK 2026], where the consumer is invited to identify with the described type without being directly addressed.

Comparison of gender constructs. The analysis of advertisements through the categories described by Goffman shows that perfume advertising discourse reproduces, and also partially reworks, traditional gender constructs. The category of *relative size* in advertisements of women’s perfumes is realized through bodily singularity and the space the fragrance occupies on the skin: “*The floral-soft-ambery scent reveals itself in a unique way on every woman — because each woman has her own special allure*” [CAS 2026]. The woman’s “size” is her unrepeatable individuality, expressed in a specific personal space. In advertisements of men’s perfumes, the same category is realized through a spatial metaphor of scale and outward role. The Égoïste advertisement constructs an image of a man whose power of seduction derives from character, not stature: “*Independent and elusive. Utterly fascinating. A bold and rich woody fragrance for the man whose power of seduction lies in his strong character*” [CE 2026]. “Size” in this context is measured in the force of character and not in physical or social parameters.

The category of *executive role* is the most pointed marker of asymmetry in the corpora. In men’s advertisements, the man is consistently the subject of action as he

forges paths, pushes past limits, embodies aspiration. The Pour Monsieur advertisement builds its image through restraint and refinement, positioning the subject as the author of his own image: “*A refined and timeless composition for the sophisticated, charismatic man*” [CPM 2026]. The adjectives *sophisticated* and *charismatic* describe a social position arrived at through deliberate choices of style. In women’s advertisements, the woman is also a subject, but a subject of experience and self-choice rather than social or spatial conquest. The Miss Dior Blooming Bouquet advertisement frames agency as the reception of pleasure: “*Miss Dior Blooming Bouquet is an instant pleasure, a declaration of love for life that draws you in*” [DMDBB 2026].

The category of *licensed withdrawal* in advertisements of women’s perfumes appears in the motif of absorption into the fragrance, of dissolution within it. The Hypnotic Poison advertisement realizes this motif through a well-known rhetorical reversal: “*You don't wear Hypnotic Poison perfume, it wears you*” [DHP 2026]. The woman becomes the object of the fragrance’s action, and within this apparent “passivity” a form of power is given. In advertisements of men’s perfumes, the state of inward retreat is reframed as volitional concentration and self-disclosure. The Tobacolor advertisement describes the fragrance as a journey into the exotic: “*A triumphant tribute to the luxury, mystery and magic of travel*” [DT 2026]. The withdrawal is a conscious act of immersion in the exceptional.

A notable feature of contemporary advertising discourse is the partial deconstruction of traditional Goffmanian categories in both corpora. In advertisements of women’s perfumes, this occurs through the introduction of the lexicon of boldness, independence, and choice; in advertisements of men’s perfumes, through the inclusion of the lexicon of emotion and vulnerability. The Dior Homme Eau de Toilette advertisement articulates this shift directly: “*Dior Homme conveys all the facets of modern masculinity. A man, yes, but a man of many nuances: confident in both his strength and his tenderness*” [DHT 2026]. The qualification *a man, yes, but* is a rhetorical concession that simultaneously confirms and expands the category of

masculinity (“yes, a man”), but it is a man who is not confined to its conventional attributes.

In advertisements of women’s perfumes, the body is a space in which the fragrance lives, unfolds, and leaves a trace. Allure Sensuelle demonstrates this most directly: “*reveals itself in a unique way on every woman*” [CAS 2026]. The body is passive-receptive, yet singular. In advertisements of men’s perfumes, the body is nearly absent as a lexical unit; instead, the discourse centers on character, strength, inner world. The Allure Homme advertisement positions the body only implicitly, through the concept of charisma: “*ALLURE HOMME is the expression of a man's charisma and inner determination*” [CAH 2026]. The skin is unmentioned, and the fragrance becomes the expression of inward qualities. This difference in the conceptualization of corporeality reproduces the classical Goffmanian asymmetry since the female body remains the point of reference even when advertising attempts to endow it with subjectivity, while the male body is bracketed out in favor of the immaterial qualities of the person.

Comparison of main pragmatic functions. As outlined in section 1.1, the pragmatic functions of advertising discourse include the nominative, referential, appellative, aesthetic, and ideological. The comparative analysis of the two selected sets of advertisements shows that the ideological function dominates, the construction of a symbolic image of identity with which the consumer is invited to identify. The mechanism of this function, however, differs between the corpora.

In the women’s research material, the dominant strategy is ***emotional identification***, i.e., the consumer is invited to recognize herself in the experience the text describes. The fragrance acts as a catalyst for an inner state. The Joy by Dior advertisement realizes this strategy through the image of joy as a contagious, irresistible condition: “*JOY by Dior Eau de Parfum is a bright smile, and a pure concentration of joy in a bottle*” [DJoy 2026]. The pragmatic appeal is directed at the consumer’s inner self, the fragrance does not transform the woman but discloses what is already there.

In the men's research material, the dominant strategy is ***aspirational identification***, i.e., the consumer is invited not to recognize himself but to aspire to become the man the text describes. The ideological function is realized through a material object that becomes the sign of an identity.

The comparative table below summarizes the key linguistic parameters of both corpora.

Table 2.1.

**Comparative Analysis of Linguistic Parameters in Women's and Men's
Perfume Advertising Discourse**

Parameter	Women's Advertisements	Men's Advertisements
Dominant semantic fields	Sensuality, mystery, romance, flowers, freedom	Natural elements/space, strength, status, transcendence, authenticity
Conceptualization of corporeality	Body as the space of fragrance unfolding: singular, receptive	Body nearly absent; personhood expressed through character and inner qualities
Metaphor	Internalizing: fragrance = concentrated state (<i>joy in a bottle, spring in the city</i>)	Externalizing: fragrance = sign of taste, synonym of elegance (<i>synonymous with absolute elegance</i>)
Personification	Fragrance as subject of attraction that <i>draws in</i> (<i>draws you in</i>)	Fragrance as reflection of character that <i>expresses</i> (<i>expression of a man's charisma</i>)
Hyperbole	Absolutization of feeling and duration (<i>pure concentration of joy, opulent, decadent character</i>)	Absolutization of status and identity (<i>triumphant masculinity, absolute elegance</i>)
Antithesis	Delicacy ↔ boldness; femininity ↔ independence (<i>daring, yet distinctly floral and feminine</i>)	Openness ↔ secrecy; opulence ↔ restraint (<i>bold yet secretive, opulent yet refined</i>)
Synesthesia	Active: fragrance described through taste, touch, movement (<i>olfactory confection, soft caress</i>)	Minimal: fragrance described through texture and visual image (<i>lamé shimmer, clean sharp lines</i>)
Ellipsis	Chain of sensory qualities without a subject (<i>Intimate, seductive and intensely brilliant</i>)	Conceptual portrait of a hero through accumulated attributes (<i>intense yet subtle, smooth and rich</i>)

Parallelism	Antonymic pairs asserting identity as multiplicity (<i>Independent and endearing, mischievous and provocative</i>)	Symmetrical pairing of opposing character traits (<i>crisp and clean, warm and sexy</i>)
Syntactic mode of address	<i>You + those who</i> — direct address and group exclusivity (<i>if you decide to seize it</i>)	<i>A man who...</i> — third-person portrait for aspirational identification (<i>for the man whose power lies in his character</i>)
Goffman: relative size	Bodily, individual singularity — "size" as uniqueness (<i>reveals itself in a unique way on every woman</i>)	Force of character as inner "size" (<i>power of seduction lies in his strong character</i>)
Goffman: executive role	Agency of experience and self-choice (<i>draws you in, declaration of love for life</i>)	Agency of social positioning and style (<i>refined and timeless composition for the sophisticated man</i>)
Goffman: licensed withdrawal	Dissolution into the fragrance, receiving strength from outside (<i>it wears you</i>)	Deliberate immersion in the exceptional as an act of choice (<i>tribute to the luxury, mystery and magic</i>)
Dominant pragmatic strategy	Emotional identification: recognizing oneself in the experience (<i>pure concentration of joy in a bottle</i>)	Aspirational identification: striving to become the described type (<i>Independent and elusive. Utterly fascinating</i>)
Dominant pragmatic function	Ideological: constructing femininity through inner emotional experience and bodily singularity	Ideological: constructing masculinity through outward image, style, and social position

The data revealed above prove that despite being based on similar sets of stylistic means, women's and men's perfumes' advertising discourses use these means differently in terms of their meaning and pragmatics. This difference is not by chance; it is determined by certain cultural attitudes to femininity and masculinity as well as to the ways they should be embodied. The feminine identity of the texts discussed is created through internal experience, emotions, and body uniqueness, while masculine identity is established through external appearance, social status, and willpower. Both discourses have a tendency to break gender stereotypes, but it is stronger in more modern texts and still fails to change the existing structural imbalance.

Conclusion to Chapter II

Chapter II presents a comprehensive linguistic analysis of advertising texts for women's and men's perfumes by Chanel, Dior, Yves Saint Laurent, and Givenchy based on the research material of 50 units of advertising discourse.

The principles underlying the formation of the empirical base are set out and justified. The choice of the luxury segment of the perfume market reflects its exceptionally high degree of linguistic creativity. The texts of the brands under study are exemplary instances of persuasive and aesthetic influence working in combination. Each of the three brands pursues its own communicative strategy: Chanel appeals to cultural heritage and the aura of legend; Dior brings classical perfumery traditions together with concepts of contemporary sensuality; YSL actively revisits traditional gender roles; Givenchy combines the restraint of classic French couture with a contemporary emphasis on duality and the transgression of conventional gender boundaries.

Analysis of the women's advertisements identified a stable system of linguistic means organized around five dominant semantic fields: sensuality and corporeality, mystery and enigma, freedom and independence, romance and love, nature and flowers. At the rhetorical level, the leading devices are internalizing metaphor, the personification of the fragrance as a partner, synesthesia, the hyperbole of sensation, and antithesis between traditional femininity and boldness. Syntactically, the texts incline toward ellipsis, parallelism, and nominative constructions. At the pragmatic level, the dominant strategies are emotional identification, narrativization, and the appeal to cultural heritage. Analysis of the men's advertisements revealed a fundamentally different semantic organization, built around the fields of natural elements and space, inner strength and determination, social status, transcendence, and authenticity. Stylistically, men's discourse relies on externalizing metaphor, the personification of the fragrance as the voice of the personality, antithesis between strength and vulnerability, and parataxis that reproduces the rhetoric of self-evidence. The syntax inclines toward the recurrent "a man who..." model, nominal predication,

and aphoristic concision. The dominant pragmatic strategies are aspirational identification and the appeal to style as identity.

The comparative analysis established that women's and men's perfume advertising discourse are two distinct semiotic systems, each governed by its own internal logic. The shared arsenal of stylistic devices is deployed through fundamentally different semantic and pragmatic mechanisms. Feminine identity is constructed through inner experience, emotion, and bodily singularity; masculine identity through outward action, spatial scale, and social position. Read through Goffman's categories, the advertising discourse reproduces traditional gender asymmetry while partially reworking it: the most recent texts in both corpora show a tendency to push at gender boundaries, though this tendency does not alter the underlying structural logic of the division.

CONCLUSIONS

This thesis presents a linguistic study of perfume advertising discourse as a mechanism for constructing gender identity, based on English-language advertising texts by Chanel, Dior, Yves Saint Laurent, and Givenchy.

In Chapter I, the theoretical basis of the research is outlined. Advertising discourse is considered as a specific kind of institutional discourse characterized by three aspects – persuading, aesthetical, and ideological. It was also identified that perfume advertising discourse is a special kind of advertising discourse where the language is supposed to cope with the absolute unlikelihood of linguistic description of a scent by dint of associations, metaphors, and cultural symbols. Methodologically, it was decided to use both lexico-semantic, stylistic, syntactical, and pragmatic approaches as well as Goffman's classification of gender representation into relative size, executive roles, and licensed withdrawal. Review of the literature on the subject indicated that it is topical to study gender linguistics in advertising discourse. On the other hand, comparative gender linguistics of female and male perfume discourse in a specific brand category is yet to be researched.

Chapter II presents a comprehensive analysis of the research material. The findings support the following conclusions. The advertising discourse of perfumes designed specifically for women and those for men can be seen as two separate semiotic structures, possessing their own unique lexical, stylistic, syntactic, and pragmatic structuring. Though both discourses use similar rhetorical strategies, the way they employ these strategies is guided by the logic peculiar to each, rooted in culturally ingrained perceptions of the nature of femininity and masculinity.

One of the main differences concerns the conception of space. In women's advertising discourse, space is internalized, private, corporeal, while in men's advertising, it is external, vast, open. It pervades all levels of textual structure, from lexis to syntax.

These metaphorical figures are unique to the respective corpora. The feminized metaphor is internalizing; it represents the fragrance as an experience, a process of

inward journeying, unfolding. The masculinized metaphor is externalizing; it represents the fragrance as an extension of the self into the outside world, as a tangible marker of that extension. The distinction reproduces the traditional asymmetry in which the feminized identity focuses on inner experience, while the masculinized identity focuses on outer action.

These pragmatic techniques are different: the female discourse employs emotional identification, which requires the consumer to identify herself with the description offered; the male discourse uses aspirational identification, which requires the consumer to see himself as capable of becoming the kind of man whose traits are depicted. Both methods perform the same ideologically motivated task: constructing a symbolic identity through linguistic means.

Examining the listed categories from Goffman, one may see that the analyzed discourse demonstrates traditional gender dichotomy: the woman becomes the object of experience, whereas the male subject acts and dominates space. However, at the same time, the tendency towards modification and even subversion of such gender models can be noticed in relatively recent texts: female texts adopt vocabulary related to courage and freedom, while male texts include emotional and vulnerable vocabulary. In particular, this tendency can be traced in advertisements by YSL.

The conclusions made during the investigation have confirmed the initial hypothesis: the language of perfume advertisements is far from neutral; on the contrary, it is a conscious tool of creating gender identity by means of interaction between the mentioned categories of the linguistic structure, all of which carry their semantic load, reproducing or, alternatively, revising cultural stereotypes about masculinity and femininity. The obtained results may prompt further analysis of shifts in gender discourses in advertising, inter-lingual and intersemiotic comparison of perfume discourse, and, finally, verbal-visual interaction in multimodal advertising.

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LIST OF ABBREVIATIONS FOR SOURCES OF ILLUSTRATIVE MATERIAL

48. CA — Chanel Antaeus Eau de Toilette. URL: <https://www.chanel.com/us/fragrance/p/118460/antaeus-eau-de-toilette-spray/>
49. CAH — Chanel Allure Homme. URL: <https://www.chanel.com/us/fragrance/p/121460/allure-homme-eau-de-toilette-spray/>

50. CAHSS — Chanel Allure Homme Sport Superleggera. URL:
<https://www.chanel.com/us/fragrance/p/123410/allure-homme-sport-superleggera-eau-de-parfum-spray/>
51. CAS — Chanelle Allure Sensuelle. URL:
<https://www.chanel.com/us/fragrance/p/129730/allure-sensuelle-eau-de-parfum-spray/>
52. CBCL'E — Chanel Bleu de Chanel L'Exclusif. URL:
<https://www.chanel.com/us/fragrance/p/107220/bleu-de-chanel-lexclusif-parfum-spray/>
53. CCES — Chanel Chance Eau Splendide. URL:
<https://www.chanel.com/us/fragrance/p/136220/chance-eau-splendide-eau-de-parfum-spray/>
54. CCET — Chanel Chance Eau Tendre Eau de Parfum. URL:
<https://www.chanel.com/us/fragrance/p/126250/chance-eau-tendre-eau-de-parfum-spray/>
55. CCM — Chanel Coco Mademoiselle Eau de Parfum. URL:
<https://www.chanel.com/us/fragrance/p/116520/coco-mademoiselle-eau-de-parfum-spray/>
56. CCN — Chanel Coco Noir. URL:
<https://www.chanel.com/us/fragrance/p/113660/coco-noir-eau-de-parfum-spray/>
57. CE — Chanel Égoïste. URL:
<https://www.chanel.com/us/fragrance/p/114460/egoiste-eau-de-toilette-spray/>
58. CGE — Chanel Gabrielle Essence Eau de Parfum. URL:
<https://www.chanel.com/us/fragrance/p/120630/gabrielle-chanel-essence-eau-de-parfum-spray/>
59. CPM — Chanel Pour Monsieur Eau de Parfum Spray. URL:
<https://www.chanel.com/us/fragrance/p/127451/pour-monsieur-eau-de-parfum-spray/>
60. CN°5 — Chanel N°5 Eau Première. URL:
<https://www.chanel.com/us/fragrance/p/105230/n5-eau-premiere-eau-de-parfum-spray/>

61. CN°5L — Chanel N°5 L'Eau Eau de Toilette. URL:
<https://www.chanel.com/us/fragrance/p/105520/n5-leau-eau-de-toilette-spray/>
62. DAN — Dior Ambre Nuit. URL:
https://www.dior.com/en_us/beauty/products/ambre-nuit-Y0958160.html
63. DARG — Dior Addict Rosy Glow. URL:
https://www.dior.com/en_us/beauty/products/dior-addict-rosy-glow-Y0000180.html
64. DBAE - Dior Bois d'Argent Esprit de Parfum. URL:
https://www.dior.com/en_us/beauty/products/bois-dargent-esprit-de-parfum-E000000484.html
65. DF — Dior Fahrenheit. URL:
https://www.dior.com/en_us/beauty/products/fahrenheit-Y0066001.html
66. DGDE — Dior Gris Dior Esprit de Parfum. URL:
https://www.dior.com/en_us/beauty/products/gris-dior-esprit-de-parfum-C099700667.html
67. DH — Dior Homme Parfum. URL:
https://www.dior.com/en_us/beauty/products/dior-homme-parfum-Y0997193.html
68. DHP — Dior Hypnotic Poison Eau de Toilette. URL:
https://www.dior.com/en_us/beauty/products/hypnotic-poison-eau-de-toilette-F006342009.html
69. DHS — Dior Homme Sport Eau de Toilette. URL:
https://www.dior.com/en_us/beauty/products/dior-homme-sport-Y0996476.html
70. DHT — Dior Homme Eau de Toilette. URL:
https://www.dior.com/en_us/beauty/products/dior-homme-eau-de-toilette-Y0996157.html
71. DJ — Dior J'adore Eau de Parfum. URL:
https://www.dior.com/en_us/beauty/products/j%E2%80%99adore-eau-de-parfum-Y0998031.html
72. DJoy — Dior Joy Eau de Parfum. URL:
https://www.dior.com/en_us/beauty/search?q=Dior+Joy+by+Dior+Eau+de+Parfum&lang=undefined

73. DMD – Dior Miss Dior Parfum. URL:
https://www.dior.com/en_us/beauty/products/miss-dior-parfum-Y0997166.html
74. DMDDBB — Dior Miss Dior Blooming Bouquet. URL:
https://www.dior.com/en_us/beauty/products/miss-dior-blooming-bouquet-Y0996612.html
75. DS — Dior Sauvage Eau de Toilette. URL:
https://www.dior.com/en_us/beauty/products/sauvage-eau-de-toilette-Y0685240.html
76. DT – Dior Tobacolor. URL:
https://www.dior.com/en_us/beauty/products/tobacolor-Y0996186.html
77. GAD – Ange Ou Démon Le Secret. URL:
<https://www.givenchybeauty.com/us/p/ange-ou-demon-le-secret-F10100004.html>
78. GDD – Givenchy Dahlia Divin. URL:
<https://www.givenchybeauty.com/us/p/dahlia-divin-F10100197.html>
79. GGRP – Givenchy Gentleman Réserve Privée. URL:
<https://www.givenchybeauty.com/us/p/gentleman-reserve-privée-F10100159.html>
80. GGSS – Givenchy Gentleman Society Sport. URL:
<https://www.givenchybeauty.com/us/p/gentleman-society-sport-F10100346.html>
81. GI – Givenchy Inséparables. URL:
<https://www.givenchybeauty.com/us/p/inseparables-F10100344.html>
82. GIN – Givenchy Irresistible Nectar. URL:
<https://www.givenchybeauty.com/us/p/irresistible-nectar-F10100343.html>
83. GL'INB – Givenchy L'Interdit Narcisse Blanc. URL:
<https://www.givenchybeauty.com/us/p/l-interdit-narcisse-blanc-F10100347.html>
84. GMDG – Givenchy Monsieur De Givenchy. URL:
<https://www.givenchybeauty.com/us/p/monsieur-de-givenchy-F10100182.html>
85. GO – Givenchy Organza. URL:
<https://www.givenchybeauty.com/us/p/organza-F10100061.html>
86. GTF – Givenchy Trouble Fête. URL:
<https://www.givenchybeauty.com/us/p/trouble-f%C3%AAte-F10100139.html>

87. YSLBO — Black Opium Eau de Parfum. URL:
<https://www.yslbeautyus.com/fragrance/womens-fragrances/black-opium/black-opium-eau-de-parfum/252YSL.html>
88. YSLK — YSL Kouros Eau de Toilette. URL:
<https://www.yslbeauty.com/int/fragrance/fragrance-for-him/kouros/kouros-eau-de-toilette/282YSL.html>
89. YSLL — YSL Libre Eau de Parfum. URL:
<https://www.yslbeautyus.com/fragrance/womens-fragrances/libre/libre-eau-de-parfum/109YSL.html>
90. YSLLL'E – Libre L'eau Nue Parfum De Peau. URL:
<https://www.yslbeautyus.com/fragrance/womens-fragrances/libre/libre-leau-nue-parfum-de-peau/WW-51352YSL.html>
91. YSLL'H — YSL L'Homme Eau de Toilette. URL:
<https://www.yslbeautyus.com/fragrance/mens-fragrances/lhomme/lhomme-eau-de-toilette-spray/284YSL.html>
92. YSLMP — YSL Mon Paris Eau de Parfum. URL:
<https://www.yslbeautyus.com/fragrance/womens-fragrances/mon-paris/mon-paris-eau-de-parfum/4150YSL.html>
93. YSLMPL - Mon Paris Lumière Eau De Toilette. URL:
<https://www.yslbeautyus.com/fragrance/womens-fragrances/mon-paris/mon-paris-lumiere-eau-de-toilette/WW-50954YSL.html>
94. YSLMYSLF — YSL MYSLF Eau de Parfum. URL:
<https://www.yslbeautyus.com/fragrance/mens-fragrances/myself/myself-eau-de-parfum/WW-51115YSL.html>
95. YSLO - Opium Eau De Toilette Spray. URL:
<https://www.yslbeautyus.com/fragrance/womens-fragrances/opium/opium-eau-de-toilette-spray/512YSL.html>
96. YSLT - Tuxedo - Le Vestiaire Des Parfums. URL:
<https://www.yslbeautyus.com/fragrance/le-vestiaire-des-parfums/the-signature-collection/tuxedo---le-vestiaire-des-parfums/809YSL.html>

97. YSLY — YSL Y Eau de Parfum. URL:
<https://wwwyslbeautyus.com/fragrance/mens-fragrances/y/y-eau-de-parfum/727YSL.html>

APPENDICES

APPENDIX A. Advertising texts of women's perfumes

Brand: CHANEL

1. N°5 EAU PREMIÈRE

In 1921, Gabrielle Chanel asked Ernest Beaux to create “a woman's perfume, a scent of a woman.” Beaux presented her with samples of a visionary composition that made unprecedented use of aldehydes. Mademoiselle chose the 5th and decided to name it, simply, N°5. In 2008, Jacques Polge, then the CHANEL perfumer, reinterpreted his predecessor's radical creation by approaching N°5 from a new angle, revealing its hidden side: EAU PREMIÈRE, a light, airy, luminous version of the now and forever fragrance.

The voluptuousness of ylang-ylang from the Comoros blends into the harmonious and delicate facets of May rose and jasmine. Aldehydes grant the scent a unique presence, and the smooth touch of vanilla and musky notes creates an incredibly feminine sillage.

DOES LOVE HAPPEN BY CHANCE OR BY CHOICE?

In the new N°5 film, See You at 5, Luca Guadagnino's lens follows Margot Robbie along the roads of California. A story of lovers' missed connections, where the path to get there is just as important as the rendezvous itself.

WHAT IS THE WORLD'S MOST MYSTERIOUS SCENT?

N°5 is the quintessence of femininity. This abstract composition opens with aldehydic notes that add freshness to a floral bouquet featuring neroli, May rose, Grasse jasmine and ylang-ylang.

THE WORLD'S MOST UNFORGETTABLE FACE?

The face of a woman who wears N°5 is perhaps a bit more unforgettable than another. Margot Robbie is now that face, the new ambassador for N°5, captured by photographer Karim Sadli and director Luca Guadagnino. A fragrance for the woman who decides she won't be just another number.

2. COCO NOIR

CHANEL has always entrusted black with an essential role: to highlight a woman. COCO NOIR celebrates this paradox and incarnates the iconic shade by using a deep black to bring a dazzling femininity to light.

Intimate, seductive and intensely brilliant, COCO NOIR is a contemporary expression of magnetic sensuality told in a modern ambery fragrance.

As a prelude, a vibrant, sophisticated burst dominated by bergamot sparks curiosity. A generous heart gradually reveals the sensuality of May rose and the remarkable note of geranium rose leaf. This luminous floral facet creates a striking presence, while a trail of Venezuelan tonka bean and Indonesian patchouli notes adds intrigue.

3. CHANCE EAU SPLENDIDE

A luminous CHANCE expression that dazzles with splendor. CHANCE EAU SPLENDIDE is a magnetic fragrance that releases an olfactory whirlwind, diffusing a floral-fruity scent trail that is captivating and elegant.

“Luck is my soul.” All her life, Gabrielle Chanel cultivated chance. Believing that anything was possible, she transformed her dreams into reality. Chance embodies a state of mind, a way of knowing how to create your own luck and seize your destiny. A way to bet everything on yourself, to choose yourself and to always give yourself another chance to play the game.

ANGÈLE DISCOVERS ROSE GERANIUM

Angèle and CHANEL explore rose geranium essence. A revelatory conversation about the subtle art of transforming nature into CHANCE EAU SPLENDIDE.

THE FACE OF CHANCE

Sparkling and astonishing, Angèle embodies the dazzling CHANCE expression. An interpretation as radiant and magnetic as its muse.

4. GABRIELLE CHANEL ESSENCE

Inspired by the free and passionate woman who became Coco Chanel, GABRIELLE CHANEL ESSENCE is a more voluptuous, intensely feminine interpretation of the original GABRIELLE CHANEL luminous floral fragrance. The striking square glass bottle is reimaged with bolder golden accents on the stopper and label.

Composed by In-House Perfumer Creator Olivier Polge, this deep and enveloping scent evokes the true essence of Gabrielle Chanel. The fragrance is an imaginary bloom, faceted with jasmine, ylang-ylang, orange blossom and the most captivating flower of all: Grasse tuberose. Solar and radiant with a warm trail, it is the scent of a woman who follows her own path.

A VOLUPTUOUS TRAIL

A solar interpretation by In-House Perfumer Creator Olivier Polge. A floral concentrate composed around 4 flowers: intense jasmine, radiant and fruity ylang-ylang, fresh and sparkling orange blossom and creamy, highly feminine Grasse tuberose.

A SINGULAR BOTTLE

A square vessel crafted from ultra-thin glass, a label adorned with the GABRIELLE CHANEL aesthetic codes and a golden cap.

GABRIELLE CHANEL: THE ART OF PERFUMING

A line of fragrances and body care inspired by Gabrielle Chanel’s free-spirited, passionate personality.

5. CHANCE EAU TENDRE

An enhanced interpretation of the unexpected floral-fruity fragrance, CHANCE EAU TENDRE Eau de Parfum possesses a tender, delicate presence that sweeps you into a whirlwind of happiness and fantasy—a chance encounter.

“I saw an opportunity, and I took it.” Gabrielle Chanel knew that her real chance was the one of her own creation, a state of mind, a way of being.

A dazzling constellation of notes is intensified by jasmine absolute and rose essence. An intoxicatingly soft and enveloping trail unfurls for a radiant and feminine scent.

It comes and goes, it never stays put... and you only have a few seconds to seize your chance. It is unpredictable and appears when you least expect it, but if you decide to seize it, anything is possible. «A chance came up, I seized it.» Mademoiselle Chanel knew that her real chance was the one of her own creation, a state of mind, a way of being.

A FEMININE CHANCE

A dazzling floral-fruity expression. A round and tender composition.

6. CHANEL N°5 L'EAU

A modern, fresh and vibrant embodiment of the now and forever scent. Timeless and audacious, simple and sophisticated, N°5 L'EAU is the N°5 of today. The Classic Bottle features a continuous misting spray, as well as beveled glass that appears crystal clear: an expression of simplicity and elegance.

Composed by Olivier Polge, CHANEL In-House Perfumer Creator, N°5 L'EAU features dynamic, crisp top notes of lemon, mandarin and orange that reveal lightheartedness and transparency. The emblematic heart of the bouquet unfolds with rose, jasmine and a touch of ylang-ylang, more modern than ever. Behind this floral whirlwind lies an unprecedented sense of liveliness: the vibrant echo of cedar accompanied by soft and cottony musk.

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7. CHANEL COCO MADEMOISELLE

Irresistibly sensual, irrepressibly spirited. A sparkling, bold ambery fragrance that recalls a daring young Coco Chanel. An absolutely modern composition with a strong yet surprisingly fresh character.

A double name, a double personality. Independent and endearing, mischievous and provocative, light and exuberant. The expression of a woman free to reinvent herself day after day.

Vibrant orange immediately awakens the senses. A clear and sensual heart reveals a transparent accord of jasmine and May rose. The scent finally unfurls with refined accents of patchouli and vetiver.

VIBRANT AND VOLUPTUOUS

A sensual composition, brightened by sparks of orange, that features a jasmine and rose accord accentuated by hints of patchouli and vetiver.

A BOLD PERSONALITY

COCO MADEMOISELLE is an identity that one chooses freely, day after day.

8. ALLURE SENSUELLE

Like the charismatic, passionate presence of Gabrielle Chanel, ALLURE SENSUELLE is the modern, magnetic fragrance of a true, radiant and intense woman. The floral-soft-ambery scent reveals itself in a unique way on every woman—because each woman has her own special allure.

Brand: DIOR

9. MISS DIOR BLOOMING BOUQUET

Miss Dior Blooming Bouquet is an instant pleasure, a declaration of love for life that draws you in. This fragrance for women is a fresh and tender blend of peony, Damascus rose, and white musk that makes for an irresistible and charming springtime bouquet.

Housed in an elegant bottle with an elevated identity, Miss Dior Blooming Bouquet is light, elegant, and a promise of love. The delicate Miss Dior bow, woven with silvery threads, echoes the label's signature fabric-effect, giving the fragrance an added couture detail. This ingenious jacquard bow was crafted in the guarded workshops of one of the most renowned French ribbon-makers: Maison Faure, founded in 1864.

10. MISS DIOR PARFUM

Between strength and grace, boldness and elegance. Miss Dior Parfum embodies the Dior vision of youth and femininity. Francis Kurkdjian, Dior Perfume Creative Director, reinterprets the initial olfactory inspiration of Miss Dior, infusing it with today's youthful spirit.

The legendary chypre Miss Dior perfume evolves into a composition that blends floral and fruity accords with voluptuous notes of ambery woods. In homage to the jasmine of the original 1947 Miss Dior perfume for women, Francis Kurkdjian chose a jasmine with rare facets, obtained through

a special extraction process. The reinvented fragrance reveals a surprising rosy and fruity note that contrasts with the woody tones and is brightened by hints of mandarin.

The couturier's fragrance, Miss Dior Parfum is adorned with a 'poignard' bow woven from Lurex threads in a silvery hue that echoes the color of the signature label. The emblematic Miss Dior houndstooth motif envelops the bottle of this perfume in shimmering pink tones.

An intense and luminous women's fragrance that radiates the essence of Miss Dior.

11. HYPNOTIC POISON EAU DE TOILETTE

You don't wear Hypnotic Poison perfume, it wears you: that is the credo of this magnetic eau de toilette. The sultry fragrance bathes the skin in a mysterious and irresistible scent, like a bewitching elixir.

Hypnotic Poison Eau de Toilette is the ambery and vanilla-tinged version of Poison, the iconic fragrance of the House of Dior, created in 1985. Its captivating scent reveals a refreshing heart of jasmine enhanced with notes of bitter almond and sensual vanilla. An eau de toilette with a trail that envelops you in a deliciously irresistible aura.

The fragrance

A magnetic ambery and vanilla-tinged fragrance

The inspiration

The mystery of the legendary forbidden fruit lives on in this fragrance, a magical, modern-day love potion that is both feminine and daring.

12. DIOR J'ADORE EAU DE PARFUM

J'adore Eau de Parfum is the undisputed Dior women's fragrance icon, distinguished by its perfectly balanced floral bouquet that evokes a single, dream-like flower.

Dior's legendary women's perfume reveals fragrance notes in multiple expressions that transition from sensual to velvety, fresh to fruity. J'adore Eau de Parfum is a floral perfume arrangement featuring an accord of solar ylang-ylang and Damascus rose, combined with a rare duo of jasmine grandiflorum and jasmine sambac.

J'adore Eau de Parfum is housed in the signature J'adore amphora bottle and now features a reinvented necklace for a new silhouette, more precious than ever.

J'adore is an imaginary flower, the incarnation of a grand floral bouquet.

The dream flower

Solar ylang-ylang and velvety Damascus Rose harmonize with a precious duo of Grasse jasmine and jasmine sambac. A floral composition halfway between dream and reality, with notes that blend together in perfect balance and unveil an image of the ideal flower.

A word from the perfumer

“We usually say that J’adore is a bouquet of flowers. I would go even further: J’adore is the flower. It is made up of a complex mosaic of flowers conversing and harmonizing together. Ylang-ylang, jasmine, rose, violet and lily-of-the-valley mingle to create an ideal, dreamlike flower.”

13. DIOR JOY BY DIOR EAU DE PARFUM

JOY by Dior Eau de Parfum is a bright smile, and a pure concentration of joy in a bottle. A juicy, vibrant top note gives way to an enveloping white heart of flowers and musks, just like a soft caress.

14. DIOR ADDICT ROSY GLOW

Under its soft pink shade, Rosy Glow is infused with Damascena rose essence with bright lychee accents, all wrapped in a creamy accord with caramelized notes.

Sparkling and delectable, Rosy Glow is a true olfactory confection that sparks instant wonder and immediately has you craving more.

Dior Addict elevates the fruity facets of Dior flowers in a collection of indulgent, colorful, and mouthwatering fragrances. Three scents, three ways to glow with delight. Let yourself be dazzled by Rosy Glow, embraced by Peachy Glow, and captivated by Purple Glow.

Rose with hints of bright lychee

Delicate as a fruit and soft as a petal, Rosy Glow reinvents the Dior rose in shades of pink. An instantly delicious sensory experience that makes you glow with delight.

Brand: YVES SAINT LAURENT

15. LIBRE

Libre Eau de Parfum is a bold, floral perfume for women. A statement feminine fragrance for those who live by their own rules, is also a statement of value and sustainability. Lavender essence from France combines with the sensuality of Moroccan orange blossom, daring notes of musk accord and warm vanilla to create a unique long-lasting perfume.

A celebration of freedom, this daring, yet distinctly floral and feminine perfume is for those who do what they want and dare to be exactly who they are. Breaking boundaries and paving their own way, this women's perfume is inspired by the bold and the free.

16. BLACK OPIUM

Black Opium Eau de Parfum is the seductively intoxicating women’s fragrance. The opening notes of adrenaline-rich coffee and the sweet sensuality of vanilla recline into the softness of white flowers creating a long-lasting perfume.

This seductive women’s perfume is inspired by the edgy and daring woman. Emboldened by the strong scent of coffee, the sensuous warm floral vanilla perfume captivates the senses with a sweet vanilla base and a burst of floral at the heart of the fragrance.

THRILLING COFFEE ULTRA FEMININE WHITE FLOWERS SENSUAL VANILLA

As thrilling as that first shot of caffeine, Black Opium plays on the tension between boldness and femininity for a long-lasting fragrance.

17. MON PARIS

Mon Paris Eau de Parfum is a sweet fruity floral perfume for women. Sweet notes of luscious red berries are softened by datura flower and anchored by the woody scent of white musk blended beautifully together with patchouli to create a long-lasting women's fragrance that is romantic in every way.

Inspired by Paris, this sensuous, romantic perfume reflects the intense passion found in the city of love. An unforgettable whirlwind journey to Paris, the feminine and floral perfume embodies desire and seduces the senses.

On top, a delicious red-fruity accent drags your senses into a blooming floral heart: a bouquet of datura flowers and elegant white peonies. The datura is a flower that reveals its narcotic essence by night: fresh, dewy, dizzying. Thanks to the Headspace technology, our perfumers can capture and recreate its essence without needing to harvest it, leaving its mysterious presence untouched.

Deeper within lies the white patchouli for unconditional sensuality. A fraction of the brightest facet of a rare patchouli is used in MON PARIS. Combined with exceptional white musks, they fuse into a unique structure that feels aerated and clean yet extremely sensual. The pairing of such precious ingredients unleashes the most long-lasting trail of desire.

18. LIBRE L'EAU NUE PARFUM DE PEAU

A new citrus floral fragrance reminiscent of long Mediterranean summers. Created with a blend of juicy citruses like green mandarin and bergamot along with Libre's iconic sensual orange blossom and vibrant lavender, this scent encapsulates long-lasting summer freedom.

Highly concentrated in this new alcohol-free formula, vibrant lavender provides the perfect base while the zest of juicy citruses from Calabria sit as the top notes of this long-lasting fragrance. Enriched by the exclusive vegetal extract of Moroccan orange blossom, this formula leaves your skin more beautiful, with a radiant glow – a delight for the senses.

19. OPIUM

The overtly sensual side of the Yves Saint Laurent perfume masterpiece is less assertive in the Eau de Toilette, but only a little. The opulent, decadent character is immediately apparent from the immediate swoon of mandarin and bergamot notes, deepened by myrrh, jasmine and carnation. Amber unlocks the final note... and the heart of the woman who wears it. In a chic Chinoiserie-inspired flacon.

20. MON PARIS LUMIÈRE

Intoxicating floral notes of datura flower, white lotus, and rose absolute are contrasted by fruity top notes of pear, lemon and black currant to create this sparkling feminine fragrance. A light

and dazzling fruity floral perfume, Mon Paris Eau de Toilette Lumière captures the essence of spring in the city of love.

The lavalliere on the neck of the Mon Paris Lumière bottle takes on a new sophistication. Inspired by Saint Laurent's transparent blouses, a sheath of black organza lets the nude-colored satin sparkle through.

Ambrox adds the cool modernity of a mineral note. Reflecting the scent's dewy radiance, diaphanous white musks glow like sunlit clouds at dawn.

Brand: GIVENCHY

21. IRRESISTIBLE NECTAR

Give in to the temptation of Irresistible Nectar. Irresistibly tempting, lose yourself in the vibrant, gourmand trail. An ode to unapologetic pleasure, this floral gourmand fragrance envelops the sweetness of glazed rose, creamy pistachio, and addictive vanilla. Irresistible Nectar Eau de Parfum celebrates a joyful, vibrant, and free-spirited femininity. It's an irresistible treat you won't be able to get enough of.

The prismatic bottle captivates, glazed with an iridescent lacquer that unveils the addictive lilac nectar within.

At the crossroads of taste and olfactory creation, the House of Givenchy brings together two exceptional French savoir-faire: perfumery and pastry. To celebrate this delectable encounter, Givenchy presents its first collaboration with French pastry chef François Daubinet. Playing with the senses, François Daubinet subtly transposes the olfactory addiction of Irresistible Nectar to create an exclusive floral delicacy. The result? A deliciously refined and exquisitely colorful creation magnified in the campaign as the perfect alter ego of Nectar fragrance.

An irresistible collaboration that definitely sparks a craving for Irresistible Eau de Parfum Nectar.

Inspired by Parisian finest Haute Pâtisserie, master perfumers Anne Flipo, Dominique Ropion, and Caroline Dumur have crafted the most magnetic and delectable fragrance in the Irresistible collection. A true gourmand addiction, this long-lasting perfume melts onto the skin. At first whiff, Eau de Parfum Nectar awakens the sweet tooth with the sparkling freshness of Neroli oil, unveiling at its heart Irresistible's floral signature of Roses, now infused with the most exquisite delicacy. A playful obsession that fills the air with the enticing aromas of luscious pistachio cream and addictive vanilla wood.

22. L'INTERDIT NARCISSE BLANC

In this limited edition, the signature scent of L'Interdit reveals a unique frosty sparkle.

The wild and elusive Narcissus joins L'Interdit's iconic white bouquet of Orange Blossom, Tuberose and Jasmine, infusing the trail with a burst of freshness.

The vibrant trail lingers: bitter almond essence adorns it with sweetness, while velvety, warm White Musks envelop it in their delicate embrace.

A powerful fragrance that balances freshness and sensuality.

A RARE AND UNIQUE FLOWER

Grown exclusively in France, on the plateaus of Mont Aubrac, the Narcissus blooms every spring in the heart of the mountains like a preserved treasure. At an altitude of over 1,000 meters, this rare flower blooms in meadows shaped by the seasons and by the ancestral savoir-faire of local pickers. Harvested exclusively for Givenchy, this Narcissus is considered one of the most precious ingredients in perfumery.

THE THRILL OF THE FORBIDDEN

More defiant than ever, Rooney Mara invites you beyond the forbidden. Captivating, she exudes a magnetic aura, fuelled by the haunting scent of the Underground Flower.

23. DAHLIA DIVIN

Dahlia Divin stems from the elegance of Haute Couture, revealing a divine femininity. A quintessentially sensual Eau de Parfum inspired by golden and olfactory harmonies.

This powerfully feminine fragrance takes off with the juicy notes of a Mirabelle Plum accord. Then the heart of Dahlia Divin bursts into a heady bouquet filled with the floral accents of Sambac Jasmine Absolute. While at the base, Sandalwood Essence infuses the scent with sensual woody depths.

Givenchy pays tribute to its iconic fragrances, including Dahlia Divin Eau de Parfum, with a new refined bottle emblematic of the Maison's style. Reminiscent of Hubert de Givenchy's taste for purity, it evokes the authentic luxury born of the designer's talent for Haute Couture.

Les Mythiques—Givenchy's iconic fragrances in a timeless heritage collection.

24. ORGANZA

Quintessence of timeless beauty, Organza by Givenchy is the perfect blend of refinement and sensuousness. Composed of White Flowers enhanced with Vanilla, this voluptuous fragrance reveals women's sensuality with elegance.

25. ANGE OU DÉMON LE SECRET

A provocative enigma that lies between shadow and light, where the captivating duality of seduction plays out.

Dazzling and Seductive

Night surrenders to daybreak with the first beams of pure, pale sunlight. A fragrance as sensual as skin, full of grace, and elegance.

Feminine in the extreme. Ange ou Démon Le Secret Eau de Parfum is composed of "Jasmine Tea" accents, in watercolour-like nuances of pastel.

The delicate, light-hearted top note is an exuberant burst of sharp Italian winter Lemon and Cranberry, underpinned by a Green Tea Leaf accord.

A scent like a light-filled caress.

APPENDIX B. Advertising texts of men's perfumes by Chanel

Brand: CHANEL

1. BLEU DE CHANEL L'EXCLUSIF

Designed like an Extrait de Parfum, BLEU DE CHANEL L'EXCLUSIF is a complex fragrance with a spellbinding trail. Its woody notes, the emblematic signature of the collection, have been accentuated, lending the scent a warm quality. Leathery and ambery notes make this the most mysterious of all the BLEU DE CHANEL interpretations. An indefinable creation that fully reveals itself on skin.

The radical contours of the cubic bottle emphasize the unique shape, rendering the vessel a true statement piece and conveying the power and sophistication of BLEU DE CHANEL L'EXCLUSIF. A precious object and a graphic representation of the expression's extraordinary intensity.

BLEU DE CHANEL imposes neither confines nor limits. It signifies a horizon line that is approached by a man who aspires to see beyond it. BLEU DE CHANEL L'EXCLUSIF is a fragrance for the man who contains the depth of infinite possibility within himself, who sees every boundary as an invitation to transcend it. A man who is on the ultimate quest. L'EXCLUSIF is a name that denotes an exceptional composition—a vision that is reflected in each olfactory, visual and tactile element.

MORE THAN JUST A FRAGRANCE

Designed like an Extrait de Parfum, BLEU DE CHANEL L'EXCLUSIF is the essence of a vision: a radical olfactory departure. A new interpretation of BLEU DE CHANEL, as told by CHANEL In-House Perfumer Creator Olivier Polge.

2. ALLURE HOMME SPORT SUPERLEGGERA

A fresh, woody and ambery interpretation of ALLURE HOMME SPORT. A work of precision and balance, blended to perfection. A contrast between intensity and levity. A symbol of the allure of a free-spirited man who strives for the ultimate performance.

REVEAL YOUR ALLURE

A fragrance for the free-spirited man who always pushes his limits. ALLURE HOMME SPORT SUPERLEGGERA reflects the allure of a man in constant motion.

A COMPOSITION WITH CHARACTER

Lively, fruity grapefruit notes, elevated by powerful musks and accentuated by an ambery facet. A sleek, compact and streamlined bottle, symbolizing a perfect balance between intensity and freshness.

ALLURE IN MOTION

ALLURE HOMME SPORT evokes the ethos of a man who strives for the ultimate performance. A touch of sporty allure enhanced by SUPERLEGGERA.

3. ALLURE HOMME

Crisp and clean, warm and sexy, ALLURE HOMME is the expression of a man's charisma and inner determination. A fresh, spicy and woody composition that reveals the presence of the man who wears it.

Vigorous, fresh top notes of bergamot blend into intense notes of vetiver. Venezuelan tonka bean and cistus labdanum combine for a sensual trail that's heightened by notes of black pepper from Madagascar.

4. ÉGOÏSTE

Independent and elusive. Utterly fascinating. A bold and rich woody fragrance for the man whose power of seduction lies in his strong character. In a masculine bottle with clean, sharp lines.

A unique woody-spicy-ambery composition with an intense personality. Lively, fresh top notes of mandarin and coriander, subtly spiced, blend into the warm and enveloping notes of damask rose. The richness of sandalwood is underlined by vanilla and ambrette seed for a sensual trail.

5. POUR MONSIEUR

Created in 1955 as an Eau de Toilette, POUR MONSIEUR was the first CHANEL men's fragrance. A more intense version of the original, the Eau de Parfum is a discreet yet surprising woody-chypre scent that still retains its understated elegance. A refined and timeless composition for the sophisticated, charismatic man.

A fresh, citrusy burst of lavender and Sicilian lemon reveals a deep heart with spicy notes of nutmeg. A woody trail of vetiver is enhanced with a touch of vanilla from Madagascar.

6. ANTAEUS

Named after the mythological Greek giant who was invincible only as long as his feet remained on the ground, ANTAEUS is an intense yet subtle, smooth and rich fragrance that tells the story of a hero both virile and vulnerable. An aromatic, leather-accented scent—the symbol of a powerful, sensitive masculinity.

A striking alchemy of fresh lavender and a rare and complex leather accord, heightened with woody and spicy notes. Its spirited, intriguing trail is enriched with accents of cistus labdanum, clary sage and Indonesian patchouli.

Brand: DIOR

7. SAUVAGE

Sauvage is an act of creation inspired by wide-open spaces. An ozone blue sky that dominates a white-hot rocky landscape.

The strong gust of citrus in Sauvage Eau de Toilette is powerfully anchored by the ambery nobleness of ambroxan, resinous elemi and woods.

Instantly recognizable, it has become a genuine signature scent, unique in its confident virility.

Like a deep breath of fresh air, Sauvage Eau de Toilette is a bold composition for a man who is authentic and true.

Peppery bergamot and ambery wood

The freshness of juicy Calabrian bergamot and spicy Sichuan pepper. The raw trail of ambery marine wood.

Born in the wild, crafted by Dior

Dior created this scent as an ode to nature, summoning the beauty of raw materials chosen for their rarity and the particular conditions in which they were cultivated.

8. EAU SAUVAGE

Yesterday's revolution is today's great legend. Absolutely modern.

A token of good taste and refined masculinity, Eau Sauvage Eau de Toilette is more than just a fragrance: it is synonymous with absolute elegance, an enduring "Dior spirit" infused with modernity.

Eau Sauvage Eau de Toilette has a floral and citrus olfactory signature that is both refined and powerful, sophisticated and fresh. It is characterized by the subtle balance of San Carlo bergamot from Calabria, harvested exclusively for Dior, the vibrant touch of hedione with a unique velvety floral quality, and a distinctive chypre trail.

9. FAHRENHEIT

Alone in the face of the majestic elements, the Fahrenheit man incarnates a thirst for the absolute. Timeless and universal, Fahrenheit is a fragrance that transcends time and trends to forge its own territory. A unique, contrasting olfactory signature with a powerful, lingering trail. The fragrance is structured around fresh notes of Sicilian Mandarin, a surprising blend of masculine Wood and Leather notes, and a unique Violet accord.

10. DIOR HOMME PARFUM

Dior Homme Parfum is reinvented by Francis Kurkdjian, Dior Perfume Creative Director. A men's fragrance crafted around a dual iris note, both tender and intense. The olfactory interpretation of modern masculinity, a balance between strength and softness.

Dior Homme Parfum tells the story of an encounter: the smooth, airy notes of iris meet powerful ambery wood accords, entwining in a smoldering embrace that puts a masculine spin on a floral cologne.

The structure of the fragrance, airy yet dense, takes shape in a monolithic men's cologne bottle with clean lines and a sensual color gradient.

Iris pallida and ambery accord

A luxury men's fragrance crafted around a dual iris note, both airy and intense, enhanced by powerful ambery wood accords.

A word from the perfumer

“I pushed the logic of this dialogue between fragility and strength to the extreme. This is a Dior Homme that lies between the gentle caress of powdery softness and the firm grip of an ambery base.”

11. DIOR HOMME EAU DE TOILETTE

Dior Homme Eau de Toilette is intriguingly powerful and appealingly fresh.

Dior Homme redefines a new, masculine sensuality with its composition of smooth and raw wood. In the heart notes of tender wood lies the virility of Atlas Cedar embracing the enveloping warmth of Haitian Vetiver tinged with spices. The wood is chiseled in-house at Dior.

Dior Homme conveys all the facets of modern masculinity. A man, yes, but a man of many nuances: confident in both his strength and his tenderness.

Dior Homme Eau de Toilette's bold scented trail leaves a sensual imprint.

Sensual & enveloping

Powerful and fresh, the signature Dior Homme Eau de Toilette unfurls in a harmonious blend of smooth and raw wood. The strength of Atlas cedar mingles with warm Haitian vetiver, enhanced by a spicy accord, for an enveloping, sensual trail.

12. AMBRE NUIT

Ambre Nuit eau de parfum is a warm and nocturnal silhouette of olfactory contrasts. An amber top note unfolds to reveal a velvety Damascus rose in a graceful dance of shadows and light that evokes a shimmering taffeta which seems to change color with the light.

Bold yet secretive, opulent yet refined, Ambre Nuit is a luxury perfume for men that leaves an aura of sensual attraction in its wake.

A floral amber silhouette

Ambre Nuit is a floral amber silhouette full of contrasts. It unfurls between light and shadow like ever-changing, iridescent taffeta.

13. BOIS D'ARGENT ESPRIT DE PARFUM

The House of Dior has created highly concentrated parfums for La Collection Privée Christian Dior: the Esprits de Parfum. With a bold, modern touch, Francis Kurkdjian, Perfume Creative Director, revisits the silhouettes of the original fragrances to reveal intense and radical facets. Trails of scent that, through their extreme concentration, approach the limits and embrace all excesses.

The iconic trail of Bois d'Argent takes on a new, contrasting radiance in its Esprit de Parfum. The radiant, vanilla-toned elegance of Tuscan Iris Pallida is distinguished by a concentration of velvety notes. These notes are enriched by creamy, luminous incense honey and wrapped in refined woody nuances that evoke the scent's namesake. Veiled in mystery, Bois d'Argent unfurls an exalted, radical trail sustained by its high concentration.

Perfume bottles with pure, clean lines that create an understated elegance. Their signature silhouette is adorned with a black couture label.

Rich Frankincense Reveals a Creamy Iris Note

The mysterious trail of Bois d'Argent Esprit de Parfum reveals the beauty of creamy and powdery iris, while frankincense honey enhances the composition with remarkable depth and richness.

Francis Kurkdjian, Perfume Creative Director

“With this esprit de parfum, I wanted to flesh out the addictive, ‘skin-to-skin’ facet of Bois d'Argent. Dominated by this intensely rich iris absolute and the signature frankincense of the Bois d'Argent accord, the fragrance takes on a dense yet burnished radiance.”

A Signature Triple Accord

Bois d'Argent Esprit de Parfum reimagines the eau de parfum's signature notes through a triple accord of frankincense, iris and musk—creating a mysterious and sophisticated trail.

14. GRIS DIOR ESPRIT DE PARFUM

The House of Dior has created highly concentrated extraits de parfum for La Collection Privée Christian Dior: the Esprits de Parfum. With a bold, modern touch, Francis Kurkdjian, Perfume Creative Director, revisits the silhouettes of the original fragrances to reveal intense and radical facets. Trails of scent that, through their extreme concentration, approach the limits and embrace all excesses.

For its Esprit de Parfum, Gris Dior perfume for women and men is bathed in a shadowy glow. Its chypre dialogue is more intense, revealing a singular and mysterious personality: the darkened woods divulge an Atlas cedar, saturated with Indonesian patchouli and softened by an amber accord. The floral scent note deepens, revealing a sensual violet accord and a full-bodied Bulgarian rose.

Perfume bottles with pure, clean lines that create an understated elegance. Their signature silhouette is adorned with a black couture label.

15. TOBACOLOR

Tobacolor eau de parfum weaves notes of tobacco and plum on an olfactive stroll through the heart of a bazaar that shines with a thousand colors through the sweet smoke of hookahs.

Amber and gourmand, the tobacco silhouette of this luxury perfume unfolds an olfactory fabric with a seemingly lamé shimmer, flowing between fruity and honeyed accents. A triumphant tribute to the luxury, mystery and magic of travel.

Brand: YVES SAINT LAURENT

16. Y EAU DE PARFUM

A long-lasting, seductive fragrance for the accomplished, self-made man - now refillable. It is an intense portrayal of masculinity in a sophisticated cologne inspired by the iconic Yves Saint

Laurent "white t-shirt and black jacket" look. The blue glass features a striking silver Y that slashes through the square-shouldered bottle—an ultra-desirable piece for the self-made man.

A long-lasting, seductive fragrance for the accomplished, self-made man. It is an intense portrayal of masculinity in a sophisticated cologne inspired by the iconic Yves Saint Laurent "white t-shirt and black jacket" look.

THE LONG-LASTING SIGNATURE SCENT

A long-lasting, seductive fragrance for the accomplished, self-made man. It is an intense portrayal of masculinity in a sophisticated cologne inspired by the iconic Yves Saint Laurent "white t-shirt and black jacket" look.

17. MYSLF EAU DE PARFUM

MYSLF, the refillable men's fragrance. A woody floral fragrance with a unique, long-lasting trail of modernity. On top, a fresh and vibrant accord with sparkling bergamot, followed by a rich and intense orange blossom absolute heart from Tunisia. At the base, the scent is balanced by warm and sensual woods, including Indonesian patchouli and musky Ambrofix™. A statement of modern masculinity to celebrate your true self. Unapologetically. Proudly. A fragrance that seamlessly fuses with your skin, revealing a distinct signature for each individual.

MYSELF is the expression of the man you are, with all of your emotions and nuances. A distinctly unique fragrance for those redefining what it means to be a man. A floral twist on a traditional woody fragrance.

18. L'HOMME EAU DE TOILETTE SPRAY

L'Homme Eau de Toilette is a fresh and woody men's fragrance. Bright citrus notes of bergamot and ginger blend with sensual vetiver to create a uniquely balanced scent that exudes a timeless elegance of a man with style.

Inspired by the attraction of a man with style and sensuality, this long-lasting woody men's fragrance contains contrasting notes to create a unique combination of modern men's scents that exudes a timeless elegance.

19. KOUROS EAU DE TOILETTE

The Olfactory Signature

A combination of aromatic and leathery notes gives KOUROS its utterly unique signature. This leathery, aromatic fougère scent, enhanced by an overdose of lavender, offers a bold olfactory formula that give Kouros a subversive and resolutely inimitable signature.

Lavender Essence - Patchouli Essence - Leather Accord

A timeless scent of triumphant masculinity.

20. TUXEDO - LE VESTIAIRE DES PARFUMS

The most iconic piece within YSL's wardrobe, the tuxedo defines the essence of the Yves Saint Laurent silhouette. In Tuxedo, an elegant patchouli heart is sharply cut and tailored to reveal its earthy, smoky, woody power.

YSL Beauty reimagines the classic earthy and woody structure with a scent that is elegant, unexpected, and unforgettable with Tuxedo Sharp Patchouli. Like a shiny satin lapel against a tuxedo's matte grain de poudre fabric, the bright bite of black pepper and the fresh flash of coriander shed light on the dark material. A magnetic ambergris accord hints at the nude skin beneath the suit. A perfectly tailored tuxedo, this fragrance exudes an aura of effortless sophistication.

SHARP PATCHOULI

Tuxedo is a tribute to a couture piece that revolutionized womenswear by adapting the traditionally masculine smoking jacket into a powerful symbol of feminine empowerment. This iconic garment, still revisited today, epitomizes the brand's sharp tailoring, minimalist design, and effortless chic.

SLEEK, SHARP, SENSORIAL

Every detail of this bottle whispers Yves Saint Laurent. From the architectural purity of its angled cut to the luxurious glass, it is the epitome of the YSL style. The precious cap and textured label in the emblematic grain de poudre are crafted in Yves Saint Laurent's favorite color: black, unveiling the daring character of the YSL spirit.

Brand: GIVENCHY

21. INSÉPARABLES

AN ADDICTIVE TRAIL

Inspired by Hubert de Givenchy's first Haute Couture collection in 1952, entitled "Les Séparables", a pioneering line that offered the freedom to endlessly mix and match elegant blouses with light skirts, entitled "Les Séparables", the new fragrance Inséparables celebrates bonds that can never be broken.

Like a Haute Couture creation, a honeyed, opulent rose reveals itself. Each note settles like a stitch of embroidery, revealing the richness of a composition designed to dress the skin with elegance.

FLORAL WOODY AMBER

The composition opens with the voluptuous, crisp encounter of Mandarin essence and Petitgrain Bigarade essence.

In a majestic expression, the most precious of roses, Centifolia Rose from Grasse, intertwines with Ylang-Ylang essence, forming a solar and captivating accord that vibrates with harmony.

The base, composed of Vetiver and Patchouli essences wraps the fragrance in a deep, textured addiction, anchoring this powerful trail in time. A gourmand fragrance, comforting like an unbreakable bond — that of inseparable souls.

FLORAL

Floral notes celebrate the potency of flowers and their glorious singularity. Inséparables and Cœur Fou offer two complementary interpretations of the Rose. Inséparables unfolds a comforting, addictive trail, while Cœur Fou reveals an aromatic, fruity and captivating trail.

22. GENTLEMAN SOCIETY SPORT

AN INTENSE & VIBRANT FRESHNESS

Gentleman Society Eau de Parfum Sport expresses a new way of being a gentleman: determined, bold, always on the move.

The fragrance opens with the radiant intensity of a Citrus Quartet, each bringing its own energy: the Primofiore for its green and zesty liveliness, the Winter Citrus for sparkling and tangy freshness, the Spring Citrus for juicy and fruity notes, and the Summer Verdello for tangy and aromatic freshness.

Then emerges the floral elegance of Wild Daffodil, sublimated by the depth of the iconic Vetiver Quartet. In the base, amber woods bring a singular intensity for gentleman in constant pursuit of self-improvement.

The iconic Gentleman Society bottle takes on a sportier look with a new black gradient lacquer revealing a cold blue juice echoing the fragrance's fresh character. It is highlighted with the word "Sport," written in vivid red to symbolize speed.

Elegance meets performance.

Pierre Gasly embodies this spirit. His high standards and team spirit make him the ideal gentleman to represent the new Eau de Parfum Sport. Surrounded by his team and guided by his intuition, he draws the energy to push limits.

THE ICONIC EAU DE PARFUM

Gentleman Society takes on a new dimension. Echoing its new alter ego, the Gentleman Society Eau de Parfum is a concentrate of audacity. Its striking contrast between Iris and Vetiver creates a woody signature infused with refinement and self-confidence.

23. GENTLEMAN RÉSERVE PRIVÉE

The warmth of ambery woods meets the luminous elegance of iris, creating a rich and addictive contrast.

Infused with smooth natural whisky absolute, Reserve Privée has been crafted in Grasse using aromatic barley from refined Scottish distillery.

The amber-hued scent, reminiscent of the deep glow of whiskey in the glass, is housed in a sleek bottle inspired by the classic hip flask—an icon of masculine style.

Givenchy Gentleman Eau de Parfum Réserve Privée is the essence of timeless sophistication, redefined for the modern gentleman.

24. MONSIEUR DE GIVENCHY

Chic, gentle, and refined in equal measure, the man fragrance Monsieur is the quintessence of French-style masculine seduction.

Monsieur opens with the fresh Citrus notes of Italian Lemon Sfuma Essence. The aromatic heart is filled with French Lavandin Essence, while the base reveals the Woody tones of Indonesia Vetiver Essence that envelop the fragrance in powerful sensuality.

Givenchy has reinvented its iconic fragrances, including Monsieur, with a new refined bottle emblematic of the Maison's style. Reminiscent of Hubert de Givenchy's taste for purity, it evokes the authentic luxury born of the designer's talent for Haute Couture.

Les Mythiques — Givenchy's iconic fragrances in a timeless heritage collection.

25. TROUBLE FÊTE

UNIQUE OLFACTORY CREATIONS

Trouble-Fête is the "Enfant Terrible" of the Givenchy Hôtel Particulier, meandering around the winter garden with great delight. Like the wild plants ruffling the serene atmosphere of the Maison, this thoroughly aristocratic perfume is driven by a rebellious spirit.

The fragrance opens with an appealingly fresh and delicious radiance. Crunchy, green Fig Leaf brings a natural crispness to the suave floral notes of Sambac Jasmine. Hand-picked in India at the first light of day, this precious and rare white flower reveals a divine array of luminous facets.

This audacious olfactive duo is adorned with Roasted Sesame and Incense Essence to create the most disruptively sublime Eau de Parfum.

CRAFTING PERSONALITIES SINCE 1952

“You have your own style, personality. Accentuate them. And if you have a favorite perfume, cherish it. Because it’s a part of you.” Hubert de Givenchy

La Collection Particulière, an invitation to meet your olfactory identity, and live the Givenchy Grand Style.

Hubert de Givenchy loved to surround himself with the most exceptional personalities in his Parisian Hôtel Particulier. Friends, artists and muses, all with singular identities, brought life into his home with their extraordinarily eclectic style, a great source of inspiration to the couturier himself.

Like these personalities, The Collection Particulière signs fragrances with unique and powerful temperaments. Meet the daring olfaction of Téméraire, let yourself be overwhelmed by the dazzling trail of Trouble-Fête or surrender to the fiery charisma of Enflammé...

Unique olfactory creations designed to unleash each person’s identity.

Crafted from the finest and most noble materials, these exceptional fragrances express the Maison Givenchy’s unique savoir-faire.