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**“PERFUME ADVERTISING (BASED ON MODERN ENGLISH)”**

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## INTRODUCTION

In today's rapidly evolving and competitive business landscape, advertising production has become more important than ever. With the proliferation of digital media and the rise of social platforms, advertising has become a critical tool for businesses to reach and engage with their target audiences. The production of effective advertising campaigns requires a blend of creativity, strategic thinking, and technical expertise to capture consumers' attention and drive desired outcomes. As businesses strive to stay relevant and stand out in a crowded marketplace, mastering the art and science of advertising production has become essential for success in today's business world. The research employed various scientific methods and techniques, including observation, collecting advertising information, descriptive method, structural analysis, and classification method. By applying these methods, a comprehensive analysis of the construction of perfume advertising texts was conducted, and their main structural elements were identified.

The scientific novelty of this research lies in the comprehensive analysis of the construction of advertising texts in perfume campaigns, shedding light on their structural elements. The theoretical significance of this work lies in deepening knowledge about the advertising text, analyzing the language component of advertising discourse, and providing insights into the interaction of elements and the specific study of advertising text from a linguistic perspective.

The volume of advertising production is steadily increasing. The advertising text is considered from different positions: cultural, historical and cultural, sociological, economic, legal, socio-philosophical, linguistic, etc. Studies of advertising as a cultural-national, socio-economic, psychological and at the same time linguistic phenomenon are distinguished by their diversity and orientation. Therefore, there is a rational explanation: close interweaving of components such as advertising creativity and advertising production, a

combination of science, technology, and art. The scientific problems of modern linguistic studies devoted to advertising discursive practices are extremely broad and complex.

Fundamental for the modern study of advertising texts is to take into account its essence – the focus on the collective recipient, a person as a consumer. Therefore, the anthropocentric turn in the modern scientific paradigm is the basis for determining the model for the study of advertising discourse. V.A. Maslova notes: “*Traditionally, three scientific paradigms are distinguished – comparative-historical, system-structural and, ultimately, anthropocentric*” [9]. Linguistics as one of the humanities does not change research paradigms – they are “superimposed on each other”, existing and coexisting simultaneously. Considering advertising discourse, in our opinion, it is necessary to comprehensively use the methods of linguistic analysis.

The current body of research gives insufficient evidence of theoretical and empirical studies specifically covering the stylistic features of English commercial advertising slogans. Researchers have mainly focused on general pragmatic aspects of advertising and its capacity to persuade potential customers. Some aspects of advertising discourse have been studied by G. Cook, M. Geis, R. Harris, K. Jo Bruno, R. Klink, G. Leech, D. Miller, G. Myers, N. Rees, K. Tanaka, M. Toman, I. Torresi, L. Wu.

The linguophilosophical component is a prerequisite for an effective study of advertising discourse. Various English-speaking researchers and scientists used their own linguistic methods of researching advertising communication, advertising. Stuart Hall - Hall was a prominent cultural theorist and scholar who made significant contributions to the field of media studies, including the analysis of advertising communication. He developed critical approaches to understanding how language and communication are used in advertising to construct meaning and shape perceptions. Deborah Tannen was a linguist and sociolinguist, conducted research on language and gender in

advertising communication. She explored how gendered language is used in advertising to construct gender identities, reinforce gender stereotypes, and shape consumer behavior. Other researchers include: Jef Verschueren (linguist and semiotician, has conducted research on the use of language and signs in advertising communication), Jonathan Potter (social psychologist and discourse analyst, has conducted research on the discursive practices used in advertising communication), William F. Arens (marketing and advertising scholar, developed the "Message Strategy Wheel" as a method for analyzing the language and communication strategies used in advertising), Sally J. McMillan (communication scholar, has conducted research on the language and discourse of advertising, focusing on the ways in which advertising constructs meanings, identities, and relationships between consumers and brands).

In communication theory, advertising text is perceived as a special verbalized form of mass communication; a speech act, determined by certain intentions of positives. The leading goal, the communicative intention of the addressee – the creator of the advertising text – is to create a successful speech act, that is, to ensure the reliability, stability and efficiency of the communication process. In this context, the issue of advertising discourse and communication theory is investigated (Marla R. Stafford, Ronald J. Faber, David Ogilvy, L. Phillips, M. V. Jorgensen, William Strunk, E.B. White etc.).

**The relevance of the study** lies in the growing volume of advertising production in the modern world and the need for comprehensive linguistic analysis of advertising discourse. The anthropocentric turn in the scientific paradigm, along with the linguophilosophical component, provides a basis for understanding the essence of advertising as a communicative phenomenon. Despite existing research on advertising, there is a lack of theoretical and empirical studies specifically focusing on the stylistic features of English commercial advertising slogans. Therefore, this study aims to fill this gap and

contribute to the understanding of advertising discourse and its communicative intentions.

**The purpose of the work** was to study of the language of advertising in the context of modern advertising text on the material of perfume campaigns.

To achieve this goal, the following tasks are solved:

- reveal the concept of “advertising text”;
- analyze the structural elements of the advertising text of perfumes, determine the features of its construction;
- highlight the basic tendencies for writing advertising text;
- investigate linguistic aspects of English advertising texts.

**The object of research** are the texts of perfumes’ advertising.

The structural elements, construction features, tendencies and linguistic means of writing advertising texts are **the subject of the study**.

**Research methods.** Investigating the construction of perfume advertising, general scientific methods and techniques were used: observation, collecting advertising information, descriptive method, structural analysis, classification method.

**The scientific novelty of the research** is conducting a comprehensive analysis of the construction of advertising texts of perfume campaigns and identified their main structural elements.

**The theoretical significance of the work.** Qualification work deepens knowledge about the advertising text, helps to analyse the language component of advertising discourse, contains a definition of the interaction of elements and the specifics of the study of advertising text from the standpoint of linguistics.

**The practical significance of the study** lies in the use of its conclusions, theoretical provisions and applied material in the practical work of marketers and new research projects in this scientific field.

**The structure of scientific research.** The work consists of an introduction, two sections and conclusions to them, general conclusions to the study and a list of references, numbering 40 items.

## I. ADVERTISING AS A SUBJECT OF RESEARCH

### 1.1. Exploring advertising Discourse: Language, Discursive Practices, and Stylistic Innovations

**The advertising discourse.** The consideration of the features of the language of advertising is effectively carried out taking into account the context, the involvement of certain discursive practices. It should be noted that the concept of "*discourse*" is defined separately, in accordance with the accentuated directions and tasks of the research. For advertising discourse, such a mutual movement predetermines its linguocreative specificity, causing innovations in style, genre palette and types of argumentation. Discursive practice at the language level forms situationally determined clichés, stencils of speech behavior, for example, advertising conversation, slogans, political election speech, interviews.

Advertising discourse is formed with the participation of a symbolic conductor who attracts attention, forms the desired image and his own mythologem, influencing the psychology of the consumer by means of speech. So, the advertising text is the final product of this process. F.S. Batsevich proposes an integrated approach to the research paradigm "text – discourse", including all possible definitions of the concepts of "text" and "discourse", the researcher rightly points out that the most important formal, functional and situational characteristics should be taken into account when defining the concept of "discourse" [3]. Consideration in conducting a comprehensive linguistic analysis of all these levels of manifestation of discourses is a prerequisite for an effective study of advertising discourse. From the standpoint of communicative linguistics, linguistic pragmatics, and psycholinguistics, the advertising text is verbal and fixed in the form of a significant imprint of speech-thinking activity.

The advertising text is perceived in discursive practices as a thematic, structural and communicative unity, respectively, endowed with certain stylistic characteristics.

Advertising discourse also forms social identity, social relations, a system of knowledge and meanings. So, the advertising text begins with a communicative event: “*A communicative event is a special case of the use of language, such as a newspaper article, film, video, interview or political speech.*” [17]. Thus, the question arises of the place of the genre as a format of the configurations of advertising discourse: “*The genre is a specific use of language, which forms part of a separate social practice.*”

**The advertising genre.** In mass media, L. Phillips and M. Jorgensen distinguish the advertising genre, the genre of news and interviews [33]. The linguistic definition of the genre is primarily associated with ideas about the functional style: “*Genre is a specific form of organization of speech material of functional style, textual implementation of models and structures that have developed and entrenched in speech situations.*” [27].

There is a reason to consider advertising discourse not only related to the mass media, but also to arise as a result of the “collision” of several types of discourses, creating a new order of advertising discourse.

As can be seen from all of the above, many genres can be directly traced back to the peculiarities of advertising discourse as a candidate for status-role relations within the predominantly institutional discourse. The variety of configurations of discursive practices and communicative clichés within the discourse creates a genre-stylistic richness of the language of advertising. The question of the functional-stylistic status of the advertising text is one of the most acute and debatable in the linguistics. V.Y. Lipatova put forward a hypothesis, according to which the advertising text is a contamination of various styles, genres, speech varieties (oral – written, monologue – dialogical, etc.), which is caused by the use of various methods of argumentation (emotional,

rational, associative, logical, figurative, etc.). The question arises about the "stylistic hybridity" of the advertising text: new types of social functions arise – we have a fundamentally new style of speech.

**The advertising text.** The advertising text is presented as an indirect verbalized reflection of a certain communicative situation that exists as a phenomenon in the structure of advertising discourse, determines a certain textual specificity, significantly affects the genre-stylistic palette of advertising communication. So, the thesis is put forward regarding the creolization of the advertising text, that is, advertising is a mixed-type text that has two non-homogeneous sides: verbal and non-verbal [18]. Considering the advertising discourse, or rather the linguistic and communicative aspect of its implementation, F.S. Batsevich notes: “... *Discourse is a set of speech-thinking actions of communicants associated with cognition, comprehension, presentation of the world by the speaker and comprehension of the speech picture of the world of the addressee by the listener (addressee)*” [3].

Thus, the study of the linguistic aspects of the existence of advertising discourse comes from the standpoint of modern linguistics. Special attention should be paid to the study of the influences of social institutions, mass culture, art, as well as the media that form manipulative rhetoric – a styling toolkit at the level of the text of advertising. [29]

## **1.2. Linguistic aspects of English advertising texts**

The study of advertising discourse in stylistics begins within the framework of the so-called stylistics of resources, t.e. exploring language units, their stylistic possibilities.

The style of resources describes in detail the lexical and grammatical means of forming an advertising text, in particular the evaluation of these means, analyzes its structural elements (title, slogan), describes in detail the so-called pictorial and expressive means of the language of advertising, studies the

phenomena of language play, creative word formation and the creative potential of grammar in advertising.

I.V. Griliches notes that advertising “*functions in such a sphere of human activity as trade, which is one of the varieties of business relations*” [3].

An interesting point of view of researchers is that advertising is interpreted as an independent functional style, along with the functional styles of the book and colloquial varieties traditionally distinguished in the literature. Thus, N.A. Lukyanova, considering in detail the extralinguistic, functional, actually linguistic signs of advertising, comes to the obvious conclusion that advertising texts can be singled out in an independent style.

Leech denotes the language of advertising as loaded language, implying its intention to skew the audience’s perception of the message [27].

The audience, when reacting to advertising, is consequently acting in a desired and expected way. These characteristics correspond with the main goal of advertising, which is described by McQuarrie: “*communication of meaning is secondary, audience response is primary*” [16].

Also, the advertisement texts must be more attractive and more unexpected. Leech sets the following principles of advertising texts:

**1. Attention value:** Advertisements should attract attention and arouse curiosity by using unconventional language, such as neologisms, puns, grammatical errors, rhymes, and semantic deviations, and placing language in unconventional contexts [26].

**2. Readability:** (by means of simple, personal, and colloquial style): Adverts should be written in a colloquial and informal style, using simple and familiar vocabulary to provide quick and easy-to-understand information. This practice, known as “public colloquialism,” creates a sense of easy-going social relationship between the reader and the writer [34].

**3. Memorability:** The name of the product or idea being advertised should be memorable. Repetition is often used in advertising, such as

alliteration, metrical rhythm, rhyme, grammatical parallelism, semantic and syntactic repetition, and lexical repetition, to enhance memorability [34].

**4. Selling power:** Advertisements should facilitate the customers to buy and promote the advertised item or idea. Imperatives, or commands, are commonly used to clearly instruct people on what action to take. Positive adjectives also play a major role in advertising language, as they convey a positive impression of the product or idea [8].

**5. Contextual relevance:** Advertising is a type of discourse that reflects the society and psychology of its target audience. The context in which the advertisement is presented, including the text and its surrounding elements, is crucial in conveying the intended message [21].

**6. Lexical and morphological aspects:** Advertising language often includes typical characteristics of vocabulary, such as figures of speech, and may use morphological strategies to create catchy and memorable slogans or brand names.

- a) **Verb phrase:** finite verb phrase and non-finite verb phrase. In advertising, verbal groups are mostly of maximum simplicity, consisting of only one word. The majority of finite verb phrases are either simple present forms to satisfy the customer's desire for the present state of the product and its implication of universality and timelessness, or else simple imperatives. According to Leech, passive voice occurs very sporadically and so does the application of auxiliary verbs.

Two auxiliary verbs often used in advertising are the future auxiliary “*will*”, because it evokes the impression of ‘*promise*’ and the modal auxiliary “*can*” [8].

- b) **Noun phrases** in advertisements are far more complex than verb phrases. In advertising language, the interesting part of the noun-phrase is the pre-modifying part, which is usually very complex and is characterized by certain unusual structural features. The complexity of pre-modification is

based on the effort to catch, describe and specify the properties of the product attractively [4].

c) While reading the advertisement, the reader may notice the hyperbolic character of the language. This exaggeration causes increased number of **comparative and superlative adjectives**. The product is better, nicer, newer, and tighter and the customer is happier and more satisfied. The product offers more information, more entertainment, more comfort, more than any other product. "*Epithet*" is a descriptive word or phrase which emphasizes a particular characteristic of the described object or event and concretizes its idea, eventually expresses the author's evaluative and emotional attitude. In advertising, most widely used are epithets like *fresh, new, gentle, creamy, silky, delicious, beautiful, ideal, excellent, unforgettable, eternal, etc.*, and accordingly the traditional forms of them [4].

d) **Numerals** in many advertisements are necessary if the copywriters want to define the characteristics of the product exactly. They define quantity of various aspects, for example, percentage of some substances in a product, the number of satisfied customers, etc.

In advertisements, we can find new words and phrases formed by compounding. A very striking feature of advertising language is a variety of lexical units, where each unit is consisting of two or more bases or roots. They are called **compound words**.

A compound word may be characterized by its inseparability, semantic unity, morphological and syntactic functioning and certain phonetical and graphic features [24].

e) **Syntactic Aspect** refers to its attention to sentence types used in advertisement texts. Researchers distinguish four sentence types: declaratives, interrogatives, imperatives, and exclamatives. These types of

sentences are normally associated with four discourse functions: statements, questions, directives, and exclamations [24].

- f) **Semantic Aspect.** Associations are quite powerful, so the advertisers pay attention to this aspect of language. Hence, they try to play with colors, because those may have various positive and negative connotations: *innocence, snow, ice, race*, and others for white; *passion, blood, fire* for red, etc. A *trope* is a word or phrase that is used in a way that is different from its usual meaning in order to create a particular mental image or effect. Here is a list of the most important tropes used in advertising English: *personification, simile, hyperbole, metaphor, and metonymy* [24].

### **1.3. The specifics of perfume advertising**

In the realm of advertising, various means of expression are strategically employed to convey content and exert influence on the recipient. These means can be categorized into four main types: lexical, phonetic, grammatical, and stylistic, each with its own unique role in the advertising of perfumery and cosmetic products.

The use of imagery, associations, wordplay, and figures of speech, such as metaphors and comparisons, is particularly prevalent in perfume advertising. In contrast, epithets tend to dominate the advertising texts of cosmetics. Epithets serve the purpose of describing the product and endowing it with specific characteristics, evoking associative connections in the minds of potential consumers. Metaphors are often employed in the naming of shades and colors of goods, while comparisons offer a figurative way to describe the product [35].

Epithets not only aid in product description and characterization but also create a tone in advertising that allows consumers to imagine or even experience the properties and value of the advertised object. Additionally, the use of elliptic sentence structures, phrasal verbs, idioms, contractions, and neologisms are

noteworthy features of advertising language, indicating its colloquial and informal nature.

Verbs in the imperative mood, in conjunction with figures of speech, are also frequently used as means of expression in advertising texts, urging consumers to take action and make purchases through various commands or calls to action.

Another lexical method of advertising is the use of abstract nouns, which are subjective in nature and open to individual interpretation. They enable advertisers to imbue the advertising text with imagery and evoke emotional responses from the audience.

Phonetic means of expression are often employed in advertising headlines, utilizing techniques such as alliteration to capture the attention of potential buyers [3]. On the other hand, grammatical means of expression play a significant role in cosmetic product advertising, with parcellation being a commonly used technique to convey the essence of the product in a concise and understandable manner. Parcellation, often employed in titles or at the beginning of product descriptions, aims to attract attention through its catchiness. In the main body of the product description, complex and elaborate subordinate sentences are often utilized, which are typical in the realm of adjectives.

## Conclusions to Chapter I

In conclusion, the study of advertising discourse in the context of women's magazines reveals the structural organization and linguistic aspects that contribute to its effectiveness in conveying messages and influencing the target audience. The analysis of the structural configuration of advertising discourse highlights the importance of various textual components within an advertisement, such as the headline, body copy, subheadline, and tagline. Each component serves a specific function in communicating news, generating interest, and persuading potential buyers.

Advertising discourse is characterized by its linguocreative specificity, resulting in stylistic innovations, genre variations, and argumentative techniques. It is formed through the participation of a symbolic conductor who attracts attention, shapes desired images, and influences consumer psychology through speech. The advertising text represents the final product of this process, capturing the thematic, structural, and communicative unity of the discourse with specific stylistic characteristics.

The advertising genre emerges from the interaction of multiple discourses, creating a new order within the realm of advertising discourse. The advertising text serves as an indirect verbalized reflection of a communicative situation within the advertising discourse. Its creolization, combining verbal and non-verbal elements, influences its textual specificity and genre-stylistic palette. The study of linguistic aspects in advertising discourse considers the influence of social institutions, mass culture, art, and media, which shape manipulative rhetoric and the stylistic toolkit employed in advertising texts.

Advertising texts employ various principles to enhance their effectiveness, including attention value through unconventional language usage, readability through a colloquial and informal style, and the creation of a sense of easy-going social relationships with the reader.

Perfume advertising often relies on the use of imagery, associations, wordplay, and figures of speech, such as metaphors and comparisons. These linguistic devices help create a vivid and evocative description of the product, appealing to the consumers' senses and emotions.

In terms of lexical choices, abstract nouns are often employed to add depth and evoke emotional responses from the audience. These subjective and open-to-interpretation terms allow advertisers to infuse the advertising text with imagery and tap into the consumers' desires and aspirations.

Phonetic means, such as alliteration, are commonly utilized in advertising headlines to capture attention and create a memorable impact. Grammatical techniques, particularly parcellation, play a significant role in cosmetic product advertising, conveying the essence of the product in a concise and understandable manner. Complex subordinate sentences, typical of adjectives, are often employed in the main body of product descriptions to provide detailed information and reinforce the perceived value of the product.

The specificity of perfume advertising lies in its careful selection and skillful deployment of lexical, phonetic, grammatical, and stylistic elements, all working together to create persuasive and compelling advertisements that entice consumers into purchasing fragrances and cosmetic products.

## **II. PERFUME ADVERTISING IN WOMEN'S MAGAZINES**

### **2.1. Structural organization of English perfume advertisements**

Advertisement is a public announcement in a newspaper, television, or internet advertising something such as a product for sale, services offered or an event. Writing advertisement texts is not too difficult if one understands the structure of the advertisement text. The text contains facts and opinions. Facts are real events, while opinions are statements to attract potential buyers. The present inquiry seeks to explore the structural configuration of advertising discourse, specifically examining the arrangement of textual components within an advertisement. Below is the common structure:

#### **1.     **Headline****

The initial section of an advertisement's textual composition comprises the orientation, encompassing the advertisement's title or product name, which is typically positioned at the top of the advertisement. The primary function of the headline is to communicate news, enhance the brand's image, generate interest, elicit emotional responses, prompt action, stimulate curiosity, and often, it is presented in a larger font size, using simple, comprehensible language, and targeting the self-interest of the intended audience to maximize its effectiveness while avoiding potential issues with plagiarism.

Researchers into advertising [1; 15] have singled out typical components of advertisements. We will analyse them in detail on the examples of the following figures.

(Fig. 2.1, 2.2) [1;15].

#### **2.     **The body of the advertisement (Body copy)****

This section is the essence of advertising. The text in the advertisement that provides support and details about the product or the current offer (Fig. 2.1, 2.2) [1;15].

#### **3.     **Sub Headline****

Typically occurs right below the headline, clarifies, reinforces or explains the meaning of the advertised product. The goal is to provide a smooth transition into the body copy (Fig. 2.1, 2.2) [26].

#### 4. Tagline

It is a short text which serves to clarify a thought for, or is designed with a form of, dramatic effect. Many tagline slogans are reiterated phrases associated with an individual, social group, or product. As a variant of a branding slogan, taglines can be used in marketing materials and advertising (Fig. 2.1, 2.2) [39].



**Figure**  
Halt  
fragrance



**Figure**  
Chanel  
perfumes

2.1.

2.2.

The tagline for Halt Fragrance for men is: "A scent that would stop every woman in her tracks." The tagline for Chanel perfume is: "This is the spell of Chanel for the bath."

Advertisement text must be made as attractive as possible, so that people who see the advertisement will be interested in what is in the ad. In the language of the advertisement text has special characteristics, such as:

- **being persuasive** – to influence and convince the audience, an advertisement must contain a message that is appealing and can persuade a person to buy this particular product. Persuasive sentences are sentences that aim to convince and persuade the reader to carry out or accept the author's ideas on something. The existence of advertising aims to persuade consumers to be

interested in using the goods or services offered; it is a way for businesses to communicate with potential customers and promote their offerings.

– **utilization of slogans** – it is crucial for enhancing attractiveness and impact. A well-crafted slogan aids in easy recall by readers, making the advertisement more memorable and effective in achieving its objectives. Slogans usually consist of four to five words that are creative and have an appeal so that they can attract the reader's interest and people will easily remember them.

– **utilizing the first person point of view** – in the advertisement text, to replace the party or actor, the advertiser typically uses the plural or singular first-person viewpoint.

– **using nonverbal display** – in addition to using images, an advertisement can also use other graphic media, such as tables, diagrams, graphics, cartoons, caricatures, and even animations to make advertisements more memorable and meaningful [5].

Nonverbal display in advertising refers to the use of visual elements, such as images, tables, diagrams, graphics, cartoons, caricatures, and animations, to supplement or replace verbal communication in an advertisement. These elements can make an advertisement more memorable and impactful, as they can be used to demonstrate product features, explain complex concepts, or evoke an emotional response from the viewer.

Nonverbal displays can also help to grab and maintain the viewer's attention, as they can be more visually engaging than text alone. By using nonverbal displays effectively, advertisers can create more effective and engaging advertisements that are more likely to influence the viewer's purchasing decisions.

Example 1: A perfume advertisement may use a graphic illustration to depict the scent's notes and composition. The illustration could showcase the various ingredients used in the perfume and how they come together to create

the final product, providing a visual representation of the fragrance for potential customers.

Example 2: An animated perfume advertisement could depict a story or fantasy that aligns with the fragrance's image and target audience. For example, an advertisement for a perfume marketed towards young women could feature a whimsical animation of a young woman running through a field of flowers, with the fragrance's floral notes represented by the flowers in the animation.

Example 3: A perfume advertisement could feature a series of photographs showcasing the perfume bottle in different settings or environments. This could help to create a lifestyle image around the fragrance, positioning it as an accessory or part of a certain lifestyle.

In the context of perfume ads, nonverbal displays such as illustrations, animations, and photographs can help to evoke emotions and create an aspirational image around the fragrance. By using nonverbal displays effectively, perfume advertisers can create a strong brand image and entice potential customers to experience the scent for themselves. The Gigi perfume advertisement from the 1960s (Fig. 2.3) features a young, attractive woman with a playful expression on her face, swinging from a chandelier. The tagline "perfume in a swinging world" is written in bold letters above her, emphasizing the carefree, youthful spirit of the advertisement.

The woman is dressed in a short, flowing dress with a low neckline, and her legs are crossed at the ankles, drawing attention to her bare legs and high heels. The chandelier itself is ornate and elegant, with sparkling crystals catching the light. The background is a solid color, a shade of light blue that complements the woman's dress and the perfume bottle prominently displayed in the lower right-hand corner.

The non-verbal displays in this advertisement, such as the illustration of the woman swinging from the chandelier, play an essential role in conveying the message of the advertisement. The image evokes a sense of freedom,

excitement, and indulgence, appealing to the desires and aspirations of the target audience. The woman's playful expression and carefree attitude suggest that wearing Gigi perfume can transport the wearer to a world of luxury and pleasure. The use of vivid colors and elegant design also adds to the overall effect, making the advertisement visually appealing and memorable.

In summary, the Gigi perfume advertisement from the 1960s relies heavily on non-verbal displays to convey its message of luxury, indulgence, and freedom. The playful illustration of the woman swinging from the chandelier creates a sense of excitement and carefree attitude, while the elegant design and use of color make the advertisement visually appealing and memorable.



**Figure 2.3.** GiGi perfume advertisement

## **2.2. Stylistic features of perfume advertising**

Commercial advertisements are a distinct type of promotional communication that diverges from conventional advertising approaches, characterized not only by the nature of the advertised product but also by the underlying principles and methodologies governing the construction of the

textual content within the advertisement. In the context of perfume advertisements, the primary objective is not to promote the mere acquisition of the fragrance product, but to elicit a sensory experience and create an aspirational image for the target audience. The unconventional nature of perfume advertisements arises from the inherent difficulty in visually portraying the olfactory experience and the reliance on the audience's memory and emotions to evoke an associative response that resonates with the advertised product. While print and television advertisements can offer a visual representation of the advertised product, they are limited in their ability to activate the audience's sense-memory and emotional connection to the product's sensory attributes, such as the recollection of the first time they encountered the signature notes, such as real Gardenias.

In English-language advertising cosmetics, lexical stylistic techniques are quite common. Among them were found such as epithets, metaphors, wordplay, comparison, hyperbole.

Here are some examples of perfume advertisements that use lexical stylistic techniques:

- 1) Epithet: "radiant scent," "delicate aroma," "mysterious fragrance"
- 2) Metaphor: "embrace the magic of scent," "journey into a world of luxury fragrances";
- 3) Wordplay: "smell like a rose, without the prick," "addicted to your scent";
- 4) Comparison: "like a bouquet of flowers," "smells as refreshing as the ocean";
- 5) Hyperbole: "the most seductive scent ever," "the ultimate perfume experience" [25].

The ultimate goal of creating an appropriate image for a product is to embed it into social consciousness. The three primary strategies used today to enhance product recognizability are known generally as repetition, positioning

and image creation. *Repetition* is a basic marketing technique. An advertiser, for instance, can capture the attention of prospective customers by repeated appeals to buy some product. *Positioning*, on the other hand, is the placing or targeting of a product for the right people. *Creating an image* for a product is fashioning a personality “*for it with which a particular type of consumer can identify*”.

Example 1: A perfume advertisement might use repetition to emphasize the fragrance's unique characteristics and encourage customers to purchase the product. For instance, the advertisement might repeatedly mention the perfume's rare ingredients, distinctive scent, or long-lasting aroma to create a memorable impression in the customer's mind. An advertisement example for this: an advertisement for Calvin Klein's Euphoria perfume emphasizes the unique characteristics of the fragrance through repetition. The advertisement repeats the phrase "euphoria for women" several times to create a memorable impression in the customer's mind [17].

Example 2: In terms of positioning, a perfume advertisement might target specific demographic groups, such as young women or older men, by highlighting the scent's unique features and characteristics that appeal to those groups. For example, an advertisement for a perfume marketed towards older men might focus on the fragrance's sophisticated and elegant scent, while an advertisement for a perfume marketed towards young women might emphasize the fragrance's playful and flirtatious aroma. A perfume advertisement for Chanel No. 5 targets women of all ages and emphasizes the perfume's sophistication and elegance. The advertisement features a well-dressed and refined-looking woman, along with the tagline "Inevitable elegance," to appeal to an older demographic (Fig. 2.2).

Example 3: Creating an image for a perfume is essential in crafting a brand personality that resonates with a particular type of consumer. A perfume advertisement might use various visual and language methods to create an image of the fragrance as luxurious, sophisticated, glamorous, or playful, depending on

the target audience. For example, an advertisement for a high-end perfume might use elegant language, sophisticated visuals, and reference to exclusive events to create an image of the fragrance as an exclusive and luxurious item that is accessible only to the elite. For Example 3: A perfume advertisement for Dior's J'adore perfume creates an image of the fragrance as luxurious and glamorous. The advertisement features a stunning Charlize Theron and uses sophisticated language, including the tagline "The essence of absolute femininity," to convey an image of the perfume as an exclusive and high-end product [17].

In the context of perfume advertisements, repetition, positioning, and creating an image are essential language methods that help to create a memorable brand personality and resonate with the target audience. By using these language methods effectively, perfume advertisers can create a strong brand identity and encourage customers to purchase the fragrance.

The idea behind creating an image for the product is, clearly, to speak directly to particular types of individuals, not to everyone, so that these individuals can see their own personalities represented in the lifestyle images created by advertisements for certain products.

Advertising language often uses the techniques similar to those in poetic texts. The advantages of rhyme, rhythm, alliteration, and assonance are innumerable. It guarantees that the receiver of the advertisement better remembers the text and recalls it at the right moment. Rhyme: Repetition of identical or similar sounds in the final syllables or words of two or more lines, such as "cat" and "hat."

Rhythm: The pattern of sound created by the arrangement of stressed and unstressed syllables in a line of verse or prose.

Alliteration: The repetition of initial consonant sounds in nearby words, such as "Peter Piper picked a peck of pickled peppers."

Assonance: The repetition of similar vowel sounds in nearby words, such as "fleet feet sweep by sleeping geeks."

**Rhythm.** The aim of advertising is to be creating slogans which could be catchy and easy to remember. Here copywriters use prosodic features which include intonation, rhythm and lexical stress. Copywriters use language with rhythmical arrangement. The reader or listener perceives it subconsciously without noticing it. The result is a memorable text with linguistic features. If there is regularity in rhythm, it is called metre. It consists of a series of stressed and unstressed syllables. Advertisement slogans often benefit from the metrical regularity (Fig. 2.4). The Aramis slogan "All a man is" does not have a set rhythm or rhyme scheme as it is a short phrase or tagline rather than a longer poetic verse. However, the phrase does have a certain rhythm created by its stress pattern, which can be analyzed using prosody.

The stress pattern of "All a man is" can be analyzed as follows:

- The first syllable "All" is unstressed.
- The third syllable "man" is also stressed, and the fourth syllable "Is" is stressed.

So the overall stress pattern is iambic, with an unstressed syllable followed by a stressed syllable. The last syllable "Is" in the word Aramis is stressed too.

As for the rhyme, there is no end rhyme in the phrase "All a man is," as there are no two or more words that end with the same sound. However, there is a partial rhyme between "man" and "is," as both words have the same vowel sound, which creates a subtle internal rhyme within the phrase.



**Figure 2.4.** Aramis perfume

In the context of perfume advertising, a slogan is a short, memorable phrase that is designed to convey the essence of the fragrance and attract the attention of potential customers. A metrical regularity refers to a pattern of stressed and unstressed syllables in a line of verse or prose.

The use of metrical regularity in advertisement slogans can have several benefits for perfume advertisements. First, it can create a sense of rhythm that captures the attention of the audience and makes the slogan easier to remember. This is because the regularity of stressed and unstressed syllables creates a predictable pattern that the brain can quickly process and retain.

Second, metrical regularity can also create a sense of musicality or poeticism that adds to the emotional impact of the slogan. By using words that sound pleasing together and creating a rhythmic pattern, advertising slogans can evoke a sense of beauty and elegance that is consistent with the image that perfume advertisers want to convey.

Third, the use of metrical regularity can help to reinforce the brand identity of the perfume. By creating a consistent rhythm and tone in the slogan, advertisers can help to establish a recognizable and memorable brand voice that is distinct from competitors.

Overall, the use of metrical regularity in advertisement slogans is a powerful technique that can help to make perfume advertisements more memorable, emotionally impactful, and distinctive.

**Alliteration** can be defined as “*a literary technique, in which successive words begin with the same consonant sound or letter.*” [17]. It is widely used in advertising slogans.

In its strictest sense, alliteration only occurs where there is repetition of the initial consonant or consonant cluster. Leech [27] observes, however, that it is the main-stressed syllable of a word which generally carries the alliteration, not necessarily its initial syllable. Only one example of conventional alliteration was found in the material used for this preliminary study. The following example is from the slogan for the television commercial for *Bite perfume* activity. The alliteration here is created by the t-letter of the sentence “*Taste the tension*”(Fig. 2.5).



**Figure 2.5.** Bite perfume

**Parallelism and Anaphora:** Anaphora is the repetition of a word or phrase at the beginning of verses or other units of speech. It dates back to biblical psalms. In this context, the biblical psalm is an example of the stylistic device known as Parallelism and Anaphora. Parallelism refers to the repetition of a similar grammatical structure or pattern in two or more lines of verse, while anaphora specifically refers to the repetition of a word or phrase at the beginning of successive lines or clauses.

The use of parallelism and anaphora in biblical psalms helps to create a sense of symmetry and balance, as well as reinforce key themes or ideas. This technique has been used in poetry and literature throughout history, and continues to be a popular device for creating rhythm, emphasis, and impact in language.

It is a form of repetition, of either sound or pattern, which constitutes an effective technique of creating an effect on the audience, a method that is valuable in advertising. In the context of perfume advertisements, the use of parallelism and anaphora is a stylistic technique that can be used to create a specific effect on the audience. By repeating a word or phrase at the beginning of successive sentences or clauses, advertisers can create a sense of rhythm and emphasis that draws the audience's attention and helps to reinforce key messages.

This technique can be particularly effective in creating a memorable statement or tagline for a perfume advertisement. By using parallel sentences of similar structure, advertisers can create a catchy and memorable phrase that sticks in the audience's mind. This is valuable in advertising because it helps to create brand recognition and can lead to increased sales.

The use of parallelism and anaphora can also create a sense of symmetry and balance in the advertisement, which can contribute to the overall aesthetic and emotional impact of the message. This can be especially important in perfume advertisements, where the goal is often to evoke a sense of beauty, elegance, and sophistication.

Overall, the use of parallelism and anaphora is a powerful tool for creating a stylistic effect in perfume advertisements. By repeating key phrases and creating a sense of rhythm and emphasis, advertisers can create memorable statements that reinforce brand identity and increase sales.

It is particularly useful since the commercial's primary aim is the persuasion of the consumer, which can be most easily achieved when a slogan is

repeated and hence remembered by the client. Helmut Lang's advertisements texts are written in form of a poem. It can be observed that the *personal pronoun I + Verb* and the *pronoun YOU + Verb* are repeated in each verse (Fig. 2.6).



**Figure 2.6.** Helmut Lang perfume

### **2.3. Utilization of visual metaphors in advertising**

The goal of modern advertising is to involve the consumer in the structure of their meanings, in order to then encourage him to decode the visual and linguistic signs of advertising and experience the pleasure of discovering new meanings. This goal is achieved through the use of a “*creative leap*” in advertising, which is often based on visual rhetorical techniques—metaphor, metonymy, antithesis, hyperbole and many other classical tropes and figures expressed through the image. They all have a common property – they are perceived as an author's find, a semantic riddle, the answer to which is subjective and ambiguous. One example of a perfume advertisement that utilizes visual metaphors is the Chanel No. 5 advertisement campaign featuring Brad Pitt (Fig. 2.7). In the ad, Pitt says, "The world turns and we turn with it, and plans disappear, dreams take over. But wherever I go, there you are. My luck, my fate, my fortune." The visual metaphor in this advertisement is the association between the timeless quality of Chanel No. 5 and the enduring presence of fate in our lives. The advertisement encourages the consumer to

decode the metaphor and draw their own subjective and ambiguous meaning from it.



**Figure 2.7.** Chanel No. 5 advertisement

But this comparison is implicit, because the reader must independently come to the idea that “*the aroma is as light as a flying bottle*”, he must construct this meaning, which is not “*recorded*” unambiguously in the image, but is encrypted. This elusiveness of visual figures of the tropes is important in the advertising of perfumes – after all, its task is to convey something inexpressible in ordinary language – the aroma of perfume. The problem is that there are no specific terms in the language that are peculiar to the description of the smell. Indeed, if you need to describe a sound, it has, for example, pitch, volume, timbre. There are four main types of taste. There are many image parameters: brightness, contrast, color, etc. To determine the smell, there are simply no such characteristics. Therefore, in perfume advertising, epithets for describing fragrances are borrowed from other sensory modalities. Visual: golden, radiant, bright fragrance; auditory: fresh notes, harmony of aroma; tactile: velvety, warm, aroma; taste: juicy, bitter, spicy aroma. Here are some examples of perfume advertisements that utilize epithets from other sensory modalities:

1. "Dolce & Gabbana Light Blue Eau de Toilette - A stunning perfume, overwhelming and irresistible like the joy of living. Evokes the spirit of Italy, the infinite sky, the deep sea and lighthearted joy. Surprising and colored: the liveliness of Sicilian citron, the happiness of Granny Smith apple, the spontaneity of bluebells. Feminine and resolute: the intensity of jasmine, the freshness of bamboo, the charm of white rose. Deep and true: the character of cedarwood, the fullness of amber, the embrace of musk."

2. "Chanel No. 5 - 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 fragrance opens with a top note of lemon, mandarin, and orange that is bright and sparkling. At its heart, ylang-ylang from the Comoros blends with jasmine and a new fraction of rose. The trail unfurls the scent of an infinitely feminine and gracious bouquet of white flowers."

3. "Calvin Klein Eternity for Women Eau de Parfum - Inspired by the idea of lasting love and intimacy, Eternity for Women is a romantic floral fragrance that is harmonious and subtly powerful. The scent opens with an invigorating burst of citrus and green notes, followed by a heart of lily-of-the-valley, freesia, and violet. The base notes of amber, patchouli, and musk create a warm and sensual dry down that lingers on the skin."

All three advertisements utilize epithets from other sensory modalities to describe the fragrances being advertised. In the first example, the epithets include stunning, overwhelming, irresistible, surprising, colored, lively, intense, fresh, charming, deep, true, full. The second sentence has the following epithets: modern, fresh, vibrant, timeless, audacious, simple, sophisticated, bright, sparkling, feminine, gracious, the third one has romantic, harmonious, subtly powerful, invigorating, warm, sensual. These descriptions aim to create an emotional connection with the audience and to evoke a specific mood or feeling associated with the perfume.

However, it seems no less interesting to consider the transfer of sensations not only at the level of language, but also at the level of the visual image. After all, most often the advertising of perfumes consists mainly of a huge photo and a couple of lines of text. And the task of advertisers is to convey by means of photography the whole range of aromatic sensations.

Metaphor and metonymy are most often used in advertising as having high persuasive potential and the ability to instantly remember. Secondly, the very phenomenon of transferring epithets from one sensory modality to another is a stylistic device that either contains a hidden, unexpressed comparison of two different sensations (that is, a metaphor), or a reference of one of them to another (that is, metonymy). It is often difficult to draw a clear line between them. Since the concepts of visual metaphor and metonymy do not have the same specific definitions as the same concepts in language [13, p.36].

Visual metaphor is a technique that also results in a hidden comparison of two objects or phenomena, but this comparison is complemented by a visual mystery, elements of the image that break the usual stereotypes and disrupt the course of thought and expectations of the viewer. A pictorial paradox is created to make you hold your gaze on the image and think for a second. That is why visual metaphors are so widely used in advertising. They are created in such a way that the audience would remember them forever once they see them. As for metonymy, in linguistics it is defined as *“the transfer of the name by adjacency, as well as the portable meaning itself, which arose as a result of such a transfer. Unlike the metaphorical transfer, which necessarily presupposes the similarity of objects, actions, properties, metonymy is based on the correspondence, the adjacency of objects, concepts, actions that are not similar to each other”* [36]. Visual metonymy functions similarly to verbal metonymy. For example, in the advertising of perfumes, a metonymy of the type *“contents instead of a vessel”* is common – bottles in the form of leaves (as reference to the smell), flowers, etc. (Fig. 2.8, 2.9).



**Figure 2.8.**



**Figure 2.9.**

So, visual metaphor and metonymy are very similar to their linguistic counterparts. The only difference will be that their perception in the image is more subjective, they feel like a kind of intuitive guess of the photographer, but not always their presence can be proved. Just as verbal tropes are designed to interrupt text and create some kind of image in the reader’s mind, visual tropes should make something more out of an image – a meta-image, or a mini-scenario that will arise when looking at it.

The connection between visual sensations and smell sensations is widely used in perfume advertising. For example, in the Energy DKNY and Lacoste advertisements (Figures 2.10, 2.11), there is no other image than a combination of bright colors that are designed to evoke an impression of the smell.



**Figure 2.10.** Energy DKNY perfumes



**Figure 2.11.** Lacoste Fragrance

That is, the sensory impression of color should replace the sense of smell. Probably, such advertising uses the technique of synesthesia, that is, mixing the sensation of two modalities. In this case, it is difficult to talk about any visual rhetorical techniques, since synesthesia is a phenomenon of a rather psychological nature. And the relationship between specific smells and colors is entirely subjective. Therefore, in perfume advertising, epithets for describing fragrances are borrowed from other sensory modalities. Visual: golden, radiant, bright fragrance; auditory: fresh notes, harmony of aroma; tactile: velvety, warm, aroma; taste: juicy, bitter, spicy aroma. There is also an example where there is a clear correlation between visual sensations and a specific aroma. For instance, the metonymic technique "ingredients instead of the whole product" is used in posters for Acqua Di Parma (Fig. 2.12) that features ingredients of quintessentially Italian cuisine, creating a gustatory effect. An image that evokes a bright aromatic image in the memory is the easiest and most effective way to advertise perfumes.



**Figure 2.12.** Acqua Di Parma fragrance

There are less definitive examples. For example, the posters Noa Cacharel and Eau des merveilles Hermès with luminous vials capture the attention of potential customers through their visual appeal. (Figs. 2.13, 2.14). The hidden

comparison “*aroma is a source of light*” generates a visual metaphor “*this fragrance has magical properties*”, “*it can glow*”.



**Figure 2.13.** Noa Cacharel



**Figure 2.14.** Eau des merveilles Hermès

The subsequent modality, namely tactile sensations, bears little relevance to the field of perfumery. That might be one’s impression. The generally accepted classification into “cold”, “fresh”, “light”, “warm”, “heavy” is a classification used in the fragrance industry to describe the characteristics and properties of perfumes. It is commonly used by perfume experts, critics, and enthusiasts to describe and categorize different types of fragrances. In this modality, you can find the most unexpected and original trails. For example, in the advertisement for *Versace pour femme Dylan Blue* (Fig. 2.15), the model is sitting high on the stones near the sea. This seems to indicate that it is a warm, fresh and heavy fragrance. This technique can be attributed to a metaphor, or implicit comparison: the lightness of the smell is likened to the weightlessness of the model.



**Figure 2.15.** Versace pour femme Dylan Blue

And finally, auditory sensations, which seem to be the least involved in the expression of smell. In addition to the words “*harmony*”, “*note*” and “*chord*”, there are hardly any other terms that would be borrowed from this modality into the dictionary of perfumers. The terminology of “harmony”, “note”, and “chord” in the context of perfumery comes from the classification system of fragrances based on musical notes. This system was introduced by French perfumer Jean Carles in the early 20th century and has since become a standard in the industry. The classification assigns fragrances to different categories based on their dominant notes, which are classified as top notes, middle notes, and base notes. The concept of musical notes was used to describe the structure and composition of fragrances, with the top notes being compared to the high-pitched, light, and volatile notes of a musical composition, middle notes to the harmonious and balanced notes, and base notes to the deep and long-lasting notes that anchor the fragrance.

For example, in the dance *Givenchy poster* (Fig. 2.16), image of dancing model is reminiscent of the sounds of music.



**Figure 2.16.** Givenchy poster

#### **2.4. Perfume advertising as creolised text**

The most expressive manifestation of the visualization of advertising discourse is creolization as a combination of verbal and non-verbal (iconic) means of transmitting information into one inseparable whole (although initially this term meant the process of comprehending the values of another culture, and later, already in linguistics – the creation of Creole (mixed) languages). Thus, creolization can be traced in the combination of textual and pictorial components. According to E. Yelina, *"the combination of verbal and pictorial means of transmitting information forms a creolized (mixed type) text. Interacting with each other, the verbal and iconic components ensure the integrity and coherence of the text, its communicative effect."*

Creolized advertising text consists of several components, each of which is important and functional: slogan, title, main advertising text, echo phrase [19]. The slogan and heading are especially important for advertising texts of cosmetics. Information in the text can be presented verbally and non-verbally.

For example, in Fig. 2.17, the perfume *Fabulous by Victoria's Secret* is advertised, the image of the product is combined with the image of a woman who testifies to the excellent quality of the product. But in addition, there is also a linguistic component – the slogan of the name *Life is Fabulous*. The headline

of the new limited product and the main advertising folder, which describes the main advantages of the presented product – “*Forever sexy and irresistibly fresh with hits of blossoms and juicy berries*”.

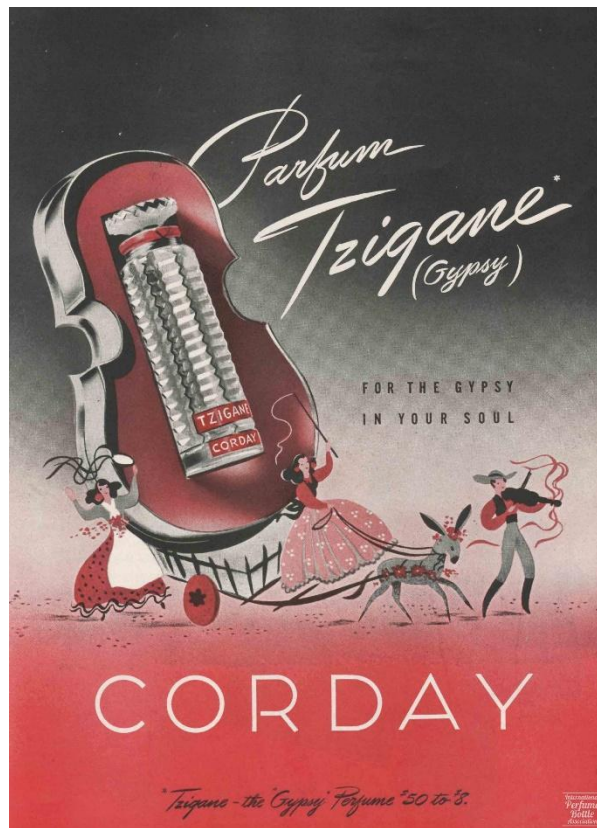


**Figure 2.17.** Fabulous by Victoria’s Secret

After analyzing several creolized texts of English-language advertising of cosmetics, several stylistic techniques can be distinguished, which should correspond to the advertising text [40]:

1. Brevity (minimum words, but maximum information).
2. Originality (advertising message should arouse interest and be remembered).
3. Expressiveness (the presence of stylistic figures).

For example, Fig. 2.18 corresponds to all the above stylistic techniques. It presents an image of the advertised product, general brief information about it and a slogan containing a metaphor.



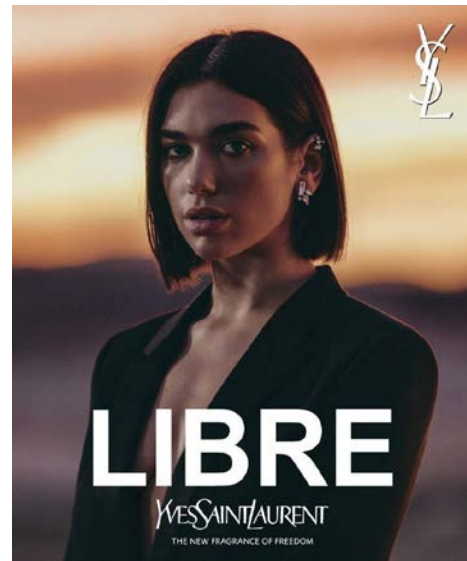
**Figure 2.18.** Parfume Tzigane

Advertising of perfumes is faced with the task of valorizing the advertised item, so it seems quite logical to decide that first of all this item should simply be shown to the potential consumer in the best possible way, in a high-quality retouched photo, if necessary, with the involvement of a good model or celebrity. Famous personalities, for example, *Zendaya* for *Lancôme* (Fig. 2.19), *Dua Lipa* for *Saint Laurent* (Fig. 2.20), *Gigi Hadid* for *Tommy Hilfiger* (Fig. 2.21), and *Kendal Jenner* for *KKW fragrance* (Fig. 2.22). This description highlights the primary objective of perfume advertising, which is to showcase the fragrance in the best possible light and make it appealing to the target audience. This involves using high-quality photographs, sometimes featuring celebrities or models, to present the perfume as a desirable and luxurious product. The use of famous personalities in perfume advertising can help create a connection with the consumer and reinforce the idea of the fragrance as a symbol of status and sophistication. The analysis of language in perfume advertisements, therefore, needs to take into account not only the words used in

the text but also the visual elements and the context in which they are presented. It is important to understand how the language and imagery work together to create a specific message and appeal to the target audience.



**Figure 2.19.** Zendaya for Lancôme



**Figure 2.20.** Dua Lipa for Saint Laurent



**Figure 2.21.** Gigi Hadid for  
Tommy Hilfiger



**Figure 2.22.** Kendall Jenner for  
KKW fragrance

## Conclusions to Chapter II

In our study on the language used in perfume advertisements, it was found that the situational context plays a crucial role in the interpretation of the conveyed messages in these advertisements. Additionally, the verbal context, or the placement of a statement in relation to other statements, is also important in determining the meaning of the message.

One of the most effective means of creating desire in advertising is through the use of metaphors. In advertising, the combination of verbal and non-verbal elements creates a creolized text that is more effective in communicating the desired message. This combination of textual and pictorial elements ensures the integrity and coherence of the message and maximizes its communicative effect.

Furthermore, the use of epithets drawn from other sensory modalities, such as touch, taste, and sight, is a common strategy in perfume advertising to create a multisensory experience and enhance the perceived quality of the product. Additionally, the repetition of personal pronouns and verbs in perfume advertisements can be a powerful tool for creating a sense of intimacy and personal connection with the consumer.

In conclusion, the structural organization of perfume advertisements in women's magazines follows a common pattern that includes several key components. The headline, positioned at the top of the advertisement, serves to communicate news, enhance the brand's image, generate interest, and prompt action. It is typically presented in a larger font size and targets the self-interest of the intended audience. The body of the advertisement provides essential details and support about the product or current offer, aiming to persuade and convince potential buyers. The subheadline clarifies and reinforces the meaning of the advertised product, while the tagline serves as a short and impactful text designed to clarify a thought or create a dramatic effect.

The language of advertisement texts exhibits specific characteristics to make them persuasive and attractive to the audience. They employ persuasive sentences that aim to influence and convince readers to accept the author's ideas or purchase the advertised product. Slogans play a crucial role in enhancing attractiveness and impact, using creative and appealing phrases that are easy to remember. Advertisements often utilize the first-person point of view to establish a personal connection with the audience. Furthermore, nonverbal displays, such as images, tables, diagrams, graphics, cartoons, and animations, are used to supplement or replace verbal communication, making the advertisements more memorable and meaningful.

Understanding the structural organization and linguistic features of perfume advertisements provides insights into the techniques used to effectively communicate with the target audience. By analyzing these elements, advertisers can create compelling and persuasive advertisements that capture the attention of readers and increase the likelihood of achieving their marketing objectives.

## CONCLUSIONS

Our research highlights the importance of understanding and interpreting the message of perfume advertisements, as well as the significance of verbal context in relation to other statements within the advertisement. Additionally, we have identified metaphor as a prominent figurative means of advertising, and have explored the role of creolization in combining verbal and non-verbal elements to create an effective and cohesive advertisement. Advertising reports on the objects of desires, so it has a certain attractiveness for us. Those who create advertising have learned to play on the human weaknesses of customers. So, one among the figurative means of advertising is metaphor. Metaphor is not just a figure of speech, it exists in the system of concepts of a person, determining his thinking and consciousness.

Based on our analysis of perfume advertising language, it is clear that situational context and different linguistic features are critical factors in interpreting the messages conveyed in these ads. Verbal context is also essential, as the placement of statements in relation to other statements can affect the message's interpretation. In conclusion, this study aimed to examine the language of advertising in the context of modern perfume campaigns.

Throughout the research, the concept of "advertising text" was explored, and the structural elements of perfume advertising texts were analyzed to determine their construction features. The study also aimed to identify the basic tendencies in writing advertising texts and investigate the linguistic aspects of English advertising texts.

Overall, this study contributes to the understanding of advertising discourse and its communicative intentions, particularly in the domain of perfume advertising. It expands knowledge in the field of linguistics and provides valuable insights for future research in the analysis of advertising texts.

Discursive practices refer to the specific strategies and techniques used by advertisers to create persuasive messages. These techniques include the use of rhetorical devices such as repetition, hyperbole, and metaphor. Advertisers use these devices to capture the reader's attention and create a memorable and persuasive message.

Discourse theory is another essential factor to consider in the analysis of advertising language. This theory posits that language is not neutral and that it reflects the values and beliefs of the culture in which it is produced.

There are several key characteristics of effective advertising language. These include attention-grabbing, readability, memorability, and persuasiveness. Advertisers use a wide range of lexical tools such as epithets and metaphors.

Moreover, our study revealed that metaphors are an incredibly effective tool in creating desire and manipulating consumers' perceptions. Metaphors tap into human desires and weaknesses, shaping our thinking and consciousness. In addition, a combination of verbal and non-verbal elements in advertising creates a more effective creolized text that maximizes the message's communicative effect. This fusion of textual and pictorial elements ensures the message's integrity and coherence, making it more memorable and persuasive.

Analyzing perfume advertising language requires an understanding of the situational context and cultural knowledge. Additionally, the use of metaphors and the combination of verbal and non-verbal elements are essential techniques in creating desire and maximizing the message's impact. By examining these linguistic and visual elements, we can gain insights into how advertisers manipulate our desires and shape our perceptions of beauty, gender, and identity.

Our research sheds light on the complex and multi-layered nature of advertising language, and underscores the importance of careful analysis and interpretation in understanding the messages conveyed by these advertisements.

In conclusion, the specifics of perfume advertising warrant special attention due to the strategic use of various linguistic features to convey content and exert influence on the audience. Perfume advertisements rely on imagery, associations, wordplay, metaphors, and comparisons to create vivid descriptions that appeal to consumers' senses and emotions. Epithets and abstract nouns contribute to product characterization and evoke emotional responses, while phonetic and grammatical elements, such as alliteration and parcellation, enhance the impact of advertising headlines and convey concise messages.

The language of perfume advertising also incorporates stylistic elements, including elliptic sentence structures, phrasal verbs, idioms, contractions, and neologisms, which add a colloquial and informal touch. Verbs in the imperative mood, combined with figures of speech, urge consumers to take action and make purchases. Through the skillful combination of these linguistic strategies, perfume advertising aims to engage consumers, evoke desire, and establish a distinct brand image.

Additionally, the study of advertising discourse in the context of women's magazines reveals the organizational structure and linguistic aspects that contribute to its effectiveness. Advertising texts comprise various components, such as headlines, body copy, subheadlines, and taglines, each serving a specific function in conveying messages and persuading potential buyers. The linguistic creativity and genre variations in advertising discourse create a new order within the advertising genre, characterized by diverse discursive practices and communicative clichés.

The language of advertising represents the final product of a process involving a symbolic conductor who shapes desired images and influences consumer psychology through speech. This creolization of verbal and non-verbal elements influences the textual specificity and genre-stylistic palette of advertising texts. The linguistic aspects of English advertising texts are explored

through the stylistics of resources, analyzing lexical and grammatical means, structural elements, and creative language formation.

Ultimately, understanding the structural organization and linguistic aspects of advertising discourse provides valuable insights into effective communication strategies with the target audience. Advertisers can employ appropriate linguistic techniques, adhere to persuasive advertising principles, and create compelling advertisements that achieve their intended goals.

### **Abstract**

**Keywords:** perfume, advertising, brand image, visual, language.

Perfume advertisements aim to create a brand personality that resonates with the target audience. This study investigates the use of visual and language methods in creating an image for perfume advertisements. Through analysis of various ads, we identify common techniques such as the use of elegant language, sophisticated visuals, and reference to exclusive events to create an image of the fragrance as luxurious, sophisticated, glamorous, or playful. Our findings suggest that creating a compelling brand image is crucial in differentiating the fragrance from competitors and increasing purchase behavior.

The relevance of the research lies in the increasing volume of advertising production and the need for a comprehensive linguistic analysis of advertising discourse. By focusing on the stylistic features of English commercial advertising slogans, this study aimed to fill the existing gap in theoretical and empirical studies.

This study focuses on the analysis of the language used in perfume advertisement campaigns. The research aims to contribute to the understanding of advertising discourse and its communicative intentions by examining the stylistic features of English commercial advertising slogans specifically in the context of perfumes. The relevance of the study lies in the increasing volume of

advertising production and the need for comprehensive linguistic analysis of advertising discourse.

The objectives of the study include revealing the concept of "advertising text," analyzing the structural elements of perfume advertising texts, determining their construction features, highlighting the basic tendencies in writing advertising texts, and investigating the linguistic aspects of English advertising texts. To achieve these objectives, various research methods were employed, such as observation, collecting advertising information, descriptive method, structural analysis, and classification method. The research findings contribute to the theoretical and empirical understanding of the language of perfume advertising. The study identifies the main structural elements of perfume advertising texts and deepens knowledge about the advertising text as a communicative phenomenon. The scientific novelty of the research lies in conducting a comprehensive analysis of the construction of advertising texts in perfume campaigns and exploring their linguistic aspects from a linguistic perspective.

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