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Master's Thesis

**English in Online Advertising: Linguistic and Multimodal Aspects
(based on Perfume Brands)**



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ABSTRACT

Andriienko A.A. English in Online Advertising: Linguistic and Multimodal Aspects
(based on Perfume Brands)

This Master's thesis presents a linguo-systemic and multimodal investigation into the functioning of the English language within online fragrance advertising. The **relevance** of the study stems from the necessity to address the "lexical gap" in verbalizing olfactory perception within digital environments. The **object** of the research is the English-language online perfume marketing discourse while the **subject** encompasses specific linguistic units and their integration with non-verbal signs in multimodal campaigns. The **primary goal** is to identify mechanisms through which verbal and non-verbal elements coalesce to create evocative olfactory narratives online.

The **methodological framework** includes descriptive method, content analysis, stylistic and multimodal analysis. The latter enables the synergy between audio, text, and visual imagery as a unified semiotic system. The **stylistic analysis** was employed to analyze literary devices such as epithets, metaphors and similes. The **research material** consists of 44 promotional videos from elite international fragrance houses sourced from YouTube Shorts and TikTok.

The study established that English in perfume advertising constructs a brand's "symbolic capital." Identified strategies include metonymic grounding in ingredients and metaphorical projections of emotional impact. In short-form video, text acts as a "semantic anchor" that stabilizes the polysemy of visual signs. The **scientific novelty** lies in the systematizing a specialized "olfactory lexicon" and analyzing advertising language adaptation to modern social media platforms. The **practical value** relates to implementation in academic curricula and the professional marketing.

Structure of the thesis: the work, totaling 85 pages, consists of an introduction, three chapters (9 sub-sections), general conclusions, and references.

Keywords: English-language fragrance discourse, olfactory lexicon, digital communication, semantic anchor, lexical gap, social media.

АНОТАЦІЯ

Андрієнко А.А. Англійська мова в онлайн-рекламі: лінгвістичні та мультимодальні аспекти (на матеріалі парфумерних брендів)

У магістерській роботі представлено лінгвосистемне та мультимодальне дослідження функціонування англійської мови в онлайн-рекламі парфумерії. **Актуальність** дослідження зумовлена необхідністю подолання «лексичного розриву» при вербалізації нюхового сприйняття у цифровому просторі. **Об'єктом** роботи є англomовний онлайн-дискурс парфумерного маркетингу, а **предметом** – мовні одиниці та їхнє поєднання з невербальними знаками в мультимодальних кампаніях. **Основна мета** дослідження полягає у виявленні механізмів, за допомогою яких вербальні та невербальні елементи взаємодіють для створення переконливих ольфакторних наративів у мережі.

Методологічну базу становлять описовий метод, контент-аналіз, а також стилістичний та мультимодальний аналізи. Останній дозволяє дослідити взаємодію аудіо, тексту та візуальних образів як єдиної семіотичної системи. **Стилістичний аналіз** застосовано для аналізу літературних прийомів, таких як епітети, метафори, порівняння. **Матеріалом** дослідження є 44 рекламні відеоролики провідних міжнародних парфумерних домів (YouTube Shorts та TikTok).

Встановлено, що англійська мова в рекламі парфумів функціонує інструментом конструювання «символічного капіталу» бренду. Визначені стратегії включають метонімічне обґрунтування інгредієнтів та метафоричне проєктування емоційного впливу. Встановлено, що в умовах коротких відео текст трансформується у «семантичний якір», що стабілізує полісемію візуальних знаків. **Наукова новизна** полягає у систематизації «ольфакторного лексикону» та аналізі адаптації рекламної мови до соціальних медіа. **Практичне значення** результатів пов'язане з можливістю їх впровадження в освітній процес та професійну діяльність маркетологів.

Структура роботи: робота обсягом 85 сторінок складається зі вступу, трьох розділів (9 підрозділів), загальних висновків, списку використаних джерел.

Ключові слова: англомовний парфумерний дискурс, ольфакторний лексикон, семантичний якір, лексичний розрив, соціальні медіа.

INTRODUCTION

The significance of this research is rooted in the contemporary landscape of the global information society, where digital communication channels predominate and the English language acts as the fundamental tool for international marketing and cross-cultural engagement. As digitalization accelerates, online promotional content has transitioned from basic informative signals into a sophisticated multimodal phenomenon, merging linguistic, visual, and acoustic components to direct consumer habits. A particularly compelling area of study is fragrance and perfume advertising, which grapples with a distinct semiotic hurdle: the requirement to translate abstract olfactory imagery-mental constructs evoked by aromas-into a digital format. This task is further complicated by the “lexical gap,” a pervasive linguistic constraint that renders the verbalization of scent inherently elusive. Consequently, this study is necessitated by the urgent need to evaluate the cutting-edge linguistic techniques English-speaking brands employ to fascinate and convince audiences within the sphere of digital perfume marketing.

The primary *goal* of this investigation is to perform an extensive linguo-systemic examination of how the English language functions within online fragrance advertising, while identifying the specific mechanisms through which verbal and non-verbal elements coalesce in this discourse.

To fulfill this overarching aim, the following research *objectives* have been established:

1. To delineate the theoretical frameworks governing advertising discourse in modern linguistic science.
2. To explore the lexico-stylistic instruments utilized to construct olfactory imagery in the copy of perfume brands.
3. To examine the multimodal composition of digital advertisements, focusing on the synergy between audio, text, and visual imagery.

The *object* of this research is the English-language discourse of online perfume and fragrance marketing. The *subject* of the study comprises the specific linguistic attributes of advertising speech and their integration with non-verbal signals in

multimodal digital campaigns. The *research material* consists of 44 promotional videos from elite international fragrance houses, sourced from brand websites and social media (YouTube Shorts, TikTok), representing a focused cross-section of modern digital promotional strategies.

The *theoretical and methodological foundation* of this work is informed by established principles of discourse analysis and semiotics, focusing on sign interpretation and semiotic theory, linguistic factors and communication models, the role of olfactory metaphors, alongside modern inquiries into sensory linguistics and multimodality.

To address the research objectives, the following *methods* were employed:

1. Descriptive method - used for the identification and inventory of lexical units and their classification;
2. Content analysis - applied to examine the conceptual substance and themes of advertising pages and videos;
3. Stylistic analysis - employed to identify and analyze literary devices such as epithets, metaphors, and similes;
4. Multimodal analysis - used to study the interaction between verbal (text), visual (imagery), and acoustic (audio) components.

The *scientific novelty* of this research is found in the systematization of a specialized “olfactory lexicon” within the English-speaking digital environment and the analysis of how promotional language undergoes adaptation due to the rise of short-form video content, such as TikTok clips, Reels, and YouTube Shorts. The practical value of these results lies in their potential integration into academic curricula for English stylistics, lexicology, and digital marketing studies. Additionally, the findings offer strategic insights for brand managers, copywriters, and marketing specialists working within multicultural and international markets.

The *master's thesis is structured* into several key components, totaling 72 pages. It begins with an abstract provided in both English and Ukrainian, followed by an introduction that outlines the research framework. The body of the work is organized

into three chapters: Chapter 1 consists of three sub-sections, Chapter 2 includes four sub-sections, and Chapter 3 contains two sub-sections. Each chapter concludes with a set of intermediate summaries. The thesis ends with a general conclusion that synthesizes the findings and a comprehensive list of used sources.

CHAPTER 1. THEORETICAL FOUNDATIONS OF ENGLISH ADVERTISING DISCOURSE ANALYSIS

1.1. Advertising discourse in online perfume marketing: linguistic and multimodal perspectives

In the contemporary digital environment, advertising discourse has evolved into a complex multimodal phenomenon in which meaning is constructed through the interaction of linguistic, visual, and auditory elements. This transformation is particularly evident in online perfume advertising, where the representation of scent—an inherently non-verbal and intangible experience—relies heavily on indirect linguistic strategies and multimodal design.

Unlike traditional product categories, perfume advertising cannot depend on straightforward description. Instead, it operates through associative meaning, symbolic imagery, and carefully selected lexical units that evoke sensory and emotional responses. As a result, advertising discourse in this domain becomes a relevant object of linguistic research, especially within the fields of discourse analysis, stylistics, and multimodal studies [5, p. 15].

The study of advertising discourse occupies a significant position in contemporary linguistics due to its pervasive presence in everyday communication. As noted by Cook, advertising should not be understood as an isolated text, but as a dynamic system that interacts with surrounding elements such as images, music, and the socio-cultural knowledge of its audience. This perspective shifts the focus from advertising as a static message to advertising as a process of meaning-making embedded in a broader semiotic environment [5, p. 44].

A similar view is presented by Beasley and Danesi, who conceptualize advertising as a complex system of persuasive signs designed to capture attention and influence perception [4]. According to these scholars, advertising messages permeate modern culture to such an extent that their key elements—logos, slogans, and visual symbols—become integrated into the cognitive frameworks of individuals. This ubiquity highlights the importance of studying advertising not only as a marketing tool but also as a linguistic and cultural phenomenon [4, p. 33].

From a functional perspective, advertising discourse is inherently persuasive. Its primary objective is not merely to inform but to shape attitudes, construct desire, and guide interpretation. Delin emphasizes that advertising language can be described as a specialized register of everyday communication, where lexical and stylistic choices are strategically selected to establish a relationship between the brand and the consumer [6, p. 10; 7].

Within linguistic research, advertising discourse is examined through multiple analytical approaches, among which semantic and pragmatic perspectives are particularly relevant.

The semantic approach, as outlined by van Dijk, focuses on how meaning is structured and interpreted within discourse. It treats meaning as a systematic function of linguistic units, where the interpretation of a sentence derives from the interaction of its lexical and syntactic components. Furthermore, semantic analysis considers how abstract meanings are assigned to linguistic expressions, allowing researchers to examine how advertising constructs conceptual representations rather than merely describing reality [6, p. 15].

In contrast, the pragmatic approach shifts attention to context-dependent meaning. As argued by Tanaka, advertising discourse cannot be fully understood without considering the intentions of the communicator and the interpretative role of the audience. Pragmatics emphasizes that meaning in advertising often goes beyond literal expression, relying on implication, inference, and shared cultural knowledge [27, p. 55].

The distinction between semantics and pragmatics is particularly important in advertising analysis. While semantic meaning is relatively stable and encoded in linguistic form, pragmatic meaning is fluid and context-sensitive. In advertising discourse, these two levels interact closely, enabling the creation of messages that are both concise and open to interpretation.

In the digital era, the role of English within advertising discourse has become increasingly prominent. As the dominant language of global communication, English functions as a lingua franca that enables brands to address diverse audiences across

different cultural and linguistic backgrounds. Its use in advertising is not limited to practical considerations; it also carries symbolic value.

English in global digital marketing is frequently associated with modernity, innovation, and international relevance. Its presence in advertising discourse can enhance brand perception by signaling global orientation and cultural accessibility. Moreover, the use of a single linguistic code simplifies communication strategies in a highly competitive and fast-paced digital environment, where immediacy and clarity are essential [30].

Thus, advertising discourse should be understood as a multidimensional object of linguistic research that integrates semantic structure, pragmatic interpretation, and socio-cultural context. The increasing dominance of English as a global communicative medium further reinforces its role in shaping contemporary advertising practices, particularly in online environments where multimodal and cross-cultural communication are central.

1.2 Online advertising as a multimodal phenomenon in the contemporary communicative space

In today's digital environment, online advertising has developed into a multimodal phenomenon, where meaning is conveyed not only through text but through a strategic integration of verbal, visual, and auditory elements. This multimodality enables advertisers to engage audiences on multiple sensory levels, enhancing the overall effectiveness of commercial communication. The interplay of semiotic systems in digital advertisements allows brands to create coherent narratives that influence perception, emotion, and behavior.

One particularly challenging aspect of multimodal advertising is scent-related marketing, such as in perfumery. Since scents lack a specific, universally accepted vocabulary, audiences face ineffability-the difficulty of expressing particular olfactory experiences in words [25, p. 208]. To address this, brands use substitute signs, including visual metaphors, descriptive language, and evocative sounds, to convey the essence of a fragrance. For instance, imagery of flowers, forests, or oceans can trigger associative sensory responses in the viewer, compensating for the inability to transmit

scent directly online. This demonstrates how semiotic analysis is essential for understanding how linguistic, visual, and auditory elements interact to communicate intangible experiences.

Semiotics also provides tools to analyze how advertisements function within social and cultural contexts. It explains how texts and visual elements operate together to shape meaning and influence consumer behavior. Far from being mere information conveyers, advertisements are complex sign systems, where meanings emerge through the structured interplay of different signs. This perspective highlights the psychological and pragmatic mechanisms by which advertising persuades audiences, builds brand recognition, and frames cultural narratives [25, p. 209].

In digital media, visual images often take priority over verbal messages because they convey information quickly and trigger immediate responses. Iconic signs-images that represent objects or ideas through resemblance-serve as culturally coded messages whose interpretation depends on social and cultural contexts. These signs act as “weak codes,” meaning their meaning is flexible and relies on the viewer’s background knowledge. In fragrance marketing, iconic signs often replace the physical product, allowing consumers to interpret abstract sensory information through visual metaphors [4, p. 47]. For example, a sunset or dew-laden flower in a perfume ad evokes emotional and olfactory associations without using words.

Umberto Eco’s semiotic theory emphasizes the limits of interpretation. While semiosis - the creation of meaning-can theoretically extend infinitely, it must adhere to shared cultural criteria to prevent overinterpretation. Eco introduces the concept of an “encyclopedia,” a collective body of knowledge and conventions that guides the audience’s understanding. Even paradoxical or extreme interpretations, like attributing criminal acts to religious texts, demonstrate that criteria exist for distinguishing plausible from implausible readings, thus ensuring that semiotic analysis remains grounded [25, p. 211].

Eco further argues that the intention of the text exists independently of the author’s purpose and the reader’s interpretation, highlighting the autonomous semiotic power of advertising messages.

Jakobson's communication model provides a framework for analyzing the multiple functions of language in advertisements, which interact with visual and auditory elements:

1. Referential function: conveys factual or contextual information to the audience; crucial for aligning messages with audience expectations and cultural knowledge.
2. Expressive function: reflects the sender's emotions, enhanced by music, color, or imagery.
3. Conative function: aimed at persuading the audience, directly linked to advertising's commercial objectives.
4. Phatic function: maintains contact with the audience, often by immersing them in a virtual or aspirational world.
5. Meta-linguistic function: integrates verbal and non-verbal cues, ensuring clarity and coherence of the advertisement.
6. Poetic function: emphasizes aesthetic value, shaping the audience's perception of beauty and desirability in the advertised product [25, p. 209-210].

By considering all six functions, advertisers create multimodal messages that are simultaneously informative, persuasive, emotionally engaging, and culturally resonant. This holistic approach is particularly effective in digital marketing, where users interact with ads through multiple sensory channels and interpret messages based on personal and cultural frames of reference.

In sum, online advertising exemplifies a multimodal communicative phenomenon in which verbal, visual, and auditory components form an integrated semiotic system. Semiotic analysis, supported by theories from Eco and Jakobson, allows researchers and marketers to understand how abstract or ineffable experiences—such as scent—can be conveyed effectively, how meanings are structured and interpreted, and how advertising exerts psychological and pragmatic influence. Recognizing advertising as a complex interplay of signs enables a deeper understanding of its social, cultural, and commercial impact.

Considering online advertising as a multimodal phenomenon has shown that a successful communicative message is formed through the interaction of verbal, visual and auditory elements, as well as through the use of culturally and socially conditioned signs. The use of semiotic and psycholinguistic strategies in perfume advertising is particularly effective, where the lack of direct sensory information is compensated by visual metaphors and linguistic descriptions. This creates a basis for further analysis of the psycholinguistic and pragmatic aspects of the impact on the consumer, which determine the effectiveness of English-language advertising and its ability to activate the cognitive and emotional reactions of the audience.

1.3 Psycholinguistic and pragmatic aspects of consumer influence in English-language advertising

In the contemporary globalized information environment, advertising has evolved from a mere functional tool for information sharing into a sophisticated medium capable of exerting psycholinguistic influence on consumers. According to research from Digital Silk analyzed by Dusica, current research indicates that an individual is exposed to an average of 4,000–10,000 advertisements daily, creating an environment of information overload. This density necessitates the development of selective perception mechanisms, compelling advertisers to employ advanced linguistic strategies to capture attention and influence decision-making [54].

Psycholinguistic analysis of advertising discourse allows identification of systematic patterns that operate on the recipient's subconscious. Efficient advertising arises from collaboration between linguists, who craft messages across multiple linguistic levels-phonetic, lexical, morphological, and syntactic-and psychologists, who study the needs, preferences, and triggers of the target audience [23, p. 2].

From a cognitive perspective, decision-making in consumer behavior is a multidisciplinary phenomenon, encompassing psychological, biological, and economic dimensions. Modern theories emphasize the cognitive architectures underlying choice processes, focusing on how the brain models, evaluates, and executes decisions. Daniel Kahneman's model of two systems of thought is particularly relevant:

Table 1.1 – System 1 vs System 2

Characteristic	System 1	System 2
Speed	Fast	Slow
Efficiency	Efficient	Resource-consuming
Confidence	Confident	Full of doubt
Accuracy	Prone to error	Less prone to error
Neural basis	Local, domain-specific	Domain-general
Cognitive workload	Low	High

System 1 generates intuitive, immediate responses, while System 2 engages in deliberate, logical evaluation. Effective advertising leverages both systems by eliciting fast, emotional responses and guiding reflective consideration, particularly in online fragrance marketing where sensory experience must be implied rather than directly perceived [23, p. 3].

Table 1.2 - Linguistic levels of influence in English-language advertising with application examples

Level	Advertising examples
Phonetic	Melody of syllables, rhyme, assonance to create a pleasant auditory effect (e.g., “Fresh, Flowing, Fabulous”)
Lexical	Use of sensory and emotionally charged words (e.g., “intoxicating aroma”, “velvety touch”)
Morphological	Word form manipulation to enhance effect (e.g., adding suffixes for intensity: “softness-er”)
Syntactic	Use of short, energetic sentences for quick perception or complex constructions to create imaginative experience (e.g., “Imagine a scent that awakens every sense”)

This table demonstrates how advertising texts activate cognitive and emotional processes in consumers across different linguistic levels, interacting with the psycholinguistic mechanisms described in the previous section.

It is worth noting Sensory Linguistics and Embodied Language. So, sensory linguistics examines how language expresses sensory experiences, including sight, sound, touch, taste, and smell [31, p. 5]. Theories such as embodied language, Grounded Theory of Desire, and mental simulation explain how verbal cues can influence perception of intangible product qualities:

1. Embodied Language: sensory descriptions activate brain regions involved in both semantic processing and sensorimotor experiences. Turnwald and Crum (2019) demonstrated that such descriptions significantly enhance persuasion, aligning with Willems & Casasanto (2011).
2. Grounded Theory of Desire: words associated with prior pleasant experiences create “rich” memory traces; when a consumer reads sensory language, these memories are reactivated, generating desire even without direct exposure.
3. Mental Simulation: textual sensory cues induce the formation of vivid mental representations, allowing consumers to “pre-experience” a scent, thereby increasing purchase intention [31, p. 6-7].

By combining phonetic, lexical, morphological, and syntactic strategies with these psycholinguistic principles, advertisers can craft messages that influence attention, emotion, and decision-making. Pragmatic aspects further enhance effectiveness by adapting discourse to cultural, social, and cognitive contexts, ensuring that messages resonate with target audiences.

In conclusion, psycholinguistic and pragmatic frameworks illuminate the mechanisms by which English-language advertising engages cognitive and emotional systems, turning abstract sensory cues into persuasive, multimodal experiences that guide consumer behavior.

CONCLUSION TO CHAPTER 1

The analysis conducted in Chapter 1 demonstrates that English-language advertising discourse, particularly in the context of online perfume marketing,

represents a highly complex and interdisciplinary field of study. From a linguistic perspective, advertising messages are not mere conveyors of information but function as strategically structured multimodal systems, where verbal, visual, and auditory elements interact to construct meaning. The study of advertising discourse reveals how brands overcome the inherent limitations of sensory communication, such as the ineffability of scent, by employing semiotic substitutes, visual metaphors, and evocative language to engage the audience's imagination and cultural knowledge.

The exploration of online advertising as a multimodal phenomenon highlighted the central role of semiotics in understanding the interaction between different sign systems. Visual signs, especially iconic imagery, complement verbal messages by creating associative and emotional connections with the consumer, while auditory elements and textual structures reinforce both cognitive and affective impact. The theories of Umberto Eco and Jakobson provide a robust framework for interpreting these complex interactions, emphasizing that the meaning of an advertisement is shaped not only by the creator's intention but also by the audience's interpretive capacities and cultural context.

Furthermore, the examination of psycholinguistic and pragmatic mechanisms in English-language advertising revealed how consumer perception, cognition, and emotion are systematically influenced. The interplay between intuitive (System 1) and reflective (System 2) thought processes enables advertisers to craft messages that are both immediately persuasive and cognitively resonant. Sensory linguistics and embodied language theories demonstrate that verbal cues can simulate experiences, reactivate associative memory, and trigger desire, thereby enhancing consumer engagement even in the absence of direct sensory stimuli. Pragmatic strategies ensure that messages are contextually and culturally attuned, maximizing their persuasive potential.

In conclusion, Chapter 1 establishes that English-language advertising discourse operates at the intersection of linguistics, semiotics, psychology, and pragmatics, forming a sophisticated communicative system. By combining multimodal strategies, psycholinguistic insights, and semiotic analysis, advertisers are able to craft messages

that not only convey product information but also shape perception, evoke emotion, and influence consumer behavior. This theoretical foundation provides a critical basis for further investigation into practical advertising strategies, particularly in analyzing the effectiveness and cognitive impact of online perfume marketing.

CHAPTER 2. LANGUAGE AND STYLE IN ENGLISH-LANGUAGE FRAGRANCE AND PERFUME ADVERTISEMENTS

2.1. Olfactory silence and strategies of scent verbalization

A primary characteristic of fragrance and perfume analysis is the intrinsic challenge of converting olfactory sensations into verbal form. This difficulty arises from a central paradox: despite the human olfactory apparatus being exceptionally precise and sensitive, the linguistic tools available for scent description remain markedly constrained. Humans can identify odorants at incredibly low concentrations and track scent paths with impressive accuracy, illustrating the sophisticated biological potential of the olfactory system [12, p. 6]. Nevertheless, this sensory complexity is not mirrored by a similarly advanced linguistic framework.

Philosophical inquiries have frequently highlighted the slippery nature of the sense of smell. Thomas Reid posited that odors lack fixed attributes like magnitude, form, or spatial positioning, existing solely during the act of perception. This implies that olfactory impressions lack the permanence required for stable categorization, which hinders their verbal expression. In contrast to auditory or visual inputs, scents do not produce distinct mental imagery, making them particularly challenging to remember or define [24, p. 2-4].

The fluid and temporal essence of olfactory experience represents another critical element. While visual entities are perceived as enduring and consistent, fragrances evolve over time, shifting according to environmental variables, individual skin chemistry, and the length of exposure. This chronological fluidity complicates the establishment of rigid linguistic labels, as the same scent may be perceived differently throughout its progression. In the world of perfumery, this obstacle is managed via the structural model of ‘top’, ‘heart’, and ‘base’ notes, which seeks to organize the shifting nature of aroma into a sequential story.

Empirical data supports these cognitive constraints. Although most people can easily imagine visual objects, far fewer possess the ability to mentally simulate their corresponding aromas. Even when encountering common scents, English speakers frequently find it difficult to identify them precisely. Rather than utilizing abstract

terminology, they usually resort to origin-based metaphors, such as “smelling like citrus” or “like mown grass,” highlighting a lack of a specialized abstract olfactory lexicon. This problem is intensified by the difficulty of abstraction, as noted by Hans Henning, who argued that smells, unlike sounds or colors, cannot be conceptualized independently of their physical origins [19, p. 410].

The profound link between aroma and memory further complicates olfactory narration. Scent perception is intricately tied to autobiographical and emotional memory, frequently sparking intense recollections of past events. This occurrence, often termed the “Proust effect,” explains why fragrances can trigger deeply idiosyncratic and subjective links that are hard to standardize through language. Consequently, describing a scent is rarely an objective task; instead, it is rooted in personal emotional and cognitive structures, which inhibits the growth of a collective vocabulary.

The challenge of “olfactory silence” described in cognitive linguistics is clearly observable in the analyzed samples from YSL, Dior, and Dolce & Gabbana. Instead of relying on a specialized abstract lexicon, which English-speaking consumers largely lack, these advertisements employ a compensatory linguistic strategy. This strategy shifts the focus from the fragrance’s chemical properties to metaphorical and source-based descriptions [20, p. 9].

In the analysis of YSL Black Opium, we observe that the linguistic gap is filled by emotive adjectives and action-oriented verbs. The slogan “For the woman who dares” avoids describing the scent itself, instead using language to construct a “rebellious” identity. Here, the lack of abstract olfactory terms is bypassed by a stylistic focus on the perceiver’s persona, proving that in perfume discourse, the “subjective” often overrides the “objective” description [12].

The Tom Ford advertisement provides an example of how action-oriented verbs replace traditional descriptions to influence the consumer. Instead of listing ingredients, which is difficult due to the “lexical gap” in olfactory language, the commercial uses verbs such as “break,” “breathe,” and “love yourself” to focus on the customer’s identity. This strategy triggers “System 1” thinking, which is a fast,

emotional reaction that allows the viewer to intuitively “feel” the scent without needing a logical explanation. Ultimately, the language shifts the focus from the product's physical properties to the transformation of the user, making the perfume a symbol of a specific lifestyle [64].

A different approach to the linguistic constraint is seen in the Dolce & Gabbana TikTok campaign. Here, the advertisement utilizes what linguists call “source-based metaphors” [19, p. 410]. Instead of naming the scent's qualities, the text uses concrete nouns like “Citrus,” “Vanilla,” and “Honey.” This confirms the theory that English speakers primarily conceptualize smells through their physical origins. In this case, the language acts as a “sensory bridge,” using familiar food-related vocabulary to trigger a predictable olfactory response in the audience [17, p. 268-269].

Finally, the Dior J’adore film demonstrates how brand-specific neologisms and repetitive phrasing (e.g., “J’adore DIOR”) serve as a “lexical anchor” [20, p. 7]. This stylistic choice compensates for the “evanescent” nature of smell by linking the fragrance to a stable, high-status brand name. The language here does not report sensory data; it modulates it, framing the scent as an experience of “gold” and “radiance” rather than a mere olfactory stimulus [20, p.10].

Thus, the practical analysis shows that while “olfactory silence” exists in a technical sense, fragrance advertising overcomes it by using a synesthetic blend of lifestyle imagery and source-based vocabulary. This confirms that perfume discourse is not about naming a smell, but about constructing a cultural narrative around it.

Two primary hurdles further obstruct the naming of aromas. First is the issue of ostension: unlike objects or colors that can be physically pointed to, smells are evanescent, diffused, and dependent on context. This makes establishing a shared reference point for scent terms difficult. Second, language acts as a “coarse map” of the world, distilling complex sensory data. For internal experiences like smell—often categorized as qualia—language may struggle to capture their full depth unless a society intentionally cultivates the requisite lexicon [26].

Notably, language does more than just report sensory data; it actively modulates it. Research indicates that labeling a scent differently (e.g., “body odor” versus “aged

cheese”) can change both the psychological perception and the neurological processing of the stimulus. This proves that verbal categorization dictates how sensory details are archived and interpreted. Language thus acts as a bridge between cultural significance and biological sensing, framing how people perceive and understand odors [20].

Another vital facet of perfume rhetoric is the function of anticipation and imagination in defining the olfactory journey. Because consumers often engage with scents through text before physical contact, their premises are built linguistically. This predictive process allows language to pre-organize perception, meaning the eventual encounter with the fragrance may be shaped by prior mental constructs. In this context, promotional discourse does not merely report on a perfume but actively helps construct its perceived essence.

A further boundary exists between professional perfume terminology and everyday speech. While the general public relies on imprecise, source-linked descriptions, experts in the scent industry utilize a semi-technical lexicon involving terms like “accords,” “notes,” “silage,” and “composition.” This specialized language does not describe the aroma directly but organizes the experience systematically, enabling more accurate professional communication [12]. For instance, utilizing concepts like “top notes,” “heart notes,” and “base notes” establishes a hierarchical and temporal framework for scent analysis, while the application of specific olfactory pyramids allows for a systematic breakdown of a fragrance’s evolution [12, p. 8]. This structured approach enables professionals to categorize volatile aromatic compounds based on their evaporation rates, transforming a transient sensory event into a measurable and communicable sequence. By employing these specialized descriptors, the industry moves beyond the limitations of everyday language, substituting vague impressions with a precise technical vocabulary that facilitates global standardization in both production and marketing [20, p. 12]. Consequently, professional discourse does not merely observe olfactory reality but actively organizes it, providing a stable cognitive map for an otherwise elusive and subjective experience.

Despite these challenges, the perfume industry has developed certain conventions to standardize scent description for commercial purposes. Fragrance

descriptions often follow recognizable patterns, combining references to ingredients, emotional states, and lifestyle imagery. This semi-standardized discourse enables brands to communicate complex olfactory experiences in a relatively predictable format, facilitating consumer understanding and comparison between products. However, such standardization may also lead to clichés and reduced originality in advertising language. Finally, perfume discourse should also be considered from an economic and branding perspective. Fragrances are not only sensory products but also symbolic commodities associated with identity, status, and lifestyle. Language in advertising plays a crucial role in constructing these symbolic meanings, transforming a physical product into a narrative of luxury, individuality, or exclusivity. As a result, olfactory description becomes intertwined with branding strategies, where linguistic choices contribute to the creation of a distinctive and recognizable brand image [11].

The limitations of olfactory language have direct implications for advertising discourse. Since scents cannot be transmitted or fully described through words, advertisers are compelled to rely on indirect linguistic and multimodal strategies. These include metaphorical constructions, emotionally charged epithets, and cross-modal associations that translate olfactory perception into visual, tactile, or emotional terms [22].

Consequently, perfume advertising becomes a space where language extends beyond its descriptive function and operates as a tool for evoking, suggesting, and simulating sensory experience. This necessity explains the prominence of stylistic devices in fragrance marketing and provides a foundation for further analysis of how such techniques are systematically employed in advertising texts.

In summary, perfume discourse is characterized by a fundamental tension between the richness of olfactory perception and the limitations of linguistic expression. This tension is shaped by cognitive constraints, cultural influences, and the structural properties of language itself. The absence of a stable and abstract olfactory vocabulary forces both speakers and advertisers to rely on indirect forms of representation.

This, in turn, explains why stylistic devices-such as metaphors, epithets, and synesthetic constructions-play a central role in fragrance communication. The analysis of these devices, therefore, becomes essential for understanding how meaning is constructed in perfume advertising, which forms the focus of the following section.

2.2. Stylistic devices in creating olfactory imagery: The role of metaphors, epithets.

Metaphor functions primarily as a cognitive process rather than a linguistic one, serving to organize experience by linking two separate conceptual domains:

- Target Domain: The abstract concept being described (e.g., “The Perfume”)
- Source Domain: The concrete, descriptive resource (e.g., “A Flower”)

Perfumers and fragrance manufacturers frequently employ conceptual metaphors based on emotional appeals to define the personality and preferences of potential consumers [29]. For example:

Table 2.1. Conceptual metaphors and emotional associations in fragrance advertising [22]

Lexical Units (Lexemes)	Conceptual Metaphor	Emotional Correlation
Floral/Aromatic (Jasmine, Rose)	PERFUME IS ROMANCE/LOVE	Tenderness, intimacy, happiness
Oriental/Woody (Patchouli, Oud)	PERFUME IS SENSUALITY	Sexual attraction, seduction, eroticism
Chypre/Oriental (Bergamot, Jasmine)	PERFUME IS AVANT-GARDE	Sophistication, elegance, mysticism
Citrus (Lemon)	PERFUME IS ACTION/POWER	Vitality, energy, magnetism, strength

As Brian Moeran emphasizes in *The Colors of Smell: Perfume Advertising and the Senses*, the primary challenge in perfume advertising lies in the lexical gap, as human language lacks a dedicated vocabulary for scents. Advertisers therefore rely

on linguistic and visual metaphors to represent olfactory experiences indirectly. Metaphors are used to describe both:

1. Cause and Effect – ingredients (e.g., “oriental accord”) cause specific emotional responses (“exhilarating”, “intoxicating”, “magical”).
2. Olfactory Aura – abstract descriptors (e.g., “timeless”, “magical”, “feminine”) create a “pseudo-magical force” around the fragrance [22].

Visual elements also act as metaphors. Odors rarely carry inherent meaning; instead, visual and linguistic cues are employed to give scents a perceivable identity, such as freshness or romance [14]. Primary signifiers include the model and color scheme, while secondary elements involve the bottle and textual descriptions.

Epithets are a particularly powerful stylistic device in olfactory imagery. Due to the absence of a basic olfactory lexicon, epithets “color” the scent with emotions, social status, and tactile impressions. Metaphorical epithets synthesize sensory information from multiple modalities, e.g.:

“Isabel was that rose-bush, petal-soft, sparkling and cool” – where tactile adjectives like “petal-soft” evoke olfactory associations through metaphor [28].

Epithets can be categorized according to sensory perception [9]:

Table 2.2. Epithets

Class	Description
Visual	Appealing to sight-related exteroceptors
Auditory	Appealing to hearing receptors
Olfactory	Appealing to the sense of smell

Chaining epithets, syntactic positioning (postposition), and intensifiers enhance emotional and sensory impact. Inverted or phrasal epithets (e.g., “what a devil of a woman”) provide unpredictability and high expressiveness, tailored to fleeting emotional or sensory contexts.

Synesthesia bridges the olfactory lexical gap by creating cross-modal associations between smell and other senses, especially sight and touch. Individuals may experience:

1. Projectors – synesthetic sensations perceived externally, as if the scent is physically present.
2. Associators – internalized mental constructs of olfactory experiences, the most common form in literature and advertising [3].

Olfactory-visual synesthesia allows an odor to trigger concurrent visual perceptions, enhancing perceptual richness. In advertising, synesthetic techniques translate ineffable olfactory experiences into multisensory representations, engaging the reader's imagination and reinforcing emotional and cognitive impact.

Table 2.3. The role and mechanisms of olfactory-visual synesthesia in advertising

Role of Synesthesia	Linguistic Application	Psychological Basis
Translation	Describe smell through color or texture	Cross-modal interactions
Intensification	Words trigger taste/smell sensations	Lexical-gustatory linking
Cognitive Framing	Appeal to the reader's "mind's eye"	Associator synesthesia
Emotional Anchoring	Link scent to a specific emotion	Affect-related synesthesia

Ultimately, epithets, metaphors, and synesthetic techniques work together to create vivid olfactory imagery, allowing advertisers to circumvent the limitations of olfactory language while providing consumers with a rich, multisensory experience of the perfume.

In addition, the perception of scents and their associated imagery can vary significantly across different cultural contexts, influencing both the selection of metaphors and the visual presentation in international fragrance campaigns. For

example, a floral note may evoke elegance and femininity in Western cultures, while in some Asian markets it may convey purity or spiritual freshness. Similarly, colors, symbolic imagery, and even verbal descriptors that trigger emotional associations are culture-specific, requiring brands to adapt olfactory metaphors and epithets to local norms and preferences. Understanding these cultural variations allows advertisers to design more effective messages that resonate with diverse audiences while maintaining the brand's global identity [1].

Moreover, the evolution from print to digital advertising introduces new multimodal opportunities, enhancing the communicative power of olfactory imagery. Digital platforms allow the integration of moving images, ambient sound, animation, and interactive content that can reinforce metaphorical and synesthetic associations in ways impossible for static print ads. For instance, a short video may show a dewdrop falling on a flower while a voiceover evokes freshness and vitality, creating a richer sensory experience for the viewer. Such multimedia strategies not only make the fragrance more memorable but also strengthen emotional engagement by activating multiple sensory pathways simultaneously [23]. Advertising language is often strategically aligned with gendered perceptions of scent, using stylistic devices to construct social and emotional identities associated with specific fragrance categories. Floral and aromatic scents are typically marketed with adjectives and metaphors emphasizing tenderness, intimacy, and elegance, appealing predominantly to a female audience. In contrast, woody, oriental, or citrus fragrances are frequently described using terms that connote strength, energy, or assertiveness, targeting a male audience. These stylistic choices-ranging from epithets and metaphorical chains to visual representation-enable advertisers to frame the fragrance experience in accordance with socially constructed gender norms and to reinforce brand positioning within competitive markets

In conclusion, the analysis of stylistic devices in fragrance and perfume advertising demonstrates that epithets, metaphors, and synesthesia are essential for translating the ineffable nature of scent into a perceptible and emotionally resonant experience for the consumer. Metaphors organize abstract olfactory concepts through

concrete imagery, epithets “color” the fragrance with emotional and sensory associations, and synesthetic strategies bridge cross-modal gaps, allowing readers to mentally simulate the aroma through sight, touch, or even sound. Recent research in neuroscience provides additional insight into the effectiveness of metaphorical and synesthetic strategies in fragrance advertising. Studies indicate that cross-modal and metaphorical stimuli activate multiple regions of the brain simultaneously, including areas responsible for sensory processing, memory, and emotional evaluation. This neurological activation explains why carefully crafted epithets, olfactory metaphors, and synesthetic descriptions can trigger vivid mental simulations of scent, even in the absence of direct olfactory input. By understanding these neural mechanisms, advertisers can design messages that not only describe the fragrance but also evoke an experiential response, enhancing consumer desire, brand recall, and emotional attachment. Together, these linguistic and stylistic tools form a multisensory communicative framework, enhancing the persuasive power of advertising texts. This understanding provides a foundation for the subsequent examination of lexical and stylistic patterns, which further shape the semantic, emotional, and aesthetic impact of English-language fragrance advertisements.

2.3. Lexical Composition of English-language perfume advertising

Advertising perfumes is one of the most complex and sophisticated fields of marketing communication as its main task is to verbalize an experience that is non-linguistic in nature. Olfactory perception, the sense of odor, is difficult to describe directly due to the limited specific vocabulary in the English language. As it was mentioned previously, in linguistics it is called “ineffability.” Since English, unlike some other cultures, doesn’t have an extensive system of separate words to describe specific scents, advertisers are forced to create complex lexical constructions that appeal to other senses and the emotional state of the consumer [15, p. 404].

The lexical composition of English-language perfume advertisements is primarily determined by a “luxury strategy” based on linguistic principles that differ significantly from the standard vocabulary of mass marketing. In this field, communication primarily serves to fulfill “dreams” rather than provide a functional

basis for purchasing. This leads to the development of vocabulary that emphasizes intangible aspects-such as heritage, history, and country of origin-rather than the purely material or chemical properties of the fragrance. Modern perfume advertising copy has largely shifted from describing the technical mastery of the perfumer to using the brand name as a “magical aura” that conveys meaning and tells a story [11, p. 8].

The central element of this linguistic model is the “positioning triangle,” which distinguishes the vocabulary of the luxury segment from that of brands in the “fashion” or “premium” categories. While premium brands use comparative vocabulary focused on product characteristics and a realistic price-quality balance, luxury advertising employs vocabulary that emphasizes exclusivity and uniqueness. This includes semantic fields centered on hedonism, elevated social status, and self-expression. Words that emphasize timelessness and eternity are particularly important. They distinguish the product from the fleeting cycle of “fashion” and position it as a timeless cultural icon [11, p. 12].

Kapferer

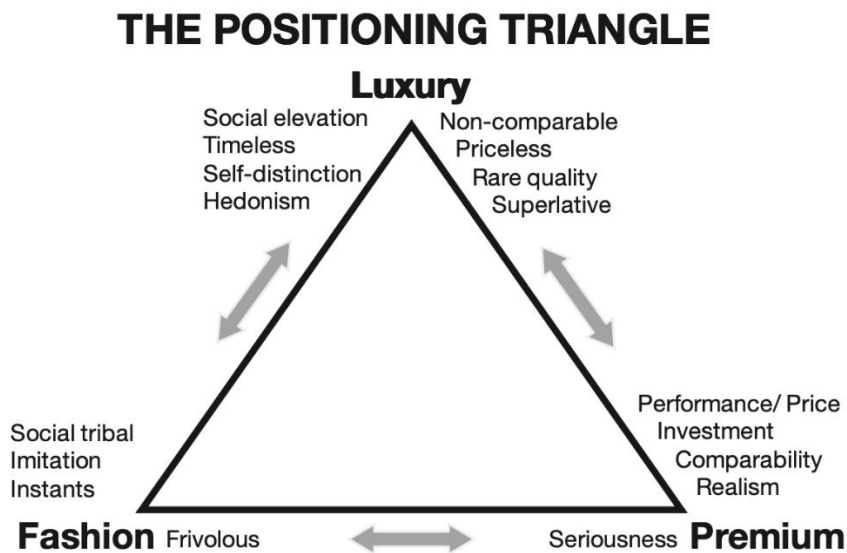


Figure 2.1. Kapferer's Positioning Triangle [16, p.486]

"The role of communication is not to sell but to refuel the dream." Furthermore, the specific “world” evoked by perfume vocabulary often varies depending on national heritage and business models. The “French model” typically focuses on vocabulary associated with creativity and heritage to sell a dreamlike state; the “American model”

uses narratives and vocabulary with a strong emphasis on design to sell a specific “lifestyle,” while the “Italian model” focuses on “fashion” [11, p. 45]. This linguistic differentiation allows brands to position themselves as “absolute brands”. Ultimately, the language of perfume advertising is designed to create a “sacred” multisensory experience, using icons and “captivating” imagery to establish a social hierarchy of taste, rather than simply marketing a scent [11, p. 24].

Unlike the sense of sight, which has specific words for colors (red, blue, etc.), smell has no independent taxonomy or “primary” words.

- The description based on source – describing a scent by its cause (“the smell of roses”)
- The description based on effect (“a heady fragrance”) [12, p. 15].

The lexical structure of English-language perfume advertising can be regarded as a distinct subsystem within advertising discourse, shaped by cognitive and semiotic constraints related to the verbalization of olfactory perception. Unlike visual or auditory experience, the sense of smell lacks a well-developed system of basic lexical units in English, which necessitates the use of indirect naming strategies. In linguistic terms, this limitation is commonly described through the notion of *ineffability*, referring to the difficulty - or even impossibility - of accurately encoding sensory experience in language [15, p. 405].

As a result, advertising texts in the perfume industry do not primarily aim to describe scent as a physical property. Instead, they construct it through a network of associative meanings. The lexical composition of such texts emerges at the intersection of several semantic domains, including the sensory, the emotional, and the socio-symbolic.

Research in luxury branding suggests that perfume advertising discourse is not oriented toward the transmission of utilitarian information, but rather toward the creation of a symbolic space of desired experience. Within this framework, lexical units perform not a purely descriptive function but a representational and constructive one, shaping the recipient’s perception of the product as a marker of lifestyle, status, and identity [11, p. 30].

One of the defining features of this lexical system is the predominance of abstract and evaluative vocabulary over concrete descriptive language. This is reflected in the frequent use of lexemes denoting intangible categories such as *timelessness*, *elegance*, *desire*, and *mystery*. Although these words do not refer directly to the physical properties of a fragrance, they play a crucial role in constructing its semiotic image [12, p. 22].

From a linguistic perspective, the vocabulary of perfume advertising can be broadly divided into two functional types. The first includes descriptive units that approximate olfactory qualities through indirect sensory references (e.g., *fresh*, *warm*, *woody*, *floral*). The second comprises evaluative units that encode emotional and social meanings (e.g., *luxurious*, *seductive*, *sophisticated*, *bold*). However, this distinction remains fluid, as descriptive elements frequently acquire evaluative connotations within the broader advertising context.

Given the absence of an independent taxonomy of smells in English, scent representation relies on two principal nomination strategies. The first is description by source, whereby the fragrance is associated with its perceived origin (e.g., *rose*, *vanilla*, *sandalwood*). The second is description by effect, which focuses on the experiential impact of the scent on the perceiver (e.g., *intoxicating*, *captivating*, *refreshing*). Rather than reproducing the smell itself, these strategies function as cognitive anchors that activate relevant associative frameworks in the recipient's mind [12, p. 18].

Additionally, the lexical system is organized into thematic subgroups reflecting conventional fragrance categories. These include floral, woody, gourmand, citrus, fruity, and herbal groups. Importantly, such labels do not operate as precise descriptors but as culturally established signals that evoke generalized sensory impressions.

Another significant layer of vocabulary concerns the expression of olfactory intensity. This is typically realized through a scalar system of gradation (e.g., *subtle*, *delicate*, *intense*, *strong*), which does not correspond to objective measurement but instead structures perception within a cognitive model of sensory impact [12, p. 31].

A notable characteristic of perfume advertising discourse is the extensive use of metaphorical borrowings from other semiotic domains, particularly music. Lexical

items such as *note*, *accord*, *tone*, and *symphony* are employed to conceptualize scent as a structured composition. This intersemiotic transfer not only compensates for the lack of specialized olfactory terminology but also embeds the fragrance within a familiar cognitive framework, thereby facilitating interpretation [12, p. 25].

From the standpoint of semantic organization, the vocabulary of perfume advertising can also be examined through the conceptual domain of *SUCCESS*, which functions as a significant component of advertising discourse. Within this domain, a complex lexico-semantic field is formed, incorporating units associated with social status (*celebrity*, *star*, *VIP*), physical attractiveness (*beauty*, *stunner*), wealth (*luxury*, *prosperity*), and positive evaluation (*brilliant*, *outstanding*, *spectacular*) [10, p. 4].

Structurally, this field follows a core–periphery model. The central zone represents the general notion of achievement or success, while the peripheral elements consist of associative features that expand and specify this concept. It is precisely this peripheral zone that proves most productive in advertising discourse, as it allows for greater variability and expressive richness.

From the perspective of cognitive linguistics, the verbal representation of scent in advertising relies on the mechanisms of conceptual metaphor and metonymy. In particular, the strategy of describing fragrance through its source (e.g., *rose*, *vanilla*, *citrus*) is based on metonymic transfer, where a part (an ingredient) stands for the whole (the fragrance itself). In contrast, description by effect (e.g., *intoxicating*, *fresh*, *warm*) operates through metaphorical mapping, projecting olfactory experience onto other perceptual or emotional domains [10, p. 6].

In this regard, the phenomenon of intersemiotic transfer also plays a significant role, as lexical units from one sensory domain are employed to represent another. A considerable portion of perfume-related terminology is borrowed from the domain of music (e.g., *note*, *accord*, *tone*, *symphony*), which enables the structuring of scent as a sequence or a complex composition. Such usage reflects the tendency of language to compensate for the lack of specialized olfactory vocabulary by integrating elements from more elaborated semiotic systems [12, p. 25].

Furthermore, the lexical system demonstrates a clear organization based on gradability, particularly in the expression of scent intensity. The use of adjectives such as *subtle*, *delicate*, *intense*, and *strong* establishes a scalar continuum that is not grounded in objective measurement but rather in cognitive interpretation. This supports the view that advertising language does not directly mirror reality but instead constructs it through conceptual categorization [31, p. 14].

For the purpose of systematizing these lexical features, they can be presented in the form of a generalized table [4, p.54]:

Table 2.4. Lexical organization of English-language perfume advertising

Linguistic Category	Lexical Realization	Underlying Mechanism	Linguistic Function
Descriptive lexicon	fresh, woody, sweet, floral	Sensory approximation	Nomination of imagined properties
Evaluative lexicon	elegant, sensual, luxurious	Connotation, cultural coding	Construction of social meaning
Source-based naming	rose, vanilla, sandalwood	Metonymy (part → whole)	Anchoring scent in material reality
Effect-based naming	intoxicating, captivating	Conceptual metaphor	Projection of emotional response
Intensity markers	subtle, delicate, intense	Scalar gradation	Structuring perception
Cross-modal lexicon	note, accord, symphony	Intersemiotic transfer	Cognitive structuring via analogy

In addition to the lexical features discussed above, perfume advertising discourse demonstrates several further linguistic characteristics that contribute to its structural and semantic organization. One of the most notable tendencies is a high degree of formality, as expressed in the regular use of set phrases. Combinations such as *timeless*

elegance, captivating scent, and intense desire function as conventionalized units that recur across different advertising texts. These collocations are not arbitrary but reflect stabilized patterns of usage that facilitate interpretation by activating familiar semantic associations [2, p. 11].

Another important feature is the high density of adjectival modifiers. Adjectives serve as the primary carriers of evaluative and expressive meaning, often accumulating within a single phrase. Instead of providing precise referential descriptions, the discourse relies on layered adjectival constructions that intensify the emotional and aesthetic perception of the product. This results in a descriptive mode that prioritizes subjective impression over objective representation [14, p. 88].

Closely related to this is the phenomenon of semantic prosody, whereby lexical items tend to occur within consistently positive evaluative environments [11, p. 45]. Words used in perfume advertising are typically surrounded by other positively marked units, creating clusters of favorable associations. This patterned co-occurrence contributes to the overall interpretative framework, within which the product is implicitly positioned as desirable, refined, and prestigious [25, p. 210].

From a morpho-syntactic perspective, perfume advertising also demonstrates a preference for nominal and adjectival constructions rather than fully developed verbal structures [7, p. 32]. Phrases are frequently organized around noun groups expanded by multiple modifiers, while verbs are either reduced or omitted. Such structural organization creates the effect of a compressed, figurative statement, reminiscent of fragmentary visual images rather than complete narrative sequences [7, p. 32].

Furthermore, the discourse is characterized by lexical economy and the frequent use of elliptical constructions. Full sentences are often reduced to minimal units containing only the most semantically significant elements. This reduction enhances the impressionistic quality of the text, allowing meaning to be conveyed implicitly through a limited number of carefully selected lexical items [27, p. 115].

In some cases, perfume advertising also employs creative word-formation strategies, including occasional neologisms or unconventional lexical combinations.

These forms contribute to the perception of originality and exclusivity, reinforcing the symbolic value of the product within the broader cultural context [22, p. 15].

Taken together, these features highlight the highly structured and non-random nature of lexical organization in perfume advertising, demonstrating its reliance on conventionalized patterns, evaluative density, and cognitively salient linguistic mechanisms.

In conclusion, the lexical composition of English-language perfume advertising should not be viewed as a random collection of words. Rather, it constitutes a systematically organized set of linguistic resources aimed at constructing a sensory experience through indirect nomination. Its defining features include the dominance of associative, evaluative, and metaphorical vocabulary, which compensates for the absence of direct linguistic access to olfactory perception and integrates it into a broader cultural and symbolic framework.

2.4. The Efficacy of English-language slogans and their perception by the global audience

The communicative power of a marketing slogan is derived not only from its literal meaning but from its multifaceted ability to execute several persuasive functions simultaneously. As a self-contained and highly concentrated micro-text, a slogan distills the fundamental philosophy of an entire advertising campaign into a brief, expressive, and memorable statement. This effectiveness is largely rooted in “universal arguments” that fulfill mnemonic, aesthetic, informative, and emotional roles. Beyond mere information, these phrases regulate consumer perception, directing the audience toward a specific interpretation of the brand. Slogans serve to distinguish a product from its competitors while modeling idealized scenarios of its use in daily life. Additionally, they may perform an educational role by implicitly highlighting unique product features [2, p. 1-4].

To achieve maximum resonance, English-language advertising utilizes a diverse range of linguistic tools. These techniques are essential for constructing a vivid and enduring brand image. The primary stylistic devices used in this context are summarized in the following table:

Table 2.5. Common Stylistic Devices in English-Language Slogans.

Linguistic Technique	Functional Definition	Illustrative Examples
Hyperbole	The use of deliberate and strategic exaggeration to underscore the premium quality or grand scale of the advertised object [27, p. 59].	“The world is yours”; “Feel like a goddess”
Antithesis	A rhetorical device centered on the sharp juxtaposition of diametrically opposed concepts to increase emotional impact [27, p. 60].	Highlighting contrasts to boost expressiveness.
Epiphora	The repetitive use of a specific word or phrase at the conclusion of successive linguistic units to ensure memorability [27, p. 61].	“Not just clean – spotlessly clean!”
Metaphor	A transformative tool that shapes perception by describing the product through an unrelated but evocative concept [27, p. 62].	“The easy way to beauty!”
Adjectives	Lexical units employed to generate attractive and vivid imagery, though their polysemantic nature can sometimes obscure clarity [27, p. 63].	Various descriptive terms for product appeal.

It is crucial to emphasize that a slogan’s success is not innate; it depends heavily on cultural adaptation and the specific psychological profile of the target demographic. In this context, two dominant strategies of influence are typically observed. The first is a direct, “aggressive” method characterized by imperative verbs and explicit calls to action. The second is a more nuanced, indirect approach that focuses on the consumer’s emotional state, building a positive brand association without the use of overt pressure.

Within advertising discourse, a slogan can be viewed as a highly condensed textual unit that encapsulates the core semantic and symbolic content of a broader campaign. Rather than functioning as a purely informative statement, it operates as a microtext characterized by structural compression, semantic density, and mnemonic orientation. Its primary function lies in the linguistic representation of the product's conceptual identity through minimal verbal means [4, p. 49-53].

From a functional perspective, slogans integrate multiple communicative dimensions. These include not only informative and expressive functions, but also evaluative, persuasive, and differentiating roles, which together contribute to shaping the interpretative framework through which the product is perceived. Importantly, these functions are realized through linguistic form rather than through measurable impact, which situates the analysis within the domain of discourse and stylistics rather than marketing effectiveness [5, p. 218-220].

A key feature of slogan construction is the use of stylistic devices that enhance semantic salience and memorability. Among the most productive mechanisms are metaphor, hyperbole, antithesis, and repetition. Metaphor, in particular, plays a central role in structuring meaning, as it allows abstract qualities such as identity, sensuality, or elegance to be conceptualized through more concrete or culturally recognizable domains. Hyperbolic expressions contribute to intensification, while antithesis introduces contrastive structures that sharpen semantic distinctions. Repetition, including devices such as epiphora, reinforces rhythm and cohesion within the utterance [25, p. 209-211].

Lexically, slogans demonstrate a high degree of evaluative marking, often relying on adjectives and abstract nouns that encode desirable qualities. While such vocabulary enhances expressiveness, it may also introduce a degree of semantic indeterminacy, as many of these units are inherently polysemous and context-dependent.

Phonetic and phonological patterning also plays a significant role in slogan formation. Devices such as alliteration, assonance, and consonance contribute to the creation of euphony, facilitating retention and recall at the cognitive level.

Additionally, the use of graphon-non-standard orthographic representation-can simulate spoken language and introduce an element of informality or immediacy into the discourse. These features function not as aesthetic embellishments alone but as integral components of the slogan's linguistic structure [29, p. 11-15].

From a syntactic standpoint, slogans tend to exhibit a high degree of compression, often taking the form of elliptical constructions, imperative clauses, or verbless phrases. This reduction enhances their iconic and fragmentary character, allowing meaning to be conveyed through minimal linguistic material. Two broad communicative patterns can be distinguished: directive structures, which employ imperative forms, and descriptive or affective constructions, which rely on nominal and adjectival phrasing [10, p. 102-105].

The interpretation of slogans in a global context is influenced by cultural and cognitive variability. Differences in perception may arise due to sociocultural background, gender, or prior knowledge, which affect how lexical and stylistic elements are decoded. For instance, certain expressions may evoke associations related to status or individuality, while others may activate notions of identity or self-presentation [2, p. 5-7].

From a linguistic point of view, slogans in perfume advertising frequently draw on conceptual domains such as identity, sensuality, and self-expression. For example, expressions like "*A fragrance of freedom*" or "*The final touch of style*" do not describe the product directly but construct it through abstract conceptual associations. Such formulations rely on metaphorical mapping and evaluative semantics rather than referential description [7, p. 124-128].

As noted in linguistic studies of advertising slogans, an effective slogan is typically characterized by structural brevity, semantic clarity, and memorability. These properties are achieved through a combination of linguistic economy and stylistic markedness, which together ensure that the slogan remains both distinctive and easily retained.

In addition to structural and stylistic features, English-language advertising slogans can be further examined through the lens of discourse pragmatics, particularly

in relation to presupposition, implicature, and intertextuality. These mechanisms contribute to the implicit dimension of meaning construction, which is especially relevant in perfume advertising, where direct reference to olfactory properties is linguistically limited. Presuppositions embedded in slogans often naturalize certain cultural assumptions, such as the association between fragrance and identity formation, without explicitly stating them. In this way, meaning is partially constructed through what is left unsaid rather than what is overtly expressed [31, p. 22-25].

Another significant aspect is the interdiscursive nature of slogans, which frequently draw upon cultural, literary, and cinematic references. This intertextual layering allows slogans to function as hybrid linguistic units that resonate with broader cultural narratives. In perfume advertising, such references often evoke themes of romance, luxury, femininity, or transcendence, thereby situating the product within a wider symbolic system. From a linguistic perspective, this process demonstrates how slogans operate beyond isolated textual boundaries and instead participate in a network of cultural meanings [15, p. 407-410].

At the syntactic level, slogan formation is also characterized by a tendency toward non-finite and reduced constructions, which enhance interpretative openness. The frequent omission of grammatical elements such as subjects or auxiliary verbs contributes to elliptical structures that require contextual inference. This syntactic incompleteness is not a deficiency but a deliberate discourse strategy that increases semantic flexibility and allows for multiple readings of the same linguistic unit [7, p. 124-128].

Furthermore, modality plays an important role in shaping the communicative orientation of slogans. Deontic modality, expressed through imperatives or implicit directives, constructs a sense of invitation or suggestion, while epistemic modality is often minimized to maintain declarative certainty. However, in perfume advertising discourse, modality frequently becomes implicit, encoded through lexical choices rather than explicit modal verbs, which enhances the persuasive ambiguity of the message [23, p. 5-8].

From a multimodal perspective, slogans should also be considered in relation to their co-textual environment, particularly visual imagery and typographic design. Although this study focuses primarily on verbal elements, it is important to note that slogans rarely function in isolation. Their meaning is reinforced through spatial positioning, font selection, and visual symbolism, which together contribute to a unified semiotic composition. This interaction between verbal and visual modes reflects the inherently multimodal nature of contemporary advertising discourse [1, p. 3-6].

Slogans in perfume advertising demonstrate a high degree of conceptual abstraction, where meaning is constructed through metaphorical mapping rather than referential description. Abstract domains such as identity, emotion, and temporality are systematically mapped onto sensory experience, allowing language to compensate for the absence of direct olfactory reference. This cognitive mechanism confirms that slogan discourse operates primarily at the level of conceptual representation rather than factual description, positioning language as a tool for constructing experiential meaning rather than transmitting information.

From a pragmatic perspective, slogans can also be interpreted as speech acts that encode implicit communicative intentions. They may function as assertions, invitations, or evaluations, depending on their linguistic form. Their defining characteristics include conciseness, repeatability, and the ability to evoke a stable association between the product and a particular set of meanings [29, p. 14-17].

To illustrate the linguistic mechanisms discussed above, several examples from perfume advertising can be examined:

“Dior J’adore: The future is gold.”
This slogan combines metaphor and symbolic abstraction. The concept of *gold* functions as a cultural signifier associated with luxury, value, and timelessness. The future-oriented structure introduces a temporal dimension, framing the product within a projected idealized state. The absence of explicit reference to scent highlights the reliance on associative meaning [56].

The slogan “You know me and you don't” for Chanel No. 5 L'Eau uses a grammatical structure of antithesis to create a linguistic paradox. While the sentence is syntactically complete, it contains a functional ellipsis in the second clause: the phrase “and you don't [know me]” omits the verb and object to avoid repetition and increase the pace of the message. The “mystery” that the teacher refers to arises from the referential ambiguity of the pronouns. Linguistically, what is “missing” (missing in the phrase) are the concrete nouns that would define “me”:

1. The Product Identity: “Me” represents the fragrance itself. The paradox suggests that while the consumer “knows” the iconic Chanel No. 5 (the legend), they “do not know” this specific version (L'Eau), which is marketed as fresh and different.

2. The Personification of the Brand: “Me” acts as the voice of the House of Chanel. It challenges the consumer's stereotypical perceptions, implying that the brand has hidden, modern layers that defy its traditional image.

3. The Interactive “You”: By using the second-person pronoun “you” without a specific context, the slogan creates a “gap” that the viewer must fill with their own experience, making the advertisement feel personal yet elusive.

Thus, the ellipsis of the verb in the second part and the lack of a defined subject for “me” allow the brand to remain both familiar (classic) and unattainable (mysterious) at the same time [53].

The slogan “YSL Black Opium: For the woman who dares” employs a nominal structure with a focus on evaluative lexical items.

The primary carrier of evaluation is the verb “dares,” which functions as a positive-evaluative lexeme. It assigns a specific behavioral attribute to the potential consumer, shifting the focus from the product's scent to the user's character. Linguistically, this creates a “character type” (an identity type) through the use of the relative clause “who dares.”

To support the evaluative tone, the brand name itself contributes to the evaluative semantics:

1. "Black": In this context, the adjective "black" acts as an evaluative marker of sophistication, mystery, and rebellion, rather than a mere color description.
2. "Opium": This noun carries a transgressive connotation, evoking associations with addiction, intensity, and forbidden pleasure, which reinforces the "boldness" implied by the verb "dares."

Consequently, the evaluation is not achieved through direct praise (e.g., "good perfume") but through action-oriented vocabulary ("dares") and connotative nouns/adjectives ("Black Opium"), which link the product to a conceptual domain of boldness and non-conformity [65].

"Calvin Klein Euphoria: Feel love."

The imperative structure positions the slogan within a directive speech act. The verb *feel* activates the sensory domain, while *love* functions as an abstract emotional concept. The combination creates a cross-domain mapping between physical sensation and emotional experience [52].

"Lancôme La Vie Est Belle: Life is beautiful."

This slogan demonstrates a simple declarative construction with universal semantic scope. The use of a generalizing statement allows the message to transcend specific contexts, while the adjective *beautiful* encodes a broad evaluative meaning. The linguistic simplicity contributes to its memorability and interpretative openness [63].

In sum, English-language perfume slogans function as structurally minimal units that achieve linguistic complexity through semantic polysemy, grammatical compression, and the strategic use of ambiguous pronominal referents. Their distinctive features include lexical compression, metaphorical structuring, phonetic patterning, and syntactic reduction. Rather than describing the product directly, they construct meaning through associative and conceptual frameworks, which are interpreted differently across cultural and cognitive contexts.

CONCLUSION TO CHAPTER 2

The research presented in the second chapter clarifies that the linguostylistic framework of English-language perfume advertising are dictated by the imperative to mitigate the natural constraints of olfactory representation. This study substantiates that fragrance-related discourse functions within a distinctive communicative paradigm, where the lack of a stable and precise vocabulary for aromas necessitates a reliance on indirect, evocative, and highly expressive verbal strategies.

An investigation into the specific nature of perfume discourse reveals that the hurdles in verbalizing scents are driven by a combination of cognitive limits, cultural variables, and the subjective essence of perception. Elements such as the absence of abstraction, the chronological fluidity of scent, and its profound ties to autobiographical memory foster a discourse rooted in approximation rather than literal description. Consequently, perfume communication is intrinsically interpretative, demanding a collaborative effort from both the sender and the recipient in the process of meaning construction.

Furthermore, the analysis of stylistic instruments demonstrates that metaphors, epithets, and synesthetic constructs function not merely as ornamental additions but as vital cognitive apparatuses that facilitate the conversion of sensory data into language. These tools trigger cross-modal interactions, allowing the audience to mentally simulate olfactory impressions through emotional, tactile, and visual proxies.

In summary, Chapter 2 establishes that English-language perfume advertising is characterized by a vibrant interplay of pragmatic intentionality, stylistic creativity, and linguistic innovation. The results prove that language in this domain executes multiple functions at once: it describes, evokes, suggests, and persuades. By transforming intangible sensory inputs into structured representations, advertising discourse does not just reflect but actively crafts consumer perception and habits. This provides a robust theoretical and analytical foundation for the subsequent empirical investigations of marketing practices.

CHAPTER 3. MULTIMODAL ANALYSIS OF ENGLISH-LANGUAGE ADVERTISING CAMPAIGNS FOR PERFUME BRANDS IN THE ONLINE ENVIRONMENT

3.1 Text and visual imagery: Intermodal interaction in perfume advertising

The multifaceted essence of modern fragrance promotion implies an intimate synergy between linguistic and graphic elements, which collectively establish a unified semiotic message. In the context of analyzing multimodal discourse, the generation of meaning transcends purely linguistic boundaries; instead, it arises from the dynamic interplay of diverse semiotic modes, such as spatial organization, textual fragments, kinetic elements, and imagery. Within digital landscapes, where video-centric content is predominant, this cross-modal interaction becomes especially critical. In these environments, verbal components are frequently minimized, shifting a substantial portion of the semantic weight onto visual representations [1, p. 2-5].

From a philological standpoint, the textual aspect in scent-related marketing acts as a conceptual stabilizing force rather than a primary provider of raw data. Usually, a short phrase or a tagline offers a strategic interpretative framework through which the viewer decodes the accompanying imagery. This relationship is characterized as complementary rather than redundant, as the text does not merely replicate the visual content but refines its meaning at an abstract level-touching upon themes of emotion, individual identity, or temporal progression. An examination of specific marketing initiatives illustrates how this intermodal synergy functions in a real-world setting [25, p. 210-212].

A further dimension of this multimodal interaction in perfumery can be observed through the function of stylistic instruments in defining the connection between graphic and verbal modes. From a linguistic perspective, slogans represent exceptionally concentrated textual entities where lexical, phonetic, and syntactic features are heightened to achieve maximum semantic intensity within a minimal verbal footprint. Such compression is particularly vital in multimodal digital spaces where brief textual units must engage efficiently with complex visual narratives [5, p. 160-164].

Rhetorical tools like metaphor, alliteration, ellipsis, and repetition facilitate not only the internal coherence of the tagline but also its seamless integration with the visual sphere. Phonetic patterning, including rhythmic structures and sound repetition, heightens the perceptual prominence of the verbal message, allowing it to be more effectively synchronized with visual sequences. In video-based perfume advertisements, this coordination often manifests through precise timing, where brief linguistic segments align with pivotal visual transitions to amplify their interpretive impact [27, p. 88-92].

Metaphor remains a foundational mechanism bridging the gap between visual and verbal modes. In the advertising of fragrances, metaphorical phrasing rarely exists in a vacuum; instead, it is visually substantiated or elaborated through the surrounding imagery. For instance, abstract concepts like freedom, desire, or love find tangible expression through spatial arrangements, color palettes, and movement. This phenomenon aligns with the tenets of conceptual metaphor theory, wherein elusive sensory experiences are organized through more familiar and accessible perceptual frameworks [29, p. 19].

Repetition, both lexical and structural, also plays an important role in multimodal cohesion. While verbal repetition may appear in the form of recurring phrases or keywords, visual repetition is realized through recurring motifs, gestures, or compositional patterns. The alignment of these repetitive structures across modes contributes to the coherence of the overall message and facilitates its interpretation.

Elliptical constructions further enhance intermodal interaction by leaving semantic gaps that are filled by visual information. The omission of explicit grammatical elements in slogans shifts the burden of meaning onto the visual mode, which provides contextual cues necessary for interpretation. In this sense, ellipsis functions not as a reduction of meaning but as a redistribution of meaning across semiotic resources.

From a broader discourse perspective, stylistic devices can therefore be understood as mechanisms that enable the integration of linguistic and visual elements within a unified communicative structure. Rather than operating solely at the level of

verbal expression, they participate in the construction of multimodal meaning, where sound, structure, and imagery interact dynamically [29, p. 20].

The Dolce & Gabbana – #DGLightBlue Campaign 2025 is characterized by a strong reliance on visual narration, where the Mediterranean setting functions as a culturally marked semiotic resource. The recurring imagery of the sea, sunlight, and open space constructs a conceptual domain associated with freedom, sensuality, and naturalness. This union of senses can be observed in Figure 3.1.



Figure 3.1. Mediterranean landscape as a semiotic resource: Vittoria Ceretti and Theo James in the #DGLightBlue 2025 Campaign [59]

The hashtag #DGLightBlue serves as a hybrid linguistic unit combining branding and digital discourse practices. From a linguistic point of view, the hashtag operates as a compressed nominative structure that integrates the product name into a searchable and reproducible format. The verbal element does not describe the fragrance directly but situates it within a broader experiential frame, which is visually realized through movement, color saturation, and spatial openness [22, p. 7-10; 57].

In the Dolce & Gabbana – “The One” campaign, intermodal interaction is structured around the concept of individuality and exclusivity. The verbal element “*The One*” is syntactically minimal yet semantically dense, functioning as a definite nominal phrase that implies uniqueness without explicit specification. This linguistic indeterminacy is complemented by visual imagery focusing on a single

central figure, whose positioning within the frame reinforces the semantic emphasis on singularity. The alignment between the grammatical definiteness of the slogan and the visual centralization of the subject demonstrates a clear case of intermodal cohesion. As illustrated in Figure 3.2, the isolation of the protagonist within the vast coastal landscape serves as a visual manifestation of the 'The One' concept, emphasizing individuality through spatial singularity."



Figure 3.2. Visual representation of singularity in “The One Gentleman” campaign: the central positioning of Matthew McConaughey against a minimalist background [58]

Also, this structural alignment is exemplified in Figure 3.3, where the linguistic signifier 'The One' is visually anchored by the centralized and isolated placement of the product [11, p. 201–204; 58].



Figure 3.3. Intermodal cohesion in the Dolce & Gabbana “The One Gentleman” advertisement: the alignment between the definite nominal phrase and the visual centralization of the product [58]

The commercial Dior: J’Adore (The Film) presents a complex multimodal configuration where visual and verbal elements interact through symbolic abstraction. While the lexical unit “J’adore” is French in origin, it functions within the global English-language advertising discourse as a high-frequency loanword (borrowing) that transcends linguistic boundaries. As a constituent of English-medium marketing, this unit acts as a pragmatic marker of emotional intensity rather than a purely foreign element. The repetition of golden visual motifs creates a cohesive semiotic field associated with luxury and timelessness.

The visual dominance of the golden flacon, as depicted in Figure 3.4, serves as a non-verbal anchor for the luxury discourse, reinforcing the emotional intensity of the 'J’adore' utterance."

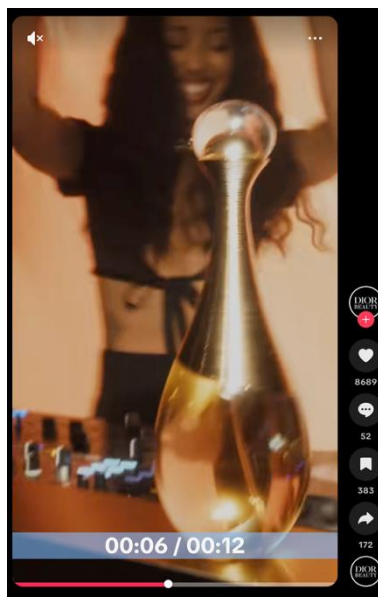


Figure 3.4. Visual representation of the golden motif and product centralization in the "Dior: J’Adore" TikTok campaign [56]

The visual sequence culminates in the explicit centralization of the product, as shown in Figure 3.5, where the golden flacon acts as a visual manifestation of the 'J’adore' concept, bridging the gap between verbal abstraction and physical luxury.

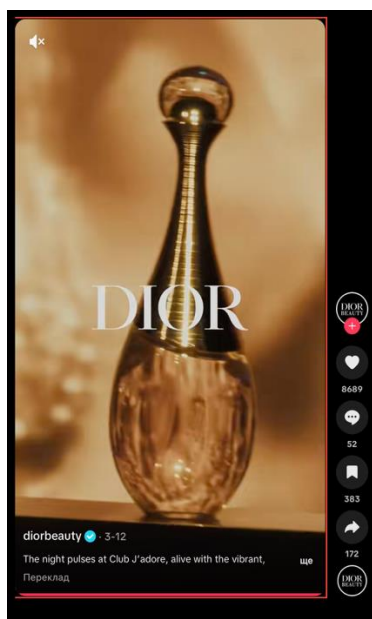


Figure 3.5. Visual representation of product-centered symbolism in the Dior J'Adore TikTok campaign: the flacon as a semiotic anchor for luxury [56]

Linguistically, the slogan operates as an expressive utterance, while the visual sequence extends this meaning through metaphorical associations. This interaction demonstrates how English as a lingua franca integrates recognizable Romance-language borrowings to enhance the aesthetic appeal of luxury branding [12, p. 40-42; 5].

A more detailed insight into intermodal interaction can be obtained through a frame-by-frame analysis of the Dior: *J'Adore* campaign. The commercial can be divided into several key visual segments, each contributing to the gradual construction of meaning.

In the opening sequence, the central figure appears within a confined architectural space dominated by golden tones. The absence of extended verbal text shifts the focus entirely onto visual symbolism, where gold functions as a marker of value and timelessness [1, p. 11-13].

In the subsequent segment, the character's movement becomes more dynamic, accompanied by flowing textures and reflective surfaces. This transition introduces a conceptual metaphor of transformation, where motion signifies the unfolding of identity rather than physical relocation.

The third stage is characterized by increased visual luminosity and openness of space. The expansion of the visual field corresponds to a shift from containment to freedom, reinforcing abstract associations with liberation and self-realization.

In the final segment, the imagery stabilizes into a composed visual frame, where the character is fully integrated into the symbolic environment. The verbal element “*J’adore*” functions as a concluding expressive marker, encapsulating the emotional and conceptual trajectory constructed throughout the sequence [9, p. 55-58].

In the Gucci: Guilty campaign, the intermodal relationship is constructed through contrast and tension. The lexical unit “*Guilty*” introduces a semantic ambiguity, as it carries both negative and transgressive connotations. This ambiguity is not resolved linguistically but is instead elaborated through visual elements, including lighting, gaze, and character interaction.

In the Gucci: Guilty campaign, the multimodal interaction is driven by a narrative plot involving two protagonists in a cinematic urban setting, which establishes a provocative atmosphere. The cinematic framing in Figure 3.6, featuring a high-contrast reflection in a rearview mirror, serves as a visual manifestation of the 'Guilty' concept, where the prohibited gaze reinforces the transgressive nature of the brand's identity.



Figure 3.6. Visual construction of transgressive tension in the "Gucci Guilty Black" campaign: the use of noir-style contrast and the rearview mirror perspective to elaborate semantic ambiguity [60]

From a discourse perspective, the slogan functions as an open interpretative frame where the lexical unit “Guilty” exhibits semantic ambiguity: it shifts from its primary legalistic meaning of transgression to a hedonistic connotation of "guilty pleasure" and social defiance. The visual specifications, such as high-contrast low-key lighting, rapid montage, and close-ups of the protagonists’ intense expressions, provide the necessary contextual cues. The visual elaboration of semantic ambiguity is further intensified in Figure 3.7, where the protagonist's direct gaze and the high-contrast aesthetic create a narrative of rebellion, aligning with the transgressive nature of the 'Guilty' brand identity."



Figure 3.7. Cinematic narration in the "Gucci Guilty Black" campaign: the interplay of high-contrast lighting and provocative character positioning to elaborate the concept of transgression [60]

These elements guide the viewer toward specific readings related to desire and non-conformity. Consequently, the interplay between the word’s polysemy and the cinematic visual sequence exemplifies how multimodal meaning is co-constructed through the synergy of text and image [4, p. 72-75; 9].

Color plays a crucial role as a semiotic resource in perfume advertising, contributing to meaning construction independently of verbal language. In the analyzed

campaigns, specific color schemes function as carriers of culturally and cognitively encoded meanings.

Gold, prominently featured in the Dior: *J'Adore* campaign, operates as a signifier of luxury, permanence, and symbolic value. Its repeated use creates a cohesive visual field that aligns with the abstract semantics of the slogan.

Thus, color operates as an autonomous semiotic mode that interacts with verbal elements by reinforcing, specifying, or expanding their meaning. The visual construction of the 'Club J'adore' campaign, as shown in Figure 3.8, exemplifies the use of a monochromatic golden palette to create a cohesive semiotic field that reinforces the brand's association with high-status values" [21, p. 4].

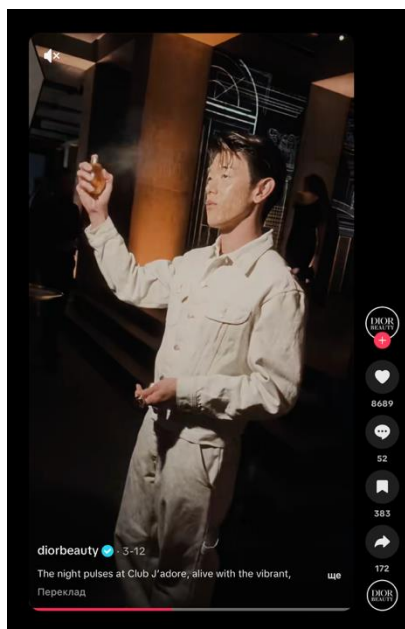


Figure 3.8. The dominance of golden tones in the "Club J'adore" TikTok campaign as a semiotic carrier of luxury and timelessness [56]

In addition to color and spatial composition, body language constitutes an important semiotic mode in perfume advertising. Elements such as gaze direction, movement, and interpersonal distance contribute to the construction of meaning at a non-verbal level [1, p. 9-11].

Direct gaze, frequently employed in campaigns such as Gucci: *Guilty*, establishes a form of implicit interaction with the viewer, creating a sense of involvement while maintaining interpretative openness. In contrast, averted gaze may signal introspection or emotional distance [4, p. 88-92].

Movement also functions as a meaning-making resource. Fluid and continuous motion, as observed in Dior: *J'Adore*, suggests transformation and sensuality, while slower or static poses emphasize control and composure [1, p. 6-8].

Interpersonal distance between characters further encodes relational meanings. Close proximity may indicate intimacy or tension, whereas spatial separation introduces ambiguity or independence.

These elements operate in conjunction with verbal components, contributing to the overall multimodal construction of meaning.

Across all analyzed campaigns, a consistent pattern can be observed: the verbal component tends to be structurally minimal yet semantically loaded, while the visual component provides contextual elaboration. This distribution of meaning reflects the principle of economy of speech, where language is reduced to its most essential elements, and interpretation is achieved through intermodal integration [9, p. 42-45].

For the purpose of systematizing the interaction between verbal and visual components, the analyzed campaigns can be summarized in the following table [25, p. 214-216]:

Table 3.1 Interactions between verbal and visual components of advertising

Campaign	Verbal Element	Visual Code	Type of Intermodal Interaction
Dolce & Gabbana – #DGLightBlue	Hashtag (#DGLightBlue)	Sea, sunlight, movement, open space	Semantic anchoring + experiential framing
Dolce & Gabbana – The One	Definite noun phrase (“The One”)	Centralized figure, dark background	Reinforcement of uniqueness through visual focus
Dior – J’Adore	Expressive lexical unit (“J’adore”)	Gold color, fluid motion, light reflection	Symbolic amplification and metaphorical extension

Gucci – Guilty	Lexical ambiguity (“Guilty”)	Contrast lighting, interpersonal tension	Interpretative expansion through visual clarification
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This table representation demonstrates that each campaign relies on a specific configuration of verbal minimalism and visual elaboration, where meaning emerges through the alignment of linguistic and semiotic resources [33, p. 60].

Looking at our sample, we can see how the interaction between text and imagery works in practice through several recurring mechanisms. For instance, we observe semantic anchoring in the Gucci: Guilty campaign: without the slogan 'Guilty', the visuals might simply depict a night out, but the text anchors the meaning to a specific idea of 'provocative pleasure'. We also find amplification in the Dior: J'Adore commercial, where the 'liquid gold' motifs take the French word 'J'adore' and transform it into a broader symbol of ultimate luxury. Finally, we can identify abstraction when elements like cinematic lighting or the characters' intense gazes help us construct abstract concepts like 'rebellion' or 'timelessness'-meanings that are not explicitly stated in words but are felt through the synergy of both modes. These mechanisms demonstrate that meaning in perfume advertising is not located in a single mode but emerges through their coordinated interaction [34; 54].

An important aspect of contemporary perfume advertising is its adaptation to different digital platforms, which influences the multimodal configuration of campaigns. In environments such as TikTok and YouTube, temporal constraints and viewing conditions necessitate a higher degree of compression and immediacy [32; p. 214].

On TikTok, advertising content tends to rely on rapid visual transitions, minimal verbal input, and strong visual hooks within the first few seconds. For example, in the Dior J'adore advertisement (2025), the linguistic layer of the video itself is reduced to the brand name and evocative hashtags like #JadoreDior, while the core message is conveyed through rhythmic visual sequences of a nightclub atmosphere. Although the platform allows for AI-generated descriptions, as seen in the sample, these function

primarily as indexing tools for search algorithms rather than descriptive units consumed by the viewer during the fast-paced scrolling experience [39, p. 15; 56].

In contrast, YouTube allows for longer narrative structures, where visual sequences can develop gradually and verbal elements may appear at strategic points within the video. This enables a more complex interaction between modes, including the integration of voice-over, text, and imagery. For instance, the #DGLightBlue Campaign 2025 and the Gucci Guilty Black (2013) videos demonstrate this through cinematic narratives that build a sensory atmosphere before introducing brand-specific verbal cues. Unlike the rapid hooks of TikTok, the YouTube format allows for a multi-layered communicative message where the visual storytelling - featuring Bianca Balti and David Gandy in the D&G sample, or Evan Rachel Wood and Chris Evans in the Gucci advertisement - is complemented by high-quality soundscapes and textual overlays that appear only as the plot unfolds. [5, p. 210-213; 59].

Despite these differences, the core principle remains consistent: verbal elements provide conceptual orientation, while visual components ensure semantic expansion. Platform-specific adaptation thus affects the distribution of meaning across modes rather than altering their fundamental interaction [6, p. 15-18].

Thus, the multimodal structure of English-language perfume advertising campaigns reveals a systematic relationship between linguistic and visual elements, in which each mode performs a distinct yet interdependent function. The verbal component provides conceptual orientation, while the visual component ensures semantic expansion, resulting in a cohesive and multilayered discourse.

3.2 Multimodal characteristics of fragrance promotion in short-form video formats (TikTok, YouTube Shorts)

The swift proliferation of micro-video platforms, including YouTube Shorts, Instagram Reels, and TikTok, has radically altered the multimodal architecture of promotional rhetoric. Unlike conventional advertising mediums, these digital channels enforce stringent limits on duration and cognition, which directly dictate the allocation of semantic weight across non-verbal and linguistic modes. Consequently, perfume marketing within these brief video formats exhibits a high level of semiotic distillation;

here, textual components are significantly curtailed, while acoustic and graphic elements emerge as the primary conduits of meaning [37, p. 78].

From a multimodal standpoint, micro-video fragrance promotion is defined by a primary emphasis on instantaneous engagement and perceptual resonance. The opening moments of a clip act as a pivotal interpretative lens, where the viewer's attention is secured through energetic motion, macro-level close-ups, and rapid graphic transitions. In linguistic terms, this phase is typically supported by nominal verbal cues—such as a specific hashtag, brand identity, or a lone lexical item—which functions as an interpretive anchor for the audience [38].

A further analytical lens for examining micro-video scent marketing involves the integration of theoretical insights from Kress and van Leeuwen's visual grammar, recalibrated for the fluid nature of video-centric rhetoric. In this context, graphic components are viewed as organized semiotic assets that facilitate meaning-making in tandem with auditory and textual modes [31, p. 12-15].

Within the environment of short-form media like Reels, TikTok, and Shorts, the representational aspect is realized through symbolic and fast-paced sequences rather than permanent visual settings. Rather than portraying exhaustive story arcs, these clips build atomized but identifiable conceptual territories, such as self-actualization, allure, or personal metamorphosis. Thus, the visual depiction is associative rather than descriptive, rooted in collective cultural understandings [4, p. 45-48].

The interactive facet takes on heightened importance in micro-video formats due to the immersive and immediate qualities of vertical cinematography. Focal proximity, optical orientation, and perspective angles are strategically employed to emulate direct interpersonal engagement between the participant and the observer. The combination of close-up framing and a direct gaze fosters a feeling of participation and urgency, while swift changes in viewpoint accentuate the vibrant nature of the communication [1, p. 7-9].

The compositional aspect in micro-video differs from static promotional imagery in that it evolves chronologically instead of spatially. Semantic value is generated through the sequential ordering of frames, where every visual unit adds to

the holistic interpretation. Prominence is attained not just via contrast and palette but also through editing velocity, rhythm, and motion. Segments situated at the beginning of the clip or those synchronized with acoustic shifts generally possess augmented semantic significance [5, p. 204-207].

Color remains a central semiotic resource, but its function is intensified in motion. In short-form fragrance advertising, color transitions often coincide with narrative shifts, such as transformation sequences or emotional changes. For example, a shift from neutral tones to saturated or contrasting colors may signal a change in identity or mood, functioning as a visual equivalent of lexical intensification [22, p. 15-19].

By applying this framework to short-form video advertising, it becomes evident that multimodal meaning is constructed through the interaction of temporally organized visual elements, minimal verbal cues, and synchronized auditory signals. This approach allows for a more systematic interpretation of how meaning is distributed across modes in digitally mediated advertising environments [6, p. 22-25].

In TikTok-based perfume promotion, verbal elements frequently take the form of captions, hashtags, or short textual overlays rather than full slogans. For example, a typical TikTok video promoting a fragrance may include phrases such as “*smell like confidence*” or “*your signature scent*”. These constructions are syntactically reduced and semantically open, allowing viewers to interpret them in relation to the accompanying visual content. The absence of detailed verbal description is compensated by visual cues, including facial expressions, gestures, and environmental context [12, p. 44-46; 53; 59].

A recurrent multimodal pattern in TikTok fragrance videos involves the transformation sequence. In such videos, the initial frame presents a neutral or everyday appearance, followed by a rapid transition-often synchronized with sound-into a more stylized or “idealized” visual identity. Linguistically, this transformation is sometimes marked by a shift in textual overlay (e.g., from “*before*” to “*after*”), although in many cases the contrast is constructed entirely through visual means. This

demonstrates how meaning can be distributed across modes, with language functioning as an optional rather than obligatory component [9, p. 50-54].

Instagram Reels, while similar in format, tend to exhibit a slightly more curated visual aesthetic. In fragrance advertising, this is reflected in carefully composed frames, controlled lighting, and a stronger emphasis on brand identity. Verbal elements in Reels often include brand-specific phrases or product names, integrated into the visual composition through typography. Unlike TikTok, where text may appear as an external overlay, in Reels it is frequently embedded into the visual scene, functioning as part of the overall design. This integration enhances intermodal cohesion, as linguistic and visual elements are perceived simultaneously rather than sequentially [11, p. 180].

YouTube Shorts, in turn, allow for slightly more narrative development despite their brevity. Perfume advertisements in this format often include a sequence of visually connected scenes that suggest a micro-narrative. For instance, a Short promoting a fragrance may begin with a close-up of the product, followed by a scene of application, and conclude with a stylized representation of the wearer in a symbolic environment. Verbal elements may appear in the form of a slogan at the end of the video or as a voice-over. In contrast to TikTok, where language is frequently fragmented, YouTube Shorts may retain more coherent syntactic structures, although they remain concise [51; 36, p. 139].

Across all three platforms, sound constitutes an essential component of multimodal meaning-making. Music, rhythm, and sound effects function as organizing elements that structure the temporal flow of the video. From a linguistic perspective, sound may reinforce the semantic content of verbal elements or replace them entirely. For example, a rising musical sequence may correspond to visual transformation, thereby encoding meaning without the use of explicit language [5, p. 150-154].

The use of deictic and indexical signs is particularly evident in the analyzed sample. For instance, in the Dior J'adore (2025) TikTok video, the tactile act of the model applying the fragrance to her neck serves as a non-verbal deictic marker, 'pointing' the viewer's attention to the product's application zone. Similarly, in the

Gucci Guilty Black (2013) campaign, the intense direct gaze of Evan Rachel Wood toward the camera functions as an indexical sign of address, establishing a direct communicative relation with the audience. As shown in Figure 3.9, these gestures substitute for explicit verbal calls to action, guiding the viewer's focus through purely visual cues [50, p. 220].



Figure 3.9. Direct gaze as a tool of implicit interaction in the YouTube advertisement for Gucci Guilty Black (2013) [60]

These non-verbal cues function similarly to linguistic deixis, guiding the viewer's attention and establishing a communicative relation without explicit verbal markers [4, p. 110–112].

Furthermore, the use of hashtags (e.g., *#fragrance*, *#perfumetok*, *#scentoftheday*) reflects the integration of advertising discourse into platform-specific communicative practices. From a linguistic standpoint, hashtags operate as hybrid units that combine lexical meaning with indexing functions, enabling content categorization and discoverability. They also contribute to the formation of micro-discourses within digital environments, where meaning is co-constructed through repeated usage [30, p. 5-6].

On TikTok, advertising content relies on rapid visual transitions and strong visual hooks. Linguistically, this results in the reduction of on-screen textual elements

to labels or conceptual cues. For instance, in the Gucci Flora (2025) TikTok sample (see Fig. 3.10), the verbal layer is replaced by the visual symbolism of blossoms and the physical interaction between the model and the perfume bottle [49, p. 6].

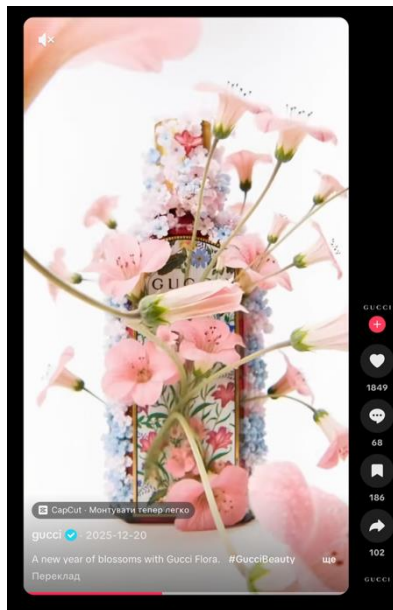


Figure 3.10. Visual symbolism and product interaction in Gucci Flora (2025) TikTok [61]

Similarly, the Dior Sauvage (2025) video (see Fig. 3.11) reduces the verbal input to a short caption describing notes ('Bold Citrus & Vanilla'), while the primary message is conveyed through the close-up shot of the bottle itself. In these cases, the product serves as its own signifier, minimizing the need for descriptive text [46].

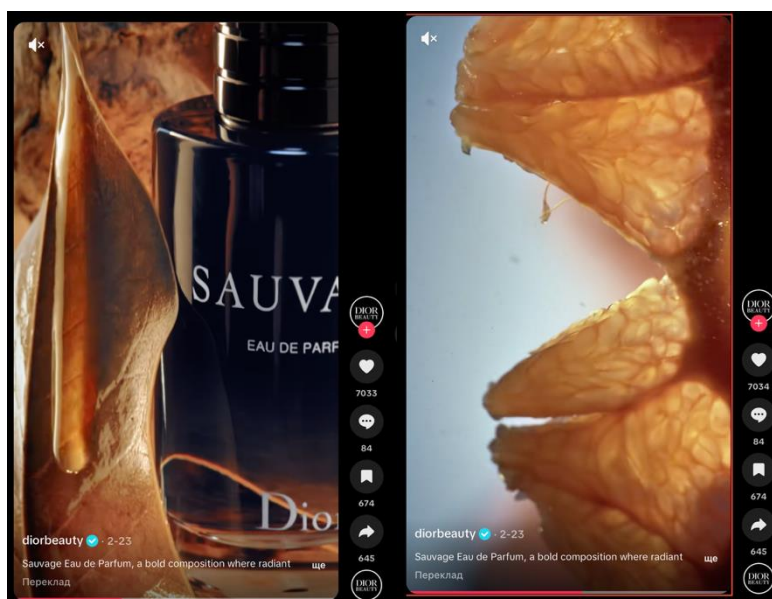


Figure 3.11. Close-up as a dominant semiotic tool in Dior Sauvage (2025) TikTok [55]

In contrast, YouTube allows for longer narrative structures where visual and verbal elements interact more complexly over time. The Lancôme 'La Vie Est Belle' (2012) advertisement illustrates this through a gradual development of a cinematic plot. As shown in Figure 3.12, the narrative begins by establishing a sensory atmosphere of an elegant social event, creating a 'mode of presence' before any product is shown. The communicative relation is further strengthened by the indexical sign of the direct gaze from Julia Roberts (see Fig. 3.13), which functions as a non-verbal deictic marker to address the audience. The verbal component - the brand name and the slogan 'Life is beautiful' - appears only as a strategic climax at the end of the video (see Fig. 3.14), confirming the semantic meaning built by the preceding visual and auditory layers [45; 47].



Figure 3.12 Narrative scene establishing the sensory atmosphere in Lancôme advertisement (2012) [63]

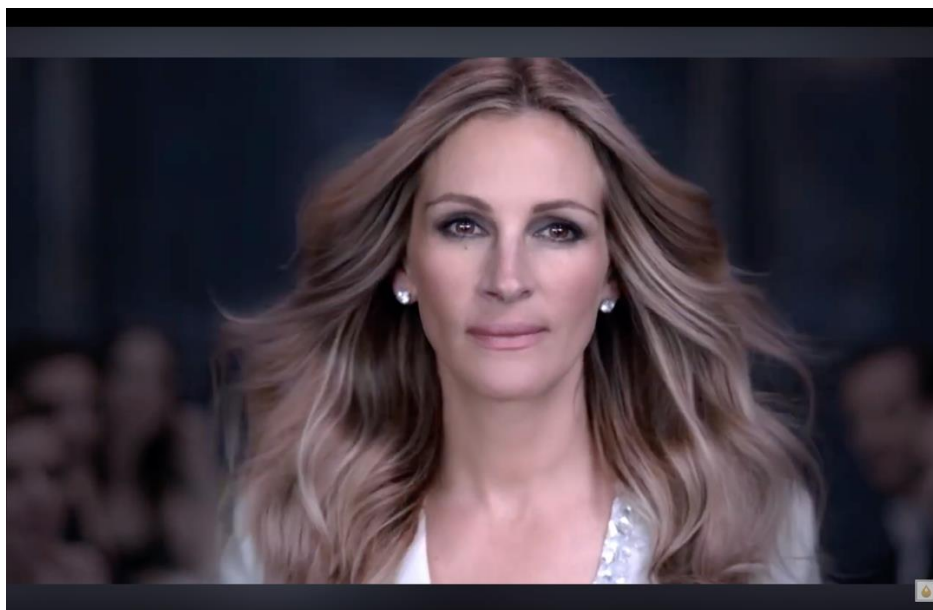


Figure 3.13. Direct gaze of Julia Roberts as an indexical sign of address in the Lancôme sample [63]

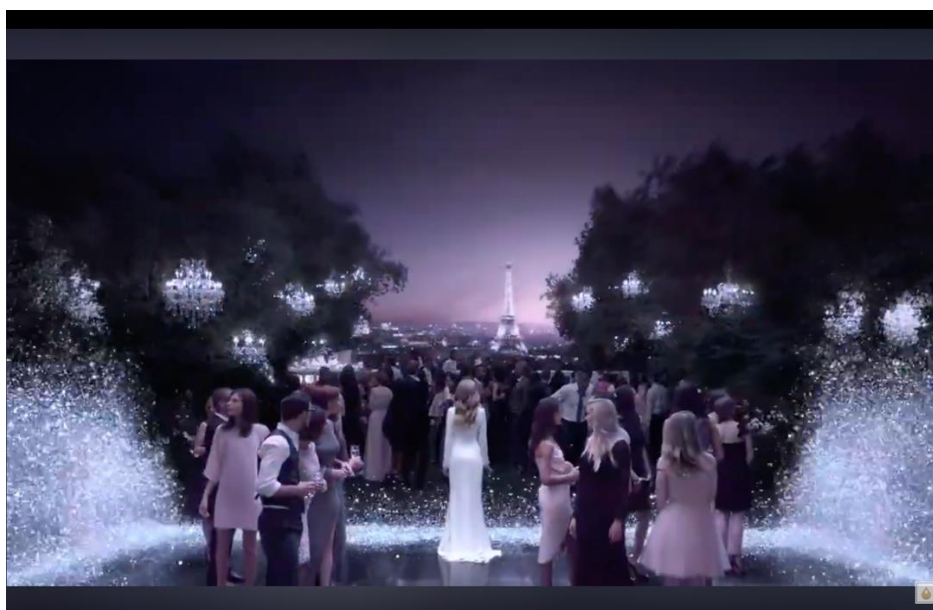


Figure 3.14. Strategic placement of the verbal label at the conclusion of the YouTube narrative [63]

Thus, the multimodal characteristics of fragrance promotion in TikTok and YouTube Shorts reveal a highly adaptive discourse structure, in which meaning is constructed through the dynamic interaction of minimal linguistic input and highly expressive non-verbal modes [44, p. 104]. The analysis confirms that short-form video formats prioritize visual immediacy, semiotic compression, and platform-specific conventions, resulting in a distinct type of multimodal advertising discourse [6, p. 28-29].

A closer examination of individual short-form videos reveals recurring micro-level patterns that contribute to meaning construction. In several analyzed TikTok clips promoting fragrances, the moment of product appearance is often delayed, creating a brief phase of visual ambiguity. This delay functions as a structural element that builds anticipation before the brand is explicitly introduced [48].

A recurrently noted attribute involves the precise coordination of acoustic pulses with graphic shifts. In one examined advertisement, for instance, an abrupt adjustment in camera perspective and illumination aligns perfectly with a rhythmic transition, symbolizing the protagonist's metamorphosis. This synergy between the visual and auditory domains amplifies the sense of transformation, bypassing the necessity for any direct linguistic explanation [43].

Moreover, the portrayal of scent application typically favors aestheticized representation over literal realism. Rather than documenting the physical process in detail, the cinematography accentuates symbolic motions, such as a graceful hand gesture or a subtle shift in body alignment. These actions serve as semiotic signals that evoke the fragrance's psychological impact instead of its tangible physical attributes [6, p. 29-30].

These findings suggest that micro-format perfume promotion depends on understated and frequently indirect multimodal signals. In this context, meaning is generated through the synergy of kinetic elements, timing, and nominal linguistic cues, rather than through overt verbal narration or explicit textual descriptions [42].

In order to provide a more rigorous categorization of these multimodal structural variations, the fundamental features of fragrance marketing across YouTube Shorts, Instagram Reels, and TikTok are outlined below [31, p. 25; 16]:

Table 3.2 – Multimodal Features of Fragrance Promotion Across Short-Form Video Platforms

Feature	TikTok	Instagram Reels	YouTube Shorts

Verbal component	Hashtags, short captions, overlays	Integrated brand phrases, minimal captions	Short slogans, occasional voice-over
Visual structure	Rapid transitions, transformation sequences	Aesthetic composition, controlled framing	Sequential scenes, micro-narrative
Syntax	Fragmented, elliptical	Reduced but more structured	More complete syntactic units
Sound	Trend-based audio, strong rhythm	Background music, aesthetic alignment	Music + possible narration
Intermodal relation	Visual dominance with minimal text anchoring	Balanced integration of text and image	Narrative interaction of text, image, sound

This comparison demonstrates that while all platforms rely on semiotic compression, the distribution of meaning across modes varies depending on platform-specific conventions.

A more detailed understanding of multimodal interaction can be achieved through a frame-by-frame analysis of typical fragrance advertisements structured around a transformation sequence [25, p. 214]. This process is evident in diverse campaigns, ranging from the urban nocturne of YSL Black Opium: For the woman who dares (2014) to the radiant transformation in House of Dior's J'adore, the film (2024), and the sensory macro-shots of Dolce & Gabbana's Velvet Honey Santal (2025).

In the initial frames of these advertisements, the subject often appears in a neutral or atmospheric setting, devoid of strong visual markers of the specific product. As seen

in Figure 3.15 (YSL Black Opium), the protagonist is introduced in a dark, neon-lit urban environment, while in Figure 1.16 (Dior J'adore), the sequence begins with a sophisticated, edgy persona in dark attire. The absence of explicit verbal text at this stage creates an open interpretative space, where meaning is not yet specified but is felt through mood and aesthetics [8, p. 15].



Figure 3.15. Frame-by-frame analysis of the multimodal transformation in the YSL Black Opium: For the woman who dares (2014) advertisement [65]



Figure 3.16 Visual sequence of the radiant transformation and product anchoring in House of Dior's J'adore, the film (2024) [62]

The transformation phase introduces sensory elements that bridge the gap between the atmosphere and the product. In the Dolce & Gabbana sequence (Figure 3.17), this is achieved through high-definition macro-shots of splashing water, honey-like textures, and raw wood. These visual metaphors translate olfactory notes into a visual language, preparing the viewer for the eventual appearance of the fragrance without yet naming it [25, p. 214].

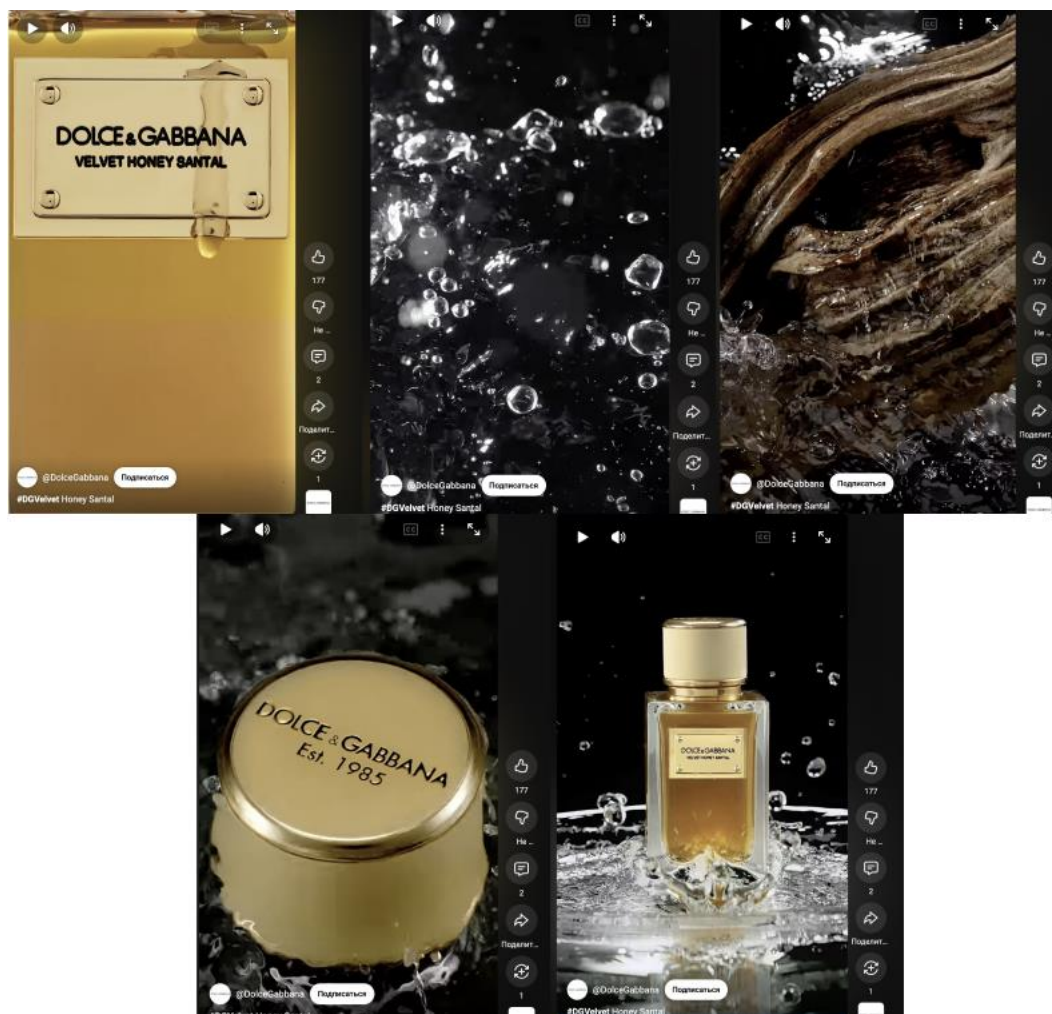


Figure 3.17. Macro-sensory representation of olfactory notes and product branding in Dolce & Gabbana’s Velvet Honey Santal (2025) TikTok campaign [57]

The climax of the multimodal interaction occurs when the product is formally introduced, usually through a close-up shot of the perfume bottle. In the YSL campaign (Figure 3.15), the rebellious persona is directly linked to the glittery black bottle, while in the Dior film (Figure 3.16), the transformation culminates in a golden, sun-drenched horizon where the bottle mirrors the radiance of the protagonist. This visual alignment ensures that the product inherits the qualities established in the preceding frames.

At this final stage, a short textual overlay or a clear view of the label (e.g., “J’adore DIOR” or “Velvet Honey Santal”) appears, functioning as a minimal lexical anchor [25, p. 210]. As demonstrated across all three examples in this text connects the abstract visual objects and sensory metaphors to a specific conceptual category and brand identity. This anchoring process completes the multimodal cycle, transforming a sequence of evocative images into a coherent commercial message [41, p. 209-211].

In the third frame, a rapid transformation occurs, typically synchronized with a change in music or rhythm. The subject's appearance, posture, or environment shifts, creating a contrast with the initial state. Linguistically, this stage may include an additional short phrase (e.g., *"feel the difference"*), although in many cases the transformation is conveyed exclusively through visual and auditory means [3, p. 3; 9, p. 50].

The final frame stabilizes the newly constructed identity, often accompanied by a hashtag or brand name. The verbal component remains minimal, while the visual mode consolidates the meaning through composition, gaze, and lighting [25, p. 212].

This analysis illustrates that meaning in TikTok fragrance advertising is distributed across sequential frames, where language functions as a supportive rather than dominant mode.

From a linguistic perspective, verbal elements in short-form video formats can be classified into several functional types [2, p. 5]:

Table 3.3 – Typology of Verbal Elements in Short-Form Fragrance Advertising

Type	Example (from analyzed ads)	Function
Caption	"YSL Black Opium: For the woman who dares" (Figure 1)	Provides interpretative frame for the nocturnal aesthetic.
Text overlay	"J'adore DIOR" appearing on the golden horizon (Figure 2)	Anchors meaning to the visual moment of transformation.
Hashtag	#perfumetok, #diorbeauty, #yslbeauty	Indexing and categorization within the platform's algorithm.
Brand name	Yves Saint Laurent, House of Dior, Dolce & Gabbana	Identification and recall of the luxury segment.

Micro-slogan	“Bold Citrus & Vanilla” (Figure 3)	Compressed semantic message linking scent to visual texture.
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This typology demonstrates that verbal language operates in highly reduced forms, where each unit performs a specific semiotic function within the multimodal structure.

In short-form formats, body language plays an intensified role due to the limited presence of verbal elements. Gestures such as applying perfume, touching the neck, or directing attention toward the product function as indexical signs that guide interpretation.

Gaze direction is particularly significant. A direct gaze establishes a form of pseudo-interaction with the viewer, while an indirect or shifting gaze contributes to narrative or emotional ambiguity. These non-verbal elements operate in parallel with linguistic cues, often replacing explicit verbal reference. Movement, especially when synchronized with sound, further enhances meaning construction [4, p. 110]. Quick transitions and rhythmic gestures create a sense of continuity between frames, allowing the viewer to interpret the sequence as a unified semantic structure [40, p. 591].

A defining feature of short-form video advertising is the extreme compression of linguistic material. This compression affects not only the length of textual elements but also their internal structure [7, p. 125].

Ellipsis becomes a dominant syntactic feature, with many verbal units lacking subjects or predicates (e.g., “*So good*”, “*Obsessed*”). These fragments rely heavily on visual context for interpretation, demonstrating a shift from text-based to context-dependent meaning construction [7, p. 132].

The analysis reveals a strategic hierarchy between verbal and visual components. On the linguistic level, lexical choices tend to be highly generalized and abstract; words such as “fresh,” “bold,” or “iconic” function as flexible semantic markers rather than precise descriptors, ensuring broad applicability across contexts.

On the visual level, the focus shifts to the composition of the image and the mechanics of the gaze. These elements carry the primary communicative burden,

establishing an immediate emotional connection that the text deliberately leaves open-ended.

Ultimately, this linguistic reduction and visual prioritization reflect the adaptation of advertising discourse to modern platform constraints. In this environment, visual impact and the immediacy of the gaze take precedence over verbal elaboration, allowing for instantaneous processing by the consumer [10, p. 104].

CONCLUSION TO CHAPTER 3

The analysis conducted in this chapter demonstrates that contemporary perfume advertising in the online environment cannot be adequately interpreted through a purely verbal or purely visual perspective. Instead, it operates as a genuinely multimodal system in which meaning emerges from the interaction of linguistic, visual, and auditory elements.

The examination of campaigns by Dolce & Gabbana, Dior, and Gucci has shown that verbal components in fragrance advertising are often reduced, fragmented, and semantically open. Rather than providing detailed descriptions, language functions as a guiding mechanism that anchors interpretation, while the primary semantic load is distributed across visual composition, color schemes, and embodied performance.

At the same time, the multimodal analysis revealed that visual elements are not random or purely aesthetic. They are systematically organized and function as structured semiotic resources. Features such as gaze direction, spatial positioning, and color contrasts contribute to meaning construction in ways that parallel linguistic processes. In this regard, the application of visual grammar provides a useful framework for understanding how images participate in discourse formation alongside verbal signs.

A particularly important finding concerns the shift from static to dynamic meaning-making in short-form video formats. Platforms such as TikTok, Instagram Reels, and YouTube Shorts prioritize temporal sequencing, rhythm, and rapid transitions, which fundamentally transform the structure of advertising discourse. Meaning is no longer contained within a single frame but unfolds across micro-

sequences, where even brief visual or textual elements can carry significant interpretative weight.

Another notable aspect is the increasing role of implicitness. Instead of explicitly describing the fragrance, advertisements rely on associative and symbolic cues, allowing viewers to construct meaning through inference. This tendency reflects broader changes in digital communication, where brevity and immediacy necessitate more condensed and context-dependent forms of expression.

From a practical perspective, the findings of this chapter are particularly relevant for both linguistic research and applied fields. For linguistics, the analysis contributes to a better understanding of how language adapts within multimodal and digitally mediated environments, especially in cases where direct lexical representation (such as smell) is limited. For practitioners, including copywriters and digital marketers, the results highlight the importance of coordinating verbal and non-verbal elements rather than treating them as separate components.

Furthermore, this practical analysis extends the study of advertising discourse by demonstrating how traditional linguistic categories-such as lexical choice, stylistic devices, and syntactic reduction-function differently when integrated into multimodal structures. It shows that meaning in contemporary advertising is increasingly distributed, hybrid, and context-dependent.

In sum, the chapter confirms that English-language perfume advertising in the online space represents a complex semiotic phenomenon, where linguistic and non-linguistic elements operate in close interdependence. The practical investigation not only illustrates this interaction but also provides a methodological basis for further research into multimodal discourse, particularly in rapidly evolving digital formats.

GENERAL CONCLUSION

The present Master's thesis has conducted a comprehensive linguo-systemic and multimodal investigation into the functional characteristics of the English language within the domain of online fragrance advertising. By synthesizing perspectives from discourse analysis, sensory linguistics, and semiotics, the research has elucidated the intricate mechanisms through which intangible olfactory experiences are transmuted into persuasive digital narratives.

The fulfillment of the research objectives has led to the following cardinal findings:

Firstly, the theoretical exploration of advertising discourse confirms its status as a dynamic, multidimensional semiotic system. In the contemporary digital landscape, English functions not merely as a utilitarian lingua franca for global commerce but as a potent carrier of symbolic capital. In the luxury perfume segment, the linguistic strategy has shifted from "selling a product" to "refueling a dream," where the brand name acts as a "magical aura" that constructs a sacred multisensory experience. The study reinforces the notion that advertising is an integrated communicative process where meaning is co-created by the sender's intention and the recipient's cultural "encyclopedia."

Secondly, the investigation into the "lexical gap" and olfactory language highlights the inherent challenge of "ineffability." Since the English language lacks a dedicated, abstract taxonomy for scents, advertisers circumvent this limitation through sophisticated indirect nomination strategies. The research identified a clear dichotomy between source-based descriptions (metonymic grounding in ingredients like "sandalwood" or "jasmine") and effect-based descriptions (metaphorical projections of emotional impact such as "intoxicating" or "captivating"). Stylistic devices—specifically metaphors, evaluative epithets, and synesthetic constructions—emerge as vital cognitive tools rather than mere decorative elements. They enable the "translation" of scent into visual and tactile modalities, allowing consumers to mentally simulate an aroma through linguistic cues.

Thirdly, the multimodal analysis of online campaigns (including short-form video content like TikTok and Reels) reveals a profound intermodal synergy. In the digital environment, the verbal component-often reduced to a laconic slogan-functions as a "semantic anchor." It provides the conceptual framework necessary to decode the dominant visual and auditory imagery. The study demonstrates that as advertising moves toward high-speed digital formats, the role of textual complexity decreases, while the reliance on iconic signs, rhythmic patterning, and sensory-embodied language increases. This redistribution of the semantic load ensures that the persuasive message remains potent even within the constraints of minimal exposure time.

The scientific significance and novelty of this research lie in the systematization of "olfactory imagery" within the specific context of English-language digital marketing. By integrating Daniel Kahneman's dual-system theory with sensory linguistics, the work provides a nuanced understanding of how advertising triggers intuitive, emotional responses (System 1) while maintaining cognitive resonance (System 2). The study contributes to the field by mapping the adaptation of traditional rhetorical devices to the affordances of modern social media platforms, offering a framework for future research into sensory-driven digital discourse.

In essence, the practical value of this thesis lies in its ability to transform complex linguistic theories into strategic communicative tools, enhancing the efficacy of fragrance promotion and providing a deeper understanding of the interaction between language, sense, and digital media.

The research consistently prioritizes the synergistic interaction between verbal and visual semiotic modes, treating online perfume advertisements as complex multimodal ensembles rather than isolated textual units. By employing the principles of Multimodal Discourse Analysis, the study examines how linguistic elements-such as slogans, captions, and voiceovers-interact with visual imagery to construct a unified and coherent communicative message. It is crucial to underscore that the analytical lens remains strictly linguistic and semiotic; consequently, any discussion regarding the efficacy of these advertisements pertains to their internal rhetorical architecture and communicative potential rather than empirical marketing data, sales figures, or

consumer conversion metrics. The study acknowledges that as a linguistic inquiry, it lacks the external data to verify market success, and thus focuses solely on the “intent” and “design” of the semiotic artifacts.

This involves an investigation into how phonetic and stylistic devices-such as rhythm, alliteration, and ellipsis-are synchronized with visual sequences to enhance the salience of the brand’s narrative. Central to this approach is the concept of linguistic anchoring, wherein the verbal component serves to stabilize the inherently polysemous nature of visual signs, thereby directing the recipient’s interpretation toward specific abstract conceptual domains like luxury, identity, or sensuality. By dissecting the structural design of these commercials, the research provides a rigorous examination of how linguistic creativity and multimodal integration compensate for the inherent ineffability of scent. Ultimately, the work treats the advertising campaign as a sophisticated semiotic artifact, providing a “linguistic autopsy” of its design without venturing into the unverified territory of commercial effectiveness.

In summary, the English language in perfume advertising operates as a sophisticated interface between biological perception and cultural meaning. It does not merely describe a product; it constructs an aspirational reality where scent becomes synonymous with identity, freedom, and desire. The findings of this thesis underscore the resilience and creativity of English discourse in navigating the boundaries of the inexpressible, ultimately shaping the consumer's sensory and emotional landscape in the globalized digital age.

The pragmatic utility of the current investigation is multifaceted, bridging the gap between abstract theoretical linguistics and the applied demands of the contemporary globalized market. The findings offer a robust framework for several professional and academic domains:

Pedagogical Implementation: the systematized analysis of olfactory language and multimodal strategies provides a valuable resource for higher education. The results can be seamlessly integrated into university-level courses on English Lexicology, Stylistics, and Discourse Analysis, specifically within modules focusing on sensory linguistics and the semiotics of advertising. Furthermore, the study serves

as a practical guide for students specializing in Translation Studies, offering insights into the “transcreation” of luxury brand narratives where preserving emotional resonance is as vital as linguistic accuracy.

Professional Copywriting and Brand Strategy: for practitioners in the field of international marketing, this research delineates the most effective linguistic “anchors” to overcome the inherent ineffability of scent. By employing the identified mechanisms of metaphorical mapping and synesthetic descriptors, copywriters can craft more evocative and sensory-embodied texts that trigger immediate “System 1” emotional responses in consumers. The study provides a toolkit for verbalizing the invisible, which is crucial for maintaining brand prestige in the competitive luxury segment.

Intercultural Communication: By exploring English as a lingua franca in fragrance marketing, the study assists international brands in navigating the nuances of global vs. local positioning. The findings help in selecting universal arguments and symbolic imagery that resonate across diverse cultural backgrounds while preserving the “magical aura” and heritage associated with Western perfume houses.

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APPENDICES

APPENDIX A

Table 1.1 – System 1 vs System 2

Characteristic	System 1	System 2
Speed	Fast	Slow
Efficiency	Efficient	Resource-consuming
Confidence	Confident	Full of doubt
Accuracy	Prone to error	Less prone to error
Neural basis	Local, domain-specific	Domain-general
Cognitive workload	Low	High

Table 1.2 - Linguistic levels of influence in English-language advertising with application examples

Level	Advertising examples
Phonetic	Melody of syllables, rhyme, assonance to create a pleasant auditory effect (e.g., “Fresh, Flowing, Fabulous”)
Lexical	Use of sensory and emotionally charged words (e.g., “intoxicating aroma”, “velvety touch”)
Morphological	Word form manipulation to enhance effect (e.g., adding suffixes for intensity: “softness-er”)
Syntactic	Use of short, energetic sentences for quick perception or complex constructions to create imaginative experience (e.g., “Imagine a scent that awakens every sense”)

Table 2.1. Conceptual metaphors and emotional associations in fragrance advertising

Scent (woman/man)	Family	Conceptual Metaphor	Emotional Associations
Floral/Aromatic		PERFUME IS ROMANCE/LOVE	Tenderness, intimacy, happiness
Oriental/Woody		PERFUME IS SENSUALITY	Sexual attraction, seduction, eroticism
Chypre/Oriental		PERFUME IS AVANT-GARDE	Sophistication, elegance, mysticism
Citrus		PERFUME IS ACTION/POWER	Vitality, energy, magnetism, strength

Table 2.2. Epithets

Class	Description
Visual	Appealing to sight-related exteroceptors
Auditory	Appealing to hearing receptors
Olfactory	Appealing to the sense of smell

Table 2.3. The role and mechanisms of olfactory-visual synesthesia in advertising

Role of Synesthesia	Linguistic Application	Psychological Basis
Translation	Describe smell through color or texture	Cross-modal interactions
Intensification	Words trigger taste/smell sensations	Lexical-gustatory linking
Cognitive Framing	Appeal to the reader's “mind’s eye”	Associator synesthesia
Emotional Anchoring	Link scent to a specific emotion	Affect-related synesthesia

Table 2.4. Lexical organization of English-language perfume advertising

Linguistic Category	Lexical Realization	Underlying Mechanism	Linguistic Function
Descriptive lexicon	fresh, woody, sweet, floral	Sensory approximation	Nomination of imagined properties
Evaluative lexicon	elegant, sensual, luxurious	Connotation, cultural coding	Construction of social meaning
Source-based naming	rose, vanilla, sandalwood	Metonymy (part → whole)	Anchoring scent in material reality
Effect-based naming	intoxicating, captivating	Conceptual metaphor	Projection of emotional response
Intensity markers	subtle, delicate, intense	Scalar gradation	Structuring perception
Cross-modal lexicon	note, accord, symphony	Intersemiotic transfer	Cognitive structuring via analogy

Table 2.5. Common Stylistic Devices in English-Language Slogans.

Linguistic Technique	Functional Definition	Illustrative Examples
Hyperbole	The use of deliberate and strategic exaggeration to underscore the premium quality or grand scale of the advertised object [27, p. 59].	“The world is yours”; “Feel like a goddess”
Antithesis	A rhetorical device centered on the sharp juxtaposition of diametrically opposed concepts to increase emotional impact [27, p. 60].	Highlighting contrasts to boost expressiveness.

Epiphora	The repetitive use of a specific word or phrase at the conclusion of successive linguistic units to ensure memorability [27, p. 61].	“Not just clean – spotlessly clean!”
Metaphor	A transformative tool that shapes perception by describing the product through an unrelated but evocative concept [27, p. 62].	“The easy way to beauty!”
Adjectives	Lexical units employed to generate attractive and vivid imagery, though their polysemantic nature can sometimes obscure clarity [27, p. 63].	Various descriptive terms for product appeal.

Table 3.1 Interactions between verbal and visual components of advertising

Campaign	Verbal Element	Visual Code	Type of Intermodal Interaction
Dolce & Gabbana – #DGLightBlue	Hashtag (#DGLightBlue)	Sea, sunlight, movement, open space	Semantic anchoring + experiential framing
Dolce & Gabbana – The One	Definite noun phrase (“The One”)	Centralized figure, dark background	Reinforcement of uniqueness through visual focus
Dior – J’Adore	Expressive lexical unit (“J’adore”)	Gold color, fluid motion, light reflection	Symbolic amplification and metaphorical extension
Gucci – Guilty	Lexical ambiguity (“Guilty”)	Contrast lighting,	Interpretative expansion through visual clarification

		interpersonal tension	
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Table 3.2 – Multimodal Features of Fragrance Promotion Across Short-Form Video Platforms

Feature	TikTok	Instagram Reels	YouTube Shorts
Verbal component	Hashtags, short captions, overlays	Integrated brand phrases, minimal captions	Short slogans, occasional voice- over
Visual structure	Rapid transitions, transformation sequences	Aesthetic composition, controlled framing	Sequential scenes, micro- narrative
Syntax	Fragmented, elliptical	Reduced but more structured	More complete syntactic units
Sound	Trend-based audio, strong rhythm	Background music, aesthetic alignment	Music + possible narration
Intermodal relation	Visual dominance with minimal text anchoring	Balanced integration of text and image	Narrative interaction of text, image, sound

Table 3.3 – Typology of Verbal Elements in Short-Form Fragrance Advertising

Type	Example (from analyzed ads)	Function
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Caption	"YSL Black Opium: For the woman who dares" (Figure 1)	Provides interpretative frame for the nocturnal aesthetic.
Text overlay	"J'adore DIOR" appearing on the golden horizon (Figure 2)	Anchors meaning to the visual moment of transformation.
Hashtag	#perfumetok, #diorbeauty, #yslbeauty	Indexing and categorization within the platform's algorithm.
Brand name	Yves Saint Laurent, House of Dior, Dolce & Gabbana	Identification and recall of the luxury segment.
Micro-slogan	"Bold Citrus & Vanilla" (Figure 3)	Compressed semantic message linking scent to visual texture.

Figure 2.1. Kapferer's Positioning Triangle

Kapferer

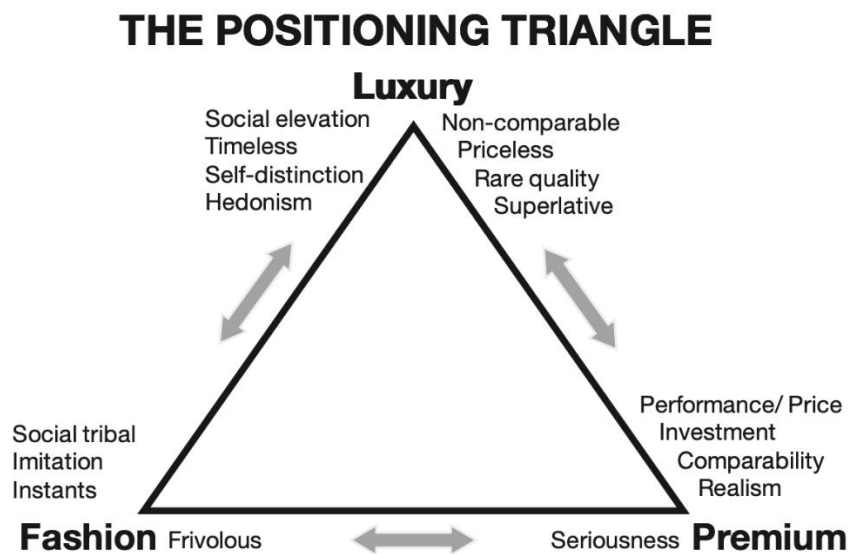


Figure 3.1. Mediterranean landscape as a semiotic resource: Vittoria Ceretti and Theo James in the #DGLightBlue 2025 Campaign



Figure 3.2. Visual representation of singularity in "The One Gentleman" campaign: the central positioning of Matthew McConaughey against a minimalist background



Figure 3.3. Intermodal cohesion in the Dolce & Gabbana "The One Gentleman" advertisement: the alignment between the definite nominal phrase and the visual centralization of the product



Figure 3.4. Visual representation of the golden motif and product centralization in the "Dior: J'Adore" TikTok campaign

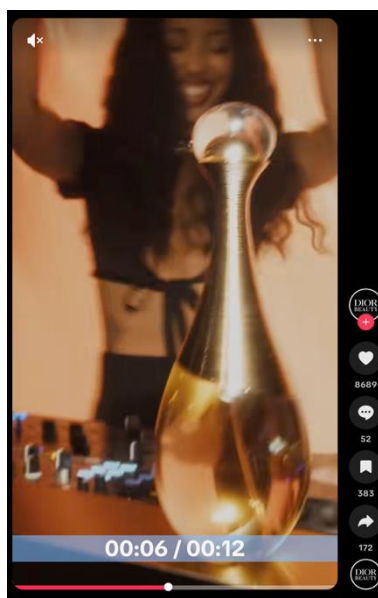


Figure 3.5. Visual representation of product-centered symbolism in the Dior J'Adore TikTok campaign: the flacon as a semiotic anchor for luxury

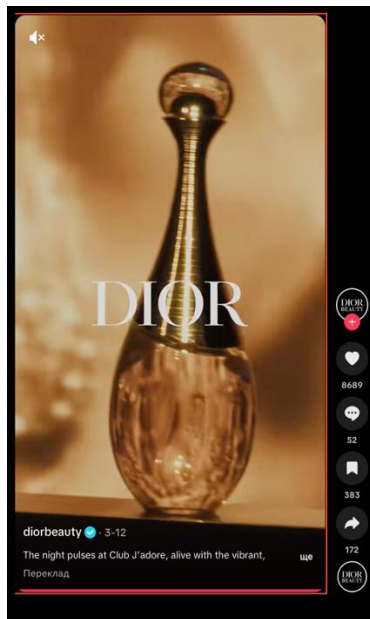


Figure 3.6. Visual construction of transgressive tension in the "Gucci Guilty Black" campaign: the use of noir-style contrast and the rearview mirror perspective to elaborate semantic ambiguity



Figure 3.7. Cinematic narration in the "Gucci Guilty Black" campaign: the interplay of high-contrast lighting and provocative character positioning to elaborate the concept of transgression



Figure 3.8. The dominance of golden tones in the "Club J'adore" TikTok campaign as a semiotic carrier of luxury and timelessness

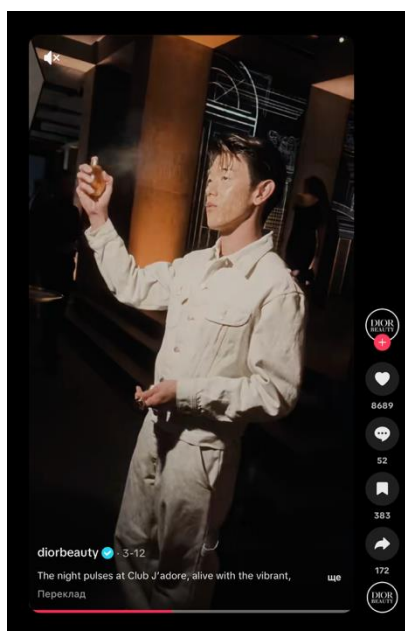


Figure 3.9. Direct gaze as a tool of implicit interaction in the YouTube advertisement for Gucci Guilty Black (2013)



Figure 3.10. Visual symbolism and product interaction in Gucci Flora (2025)
TikTok

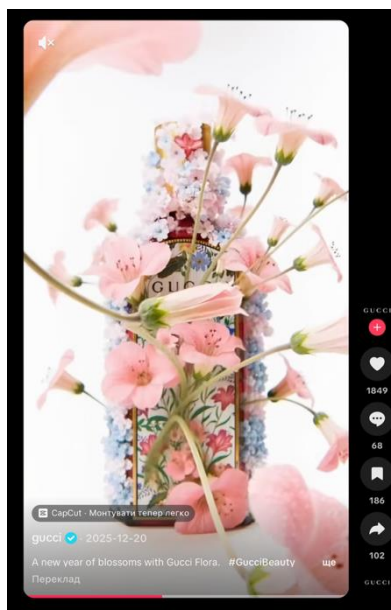
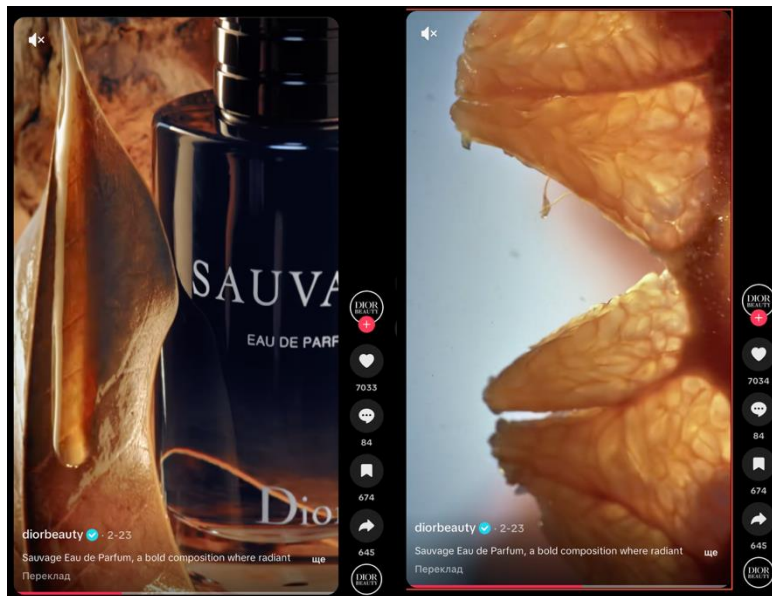


Figure 3.11. Close-up as a dominant semiotic tool in Dior Sauvage (2025)
TikTok



Figures 3.12, 3.13, and 3.14 illustrate the Lancôme (2012) advertising strategy, showcasing respectively the creation of a sensory atmosphere, the use of Julia Roberts' direct gaze as an indexical sign, and the final branding via a verbal label



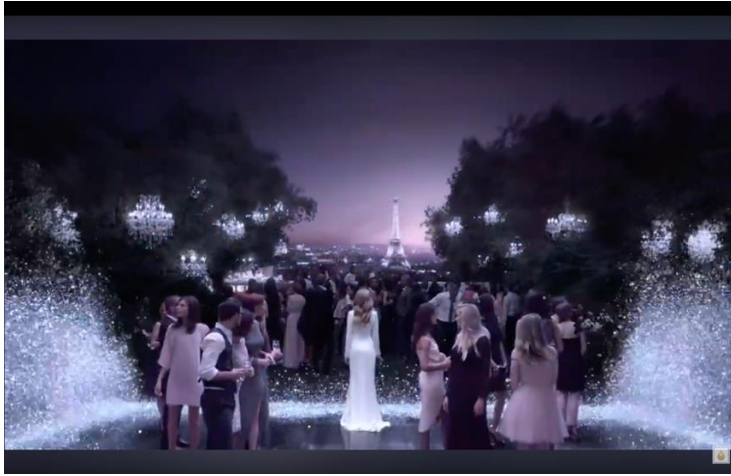


Figure 3.15. Frame-by-frame analysis of the multimodal transformation in the YSL Black Opium: For the woman who dares (2014) advertisement



Figure 3.16 Visual sequence of the radiant transformation and product anchoring in House of Dior's J'adore, the film (2024)



Figure 3.17. Macro-sensory representation of olfactory notes and product branding in Dolce & Gabbana's Velvet Honey Santal (2025) TikTok campaign

