

Kristine Harutyunyan

PhD in Philology, Associate professor

YSU, Chair of English Philology

EUA, Chair of Applied Linguistics, Associate professor

[*charoutyunyan@gmail.com*](mailto:charoutyunyan@gmail.com)

Abstract

The present article aims to study of the peculiar linguistic and stylistic features in English perfume advertisements, examining how they characterise the expressive and persuasive nature of language. Advertising is analysed as a linguostylistic phenomenon and perfume advertisements are observed as a distinct subgenre of advertising. In today's marketplace, building an emotional connection with consumers is increasingly seen as a key element of successful advertising. Language plays an essential role in fostering this emotional connection.

The **methods** of investigation used include discourse analysis and quantitative method of analysis.

The **relevance** of the present study is determined by the fact that despite extensive research on advertising language in general, the lack of focused studies in the area of perfume advertising creates a need for detailed analysis. The existing articles on the given topic mostly focused on gender differences and semiotics rather than the usage of linguostylistic devices, thus our attempt is to focus the attention on the specificity of the language used in perfume advertisements and we hope that the present article will serve as another contribution to the field.

The results of the obtained and analysed data show that linguostylistic features play an important role in shaping the effectiveness of English perfume advertisements. These advertisements employ a distinct set of linguostylistic features aimed at capturing attention, evoking emotions and shaping perceptions. The careful selection of words and rhetorical devices enhances the persuasive power of the advertisement, making it more memorable and impactful. The study confirms that the language of perfume advertisements is carefully created to evoke emotions and leave a lasting impression.

Keywords: Perfume advertisements, linguo-stylistics, lexical stylistic devices, emotional impact.

Introduction

Advertising is an inevitable part of our modern society. With the advancement of technology and the vast variety of mass media, advertising now plays a significant role in shaping the daily lives of individuals. It is everywhere around us: in newspapers, in magazines, on billboards along the streets, on television, in radio, in means of public transport and the main goals are to inform, persuade and engage people. From traditional print advertisements to digital campaigns advertising has transformed into a dynamic field, shaped by technological advancements and changing desires of consumers.

Within the various forms of advertising, perfume advertisements stand out as a unique subgenre. Perfume advertisements blend art, psychology and marketing skills. Advertisers engage viewers by highlighting emotions and transforming perfume commercials into a fully immersive experience. Perfume advertisements create a sensory experience by using a poetic language and striking visuals, inviting audience into a world of luxury and allure. Thus, Cook states that perfume

advertisements sell a product which cannot be described referentially; instead, they create a symbolic world through language and imagery [Cook,p.105].

Advertising language is different from everyday language. It is designed for immediate impact and quick persuasion. It is lively, intensive and designed to involve the reader or viewer rather than simply inform them.[Goddard,p.6] This language is characterised by several linguistic, stylistic and functional features, which are used to allow the fragrance to be represented through vivid imagery and emotional appeal. Words are carefully chosen to convey a sense of luxury, elegance and sophistication. By analysing the linguostylistic devices in perfume advertisements, we can uncover the delicate yet powerful strategies that evoke emotions, amplify the product's allure and shape the way consumers perceive it. These thoughtfully chosen elements not only grab attention but also create a deeper, more personal connection with the audience, leaving a lasting impact. In perfume advertising the function of language is not to inform but to suggest, to construct desire rather than describe an object [Barthes, p. 152].

English perfume advertisements: linguo-stylistic perspective

According to Barbara Herman, the author of *Scent and Subversion: Decoding a Century of Provocative Perfume*, perfume's intangible nature sets it apart from other advertised products. Because it is invisible, unlike makeup or clothing, its effectiveness can't be shown in the same way. Herman said this means these advertisements have to do some *heavy lifting* to sell these products. Advertisers in general have the challenge of making people stop and look. With a fragrance, the challenge is compounded [Nguyen, p.173-183].

In the current decade, perfume advertising has entered an era of immersive experiences and sustainability. Virtual reality (VR) and augmented reality (AR) campaigns allow consumers to explore fragrances in innovative ways. Digital campaigns now feature interactive content, such as virtual try-ons and immersive storytelling. As technology continues to evolve, the future of perfume advertising promises to be even more innovative and personalized [Ahamed].

Today, perfume advertisements and commercials proliferate all media, and companies try to outdo each other with their storytelling. Each perfume tells its own story, which is different for every person who wears it, and may have nothing to do at all with how it is advertised. Perfume advertising is perhaps the clearest example of advertising which sells not just a product but an image, a lifestyle and a set of values [Goddard, p. 88].

The **material** for this study include a chosen number of recent perfume advertisements that can illustrate that perfume advertising depends more on connotation than denotation and through the analysis conducted one can clearly see the undeniable fact of the abundant usage of words bearing emotive charge.

Here, we would like to use examples to prove how various linguostylistic devices are effectively employed to impact consumers' perceptions and emotions. The first example that we are going to present is:

1. *Sublime by Tory Burch is an intriguing scent that heroes a vibrant floral leather, contrasting with delicate rose and Osmanthus flower, earthy vetiver and bright Italian mandarin. Unique and sexy.* [Sublime by Tory Burch Eau de Parfum, n/d]

In this advertisement we can see a heavy use of evaluative adjectives: *intriguing, vibrant, delicate, earthy, bright, unique, sexy*. All these adjectives are used to appeal to feelings, desires and emotions of the readers. Thus, *intriguing* is used to show that the fragrance is interesting and multifaceted, making the reader want to engage with the product personally; *Vibrant* is used to denote a sense of energy and a dynamic fragrance; *Delicate* suggests a subtle, refined quality within the floral notes of fragrance, conveying a scent that has a gentle, feminine touch. The adjective *earthy* can be

ԲԱՆԱՍԻՐՈՒԹՅՈՒՆ

used to appeal to people who prefer natural or woody fragrances. As the scent is a blend of contrasting elements the adjective *unique* can be used to denote that the fragrance stands out from traditional fragrances. The word *sexy* can be used to link the fragrance to seduction and confidence. The noun *hero* is used unconventionally as a verb, illustrating a modern marketing trend of employing dynamic and engaging language to personify the fragrance as advertising discourse constantly engage its audience by addressing them directly and inviting participation. [Cook, p.15] The juxtaposition between *bright Italian mandarin* and *earthy vetiver, delicate rose* and *Osmanthus flower* highlights the complexity of the scent. Stylistically, the advertisement effectively employs juxtaposition as was mentioned earlier and it uses such a language that evokes sensory imagery. *Heroes a vibrant floral leather* metaphorically suggests that the perfume highlights this particular note. Words like *intriguing, vibrant, delicate, earthy* and *bright* are epithets that add emotional depth and sensory appeal. Paratext is evident in the phrase *Unique and sexy*, as it exaggerates the qualities of the fragrance. The enumeration of ingredients (*delicate rose, Osmanthus flower, earthy vetiver, bright Italian mandarin*) emphasises the richness of the fragrance.

2. *A spirited embodiment of glowing sunshine with Marc Jacobs Daisy Eau de Toilette for Women, a radiant floral perfume featuring wild berries, white violets, jasmine and sandalwood for sophisticated women with a playful side.*
[Daisy Eau de Toilette, n/d]

In this example, based on their general connotation we have the following positive adjectives: *spirited, glowing, radiant, floral, sophisticated, playful* and two neutral adjectives: *wild* and *white*. These adjectives serve to convince the reader that the perfume will make them feel more attractive and confident. The nouns are *embodiment, sunshine, perfume, women, side, berries, violets, jasmine* and *sandalwood* which evoke feelings of warmth, beauty and vitality. The inclusion of *berries, violets, jasmine* and *sandalwood* as fragrance notes provides concrete details about the scent, appealing to consumers' olfactory imaginations. *Women* explicitly define the target market. The juxtaposition of *sophisticated* and *playful* in describing the target audience suggests a modern woman, one who not only appreciates elegance but also have a youthful spirit. The noun *embodiment* personifies the fragrance, making it seem like a living expression of sunshine. Generally, all these words belong to the semantic domains of luxury, nature and femininity. There is only one explicit verb - *featuring* (present participle, non-finite verb), which introduces the perfume's key components. The metaphor *A spirited embodiment of glowing sunshine* likens the perfume to sunshine, suggesting warmth, brightness and comfort. In this phrase there is also evident use of personification as it gives the fragrance a lively, almost human-like quality. According to the Cambridge Dictionary, *radiant* is defined as obviously very happy, or very beautiful, but here it describes a perfume. This indirectly personifies the fragrance as something that shines or emits light. *For sophisticated women with a playful side* is an implied metaphor, contrasting sophistication and elegance with playfulness and fun. The enumeration of ingredients (*wild berries, white violets, jasmine and sandalwood*) emphasises the complexity and richness of the fragrance, making it feel luxurious. Words like *spirited, radiant, sophisticated, playful* and *wild* act as epithets, creating vivid sensory imagery and evoking positive emotions. Though the advertisement is noun-heavy and verbless, this structure creates an elegant description, highlighting the principal qualities of the perfume.

3. *Roses? Nice. But a bottle of perfume? Even better! Surprise your #Valentine with Kelly Caleche by #Hermes. It opens with a fresh, zesty burst*
[perfumedotcom, 2025].

The advertisement employs simple yet emotionally engaging adjectives, such as *nice, better, fresh* and *zesty*. By comparing the adjectives *nice* and *better* we can state that the advertisers use a

progression in evaluative force of the adjectives. While *nice* is a general adjective, *better*, though generally used as a comparative adjective, functions as an intensifier to elevate the value of the perfume. The adjectives *fresh* and *zesty* appeal to the senses: *fresh* conveys clean, light and natural scent and *zesty* adds vibrancy and energy to the description. The nouns are *roses*, *bottle*, *perfume*, *#Valentine*, *Kelly Caleche* and *#Hermes*. The contrast between *roses* and *perfume* positions the latter as a more sophisticated and desirable gift. *Surprise* and *opens* are action-oriented verbs, which contribute to the persuasive and dynamic tone of the advertisement. Stylistically the first device is juxtaposition, contrasting a traditional gift (*roses*) with a more modern alternative (*perfume*). *Roses? Nice.* is a great example of ellipsis. The omission of a verb makes it sound more conversational and casual. The informality created by ellipsis contributes to a sense of connection with the reader. It can also be interpreted as an implied rhetorical question. The advertisement also employs climax or progression as the adjectives used to describe the gifts move from general (*nice*) to more specific and evocative (*fresh*, *zesty*). The advertisers also use the metaphor *zesty burst* to describe the energetic impact of the perfume, making the advertisement sound more exciting and impactful. Syntactically, the advertisement consists of short, impactful sentences that enhance readability, it mainly includes elliptical, verbless and imperative structures, making it more dynamic and engaging.

4. *Portrait Abstract: A fragrance beyond the frame. Bold strokes of vetiver and rhubarb collide with the smoky allure of incense, softened by a delicate rose heart. The finish? A rich, textured blend of leather and amber, leaving a scent as unforgettable as an untamed masterpiece* [afnanperfumes, 2025].

This advertisement is rich in descriptive and evocative adjectives, such as *bold*, *smoky*, *delicate*, *rich*, *textured*, *unforgettable* and *untamed*. All these adjectives can be grouped into two groups, one (*bold*, *smoky*, *untamed*) describing strength and the other (*delicate*, *rich*) illustrating softness and complexity of the perfume. By using the adjectives *smoky*, *untamed* and *bold* the advertisers want to make the fragrance sound mysterious. In contrast, *rich*, *textured* and *softened* are used to evoke warm and luxurious feelings. As perfume advertisements should be memorable, they use the word *unforgettable* as it promises a lasting impact. The advertisement employs the concrete nouns *vetiver*, *rhubarb*, *incense*, *rose*, *leather*, *amber* in order to bring associations and help the reader almost smell the perfume, as by listing these specific notes, the description gives the reader a concrete understanding of what the fragrance is composed of. The abstract nouns *frame*, *strokes*, *allure*, *heart*, *finish* and *masterpiece* contribute to the artistic and luxurious tone of the advertisement. This example of perfume advertisement is rich in figurative language. The metaphor *A fragrance beyond the frame* is used to show that the fragrance surpasses the ordinary. By using this metaphor, the advertisers boost the desire and curiosity to explore the perfume further. Similarly, the metaphor *an untamed masterpiece* suggests that the fragrance is artistic, captivating and wild, complex, emphasising uniqueness and unpredictability, appealing to consumers who dare to be different. The juxtaposition in *Bold strokes of vetiver and rhubarb* and *softened by a delicate rose heart* contrasts strength and delicacy, highlighting the complexity of the fragrance. In the phrase *smoky allure of incense* a human quality is ascribed to incense, by attributing *allure* to the smoke of the incense, they make the scent sound seductive and mysterious. The rhetorical question *The finish?* engages the reader directly, creating a conversational tone. Syntactically, most of the sentences are declarative, used to describe the fragrance in a persuasive and evocative way.

5. *Elegance in every detail. Dior Homme Parfume - a bold, refined fragrance that balances strength with tenderness. A scent that lingers, captivating and unforgettable* [diorbeauty, 2025].

ԲԱՆԱՍԻՐՈՒԹՅՈՒՆ

This advertisement uses well-chosen vocabulary in order to convey a sense of luxury, sophistication and refinement. The nouns used in the advertisement include both abstract and concrete nouns. Abstract nouns are *elegance*, *strength*, *tenderness* are used to create an emotional connection and appeal with the reader. Concrete nouns such as *fragrance*, *scent*, *detail* evoke the sensory experience making the advertisement sound more tangible and impressive. The advertisement uses few verbs, focusing on strong descriptive and stative ones: *balances* denotes that the fragrance is about the harmony between strength and tenderness, while *lingers* highlights the long-lasting quality of this perfume. Though there are some alternatives for these two verbs, they sound more poetic and expressive and align with the luxurious tone of the advertisement. The advertisement employs parallelism in the structure *a bold, refined fragrance that balances strength with tenderness* and *A scent that lingers, captivating and unforgettable*. The repetition of *a + noun + descriptive clause* structure creates a rhythmic flow, making the advertisement aesthetically pleasing. The advertisers use antithesis in the phrase *...balances strength with tenderness* as it emphasises the multifacetedness and depth of the fragrance. *Bold* and *refined* function as epithets, defining the specific qualities of the perfume and enhancing the description beyond the literal. *Unforgettable scent* and *captivating scent* are examples of implied hyperbole, the first word literally means impossible to forget, which is an exaggeration because no scent is truly unforgettable, the word just implies an extreme lasting impact. *Captivating* means that the fragrance completely holds one's attention, almost like a spell. While a scent can be pleasant or intriguing, the idea of captivation is exaggerated.

6. *The story of two lovers' missed connections, where the road to get there is just as important as the rendez-vous itself. Will there be a rendez-vous waiting at the end of the journey? Or is the rendez-vous itself the journey? N°5 IS THE ANSWER [A rendez-vous, 2024].*

Firstly, from the lexical point of view the advertisement revolves around three main themes: love and longing, journey and exploration, mystery and resolution. Surprisingly, the advertisement contains only two adjectives, relying instead on nouns and verbs to evoke imagery and emotions. *Missed* can be a verb (past tense of to miss), but here it act as a past participle functioning as an adjective. In the phrase *missed connections*, *missed* conveys loss, longing and regret. *Important* as a descriptive adjective illustrates the value of the journey. The concrete nouns used in this advertisement are *road* and *rendez-vous*. *Rendez-vous* is particularly significant as it conveys both romantic emotions and destination; furthermore this word is a French borrowing which adds a sense of sophistication.. Interestingly, the advertisement contains only a few finite verbs: *will be* and *is* and a few verb-derived words that act as adjectives rather than main verb: *missed* and *waiting*. Here, the use of future tense adds uncertainty and anticipation, drawing the reader in the question of fate and love. The rhetorical questions *Will there be a rendez-vous waiting at the end of the journey?* and *Or is the rendez-vous itself the journey?* engage the reader, making them reflect on love and fate. These questions add philosophical depth, making the perfume a metaphor for love and destiny. This sentence structure of two rhetorical questions follows parallelism that creates rhythm. The word *rendez-vous* appears three times in this advertisement reinforcing the theme of a long-awaited meeting, but also evoking a sense of luxury. *Or is the rendez-vous itself the journey?* can be considered a paradox, revealing a profound philosophical idea that the process of searching and experiencing is as valuable as the destination itself. The word *journey* is a metaphor for life, love, or personal growth. The passage poses rhetorical questions, leading the reader to contemplate their own answers, but ultimately, the brand provides a definitive response: *N°5 IS THE ANSWER*, which is a perfect example of hypophora. The advertisement employs epiphora, the repetition of *journey* at the end of both rhetorical questions emphasising the idea that love, destiny, or life itself may be a continuous pursuit rather than a single destination. Implicit personification is also employed, the text

suggests that the *rendez-vous* is active and is considered as something that can wait at the end of the journey.

7. *6 Hours to Rio, the scent of travel, of time and space that we want to shorten to find the one we love. It takes six hours to get from Paris to Rio de Janeiro on the Concorde, six hours to see her again and hold her in your arms... But it takes an exceptional olfactory signature to win her over. Every day without her is an eternity. Finally, this letter from her, with a few words in pen: "I miss your perfume." [p.frapin, 2025].*

This example of advertisement is notable as it employs only one adjective - *exceptional*. Generally, this adjective means much greater and better than usual, in the context of this perfume advertisement it can illustrate the uniqueness of the fragrance. It can show that the scent is not only pleasant but also memorable, suggesting that it has the power to attract. This advertisement effectively employs a blend of abstract and concrete nouns. Concrete nouns are *Paris, Rio de Janeiro, Concorde, perfume, letter* and *pen*, which are used to evoke tangible setting and make the experience more vivid. Abstract nouns are *time, space, love* and *eternity*, they are used to evoke emotions associated with love and longing. The advertisement mostly uses monosyllabic verbs such as *want, find, love, takes, see, hold, miss* and *is*, creating a sense of simplicity and directness. Stylistically, the advertisement is rich in devices that enhance its evocative and persuasive tone. *The scent of travel, of time and space* is a metaphor which is not just about miles or hours, but the feeling of distance. In the phrase *Every day without her is an eternity* *time* is metaphorically exaggerated, emphasising deep emotional longing. This hyperbole is used to intensify the emotional impact of longing. *It takes an exceptional olfactory signature to win her over* highlights how important the right perfume is in the speaker's mind, in order to achieve success in love. *Six hours to get from Paris to Rio de Janeiro on the Concorde, six hours to see her again and hold her in your arms...* is an example of parallelism and repetition. The repetition of *six hours* not only reinforces the focus on time and the speaker's impatience, but also makes the advertisement sound memorable and rhythmic. The phrase *six hours to shorten time and space to find the one we love* employs the stylistic device of paradox, as the idea of *shortening time and space* seems impossible, yet it conveys the idea of overcoming great distances or obstacles to find love. It subtly suggests that through the right fragrance, the impossible can be achieved.

8. *Crafted for connoisseurs, inspired by excellence. Are you ready to experience the Signature of perfection?* [fragranceworldofficial, 2025].

The given advertisement employs elevated and persuasive lexical choices. Interestingly, the advertisement does not explicitly contain any adjectives. The word *crafted* functions as a past participle but carries an adjectival force, describing something skillfully made, implying high quality and attention to detail. *Inspired* similar to *crafted*, is a past participle acting adjectivally, describing the origin or motivation behind something. It suggests a high level of creativity. These two words function as past participial adjectives, giving the sentence a refined, passive tone. The noun *connoisseurs* refers to knowledgeable, sophisticated individuals with refined taste or knowledge, positioning the product as something elite. *Excellence* (abstract noun) refers to a high standard. *Signature* can function as both a concrete and an abstract noun. Here, it is used metaphorically, referring to a distinctive product that represents the best of something. It could also refer to a literal signature on a high-quality product. *Perfection* (abstract noun) means idealised state and is commonly overused in advertising. *Are* is the only monosyllabic verb, making the question feel direct and simple. *Crafted, inspired* and *experience* are polysyllabic verbs, adding a sense of sophistication and

refinement. The use of the second-person pronoun *you* turns the advertisement into an invitation, creating a personalised experience for the reader. *Crafted for connoisseurs* and *inspired by excellence* are elliptical constructions, as they are missing implied subjects. Luxury brands often use this stylistic choice as it contributes to a sense of exclusivity and refined aesthetic. The rhetorical question *Are you ready to experience the Signature of perfection?* directly engages the audience, creating a personal connection. It's not meant to be answered with a literal yes or no. In the metaphor *Signature of perfection* the word *signature* does not literally mean a signature but represents a distinctive mark of excellence, reinforcing the idea that the product is one-of-a-kind. *Crafted for connoisseurs, inspired by excellence* both phrases follow the same syntactic pattern (past participle + prepositional phrase); this parallel structure creates a balanced rhythm and makes the advertisement sound memorable and poetic.

9. *Every drop is heaven, every detail is timeless. Angel's Share Paradise is refillable and finished with an artisanal natural oakwood cap* [killianparis, 2025].

The lexical choices in this perfume advertisement are strategically chosen to evoke a sense of luxury and allure. Adjectives such as *timeless*, *refillable*, *artisanal* and *natural* are common in the perfume industry to describe the qualities of the fragrance. The adjective *timeless* describes something that is not subject to the limitations of time, highlighting durability and lasting beauty. *Refillable* means able to be filled again with the product after it runs out, underscoring sustainability and eco-conscious design. *Artisanal* signifies crafted with traditional methods, emphasising skillfulness. *Natural* indicates that the product is made from organic materials, suggesting that the fragrance is authentic and environmentally friendly. While *oakwood* is technically a noun, it acts similarly to an adjective by modifying the noun *cap*. The nouns used in this advertisement primarily emphasise luxury, authenticity and exclusivity of the product. Here, the concrete nouns are *drop*, *cap* and *oakwood*, while the abstract nouns are *heaven* and *detail*. They work together to evoke a sense of luxury and uniqueness. The use of a **proper noun** like *Angel's Share Paradise* ties the product to its **brand identity** and further enhances its **luxurious status**. The verbs in this short advertisement are few, but they play a crucial role in conveying the message. From the stylistic point of view, the structure *Every drop is heaven* functions as both a metaphor and a hyperbole, elevating the product beyond the ordinary. The use of *heaven* implies that the product is not just a fragrance but an exceptional experience. Simultaneously, it's hyperbole because it uses exaggeration to emphasise the intensity of the pleasure, suggesting that even a tiny amount of the perfume provides an overwhelmingly heavenly experience. The sentence *Every drop is heaven, every detail is timeless* employs parallelism by using identical grammatical structures in both clauses (subject + verb + predicate noun). The repeated use of *every* at the start of both phrases creates a sense of balance and harmony. The advertisement highlights that both the *drop* and the *detail* share equally exceptional qualities, reinforcing the product's excellence.

10. *Let the cherry on top of your holidays be a chocolate-dipped one. This winter, experience the very delicious, Mayar Cherry Intense. Get ready to jam like never before, with notes of juicy strawberry, velvety cherry jam and powdery cacao* [lattafa_perfumes, 2024].

This advertisement relies on sensory-rich and emotionally engaging language to create an alluring image of the fragrance. The adjectives used in this advertisement are highly descriptive, enhancing the richness of the fragrance. Sensory adjectives are *delicious*, *juicy*, *velvety* and *powdery* which evoke the texture and taste of actual food, reinforcing the gourmand theme of the perfume. *Velvety cherry jam* and *powdery cacao* create a luxurious and smooth sensory experience. While *delicious* already conveys indulgence, the advertisement employs *very* to intensify the sensory appeal. The nouns used in this advertisement can also be categorised into concrete nouns (which appeal to

the senses) and abstract nouns (which evoke emotions or experiences). Concrete nouns are *cherry*, *holidays*, *chocolate*, *winter*, *strawberry*, *jam* and *cacao*, almost all these nouns are related to taste and smell, creating a multi-sensory experience that allows the reader almost taste the fragrance. Abstract nouns are *experience*, *notes* and *intensity*, these nouns evoke luxury and indulgence, making the perfume seem something more than just a scent. The advertisement strategically avoids traditional action verbs, instead employing verbs that suggest experience and engagement. It employs imperative verbs to encourage direct interaction with the product. For example, *experience* is in the imperative mood, inviting the audience to actively engage with the perfume. Similarly, *get ready to jam* creates excitement and anticipation. Stylistically, the phrase *cherry on top* is a well-known metaphor for something that enhances or perfects an experience, with *chocolate-dipped* emphasising the luxurious nature of the perfume. The phrase *a chocolate-dipped holiday* is a metaphor that suggests the holiday experience is made richer and more indulgent. It adds a feeling of warmth to the advertisement, making the perfume feel like the perfect, sweet touch for a special occasion. In the phrase *Get ready to jam like never before...* the word *jam* has a double meaning: *fruit jam* (connecting to the fragrance's cherry and strawberry notes) and *musical jam session* (creating an energetic, fun association). Since *jam* is used as a verb, the sentence suggests an exciting, lively action. However, the connection to cherry jam in the fragrance notes adds a secondary meaning, making it a pun based on homonymy. The phrase *like never before* implies that this fragrance offers an unparalleled experience, making it seem more unique and desirable. It's a playful exaggeration to capture attention and make the perfume seem special and unique. The phrases *powdery cacao* and *velvety cherry jam* contain epithets, as the adjectives *powdery* and *velvety* describe the textures and qualities of cacao and cherry jam. These epithets help evoke a richer sensory experience and create an appealing picture of the product.

11. *Satin whispers. Cufflinks clink.*

Patchouli dances with black pepper.

TUXEDO: Silence never smelled so loud [yslbeauty, 2024] .

The word choice in this passage is highly evocative, carefully selected to convey both sensory experiences and an emotional atmosphere. The only adjective-noun combination is *black pepper* where *black* gives a visual characteristic to the noun *pepper*, evoking a sense of spiciness and intensity. *Black* has connotations of sophistication and mystery. This pairing highlights the bold and dynamic quality of the fragrance notes. In the phrase *silence never smelled so loud*, *loud* is an adjective used in a metaphorical sense. It's a key element of the advertisement's message, suggesting that the scent is so impactful that it's almost overwhelming. It's not describing a sound as loud, but the presence of the scent. In the phrase *satin whispers*, *satin* while resembling an adjective in function, is grammatically a noun used attributively. This usage creates a more evocative and poetic image than a standard adjective would. *Cufflinks* suggests sophistication and formality, reinforcing the idea of a tuxedo and adding an element of elegance to the fragrance's image. *Patchouli and black pepper* as fragrance notes are personified to create a vivid and dynamic image. The use of the abstract noun *silence* contrasts with the boldness of the fragrance and highlights the unique nature of the product. Here, we have four verbs: *whispers* is a polysyllabic verb, suggesting softness, lightness and elegance, aligning with the idea of satin.

Stylistically, the first device used in this advertisement is personification. In the sentences *Satin whispers* and *Patchouli dances with black pepper* the inanimate objects are given human-like actions. This adds sensuality to the description, making the fragrance feel alive. *Cufflinks clink* is a great example of onomatopoeia. The word *clink* imitates the sound of metal striking. This auditory effect enhances the reader's engagement with the text. In the YSL advertisement, the oxymoron is *silence never smelled so loud*. The contradiction between silence and loud creates a striking paradox, emphasising the powerful yet refined nature of the fragrance. Parallelism is evident in the structure

of the first two phrases: *Satin whispers* and *Cufflinks clink*. The short, structured sentences follow a similar pattern, creating a harmonious rhythm.

12. *Miss Dior's Eau de Parfum is a couture dream - a multi-coloured fragrance composition in a reinvented bottle adorned by an exceptional bow* [Miss Dior Eau de Parfum, n/d].

The adjectives used in this advertisement enhance sensory appeal and emphasise the uniqueness of the product. Descriptive adjectives are: *multi-colored* adding a visual element to an intangible fragrance and suggesting richness, *reinvented* suggesting innovation and modernity. *Exceptional* is a strong evaluative adjective that implies exclusivity and high quality. The concrete nouns used in this advertisement are the following ones: *Miss Dior*, a proper noun (brand name) referring to a tangible product, *Eau de Parfum*, a borrowing signifying stronger-smelling and long-lasting perfume. The two other concrete nouns are *bottle* which is a container for the perfume and *bow* a decorative element on the bottle. The abstract noun *couture* is a loan word from French that refers to high-end fashion, in this context it is used as a modifier (attributive noun, acting like an adjective). It elevates the perfume by associating it with high fashion, reinforcing luxury and sophistication. Another abstract noun is *dream* conveying aspiration and desirability. *Fragrance* and *composition* are also considered abstract nouns, *fragrance* creates a sensory appeal, emphasising the olfactory experience and *composition* suggests that the fragrance is carefully crafted, implying a blend of different notes. The advertisement doesn't include action verbs, instead it uses linking verb *is* to describe the product. The first stylistic device used in this example is metaphor. In the phrase *Couture dream* the word *dream* metaphorically describes the perfume as something beyond just a fragrance. *Couture* acts as an epithet, a descriptive adjective that has become closely associated with the Miss Dior brand. It's not just describing the perfume; it's almost part of its identity. This phrase acts as an appositive to describe *Miss Dior's Eau de Parfum*. *A multi-colored fragrance composition* isn't a metaphor but a figurative expression that uses descriptive language to elevate the fragrance and to enrich the sensory experience. The phrase *exceptional bow* could be interpreted as a slight hyperbole, an exaggeration for emphasis. While the *bow* might be beautiful, calling it exceptional is a way of highlighting its importance and making it seem unique and special. While not explicit, the description of the fragrance as a *couture dream* and *the bottle as adorned by an exceptional bow* gives the product human-like qualities of elegance and artistry, making the advertisement more evocative and more memorable. By using only one sentence the advertisers keep the reader's attention focused on the key message: the luxury and artistic qualities of the perfume.

13. *Let them eat ~~cake~~ Lemon Meringue Pie! Was lemon meringue pie a queens' guilty pleasure? Perhaps not, but Victoria by Lattafa is a fragrance so tasty, even queens would be like "Slay!"* [lattafa_perfumes, 2025]

In this example the descriptive adjective *tasty* directly appeals to the sense of taste, implying that the perfume is so delightful that seems almost edible. The adverb *so* intensifies *tasty*, emphasising the richness and allure of the fragrance. The phrase *guilty pleasure* is employed figuratively to convey something irresistibly pleasurable yet considered slightly excessive. The advertisement uses both concrete and abstract nouns, each contributing to the overall sensory appeal of the fragrance. The concrete nouns *cake* and *Lemon Meringue Pie* evoke sweetness and pleasure, appealing to the reader's senses. *Fragrance* directly refers to the advertised product, while the noun *queens* in this context is used more symbolically to evoke a sense of luxury. By using *queens*, the advertisement positions the fragrance as a product for people of high status, associating it with elegance and refinement. The abstract noun *pleasure* represents satisfaction or delight. The first meaning of *slay* is to kill in a violent way, in this context it is employed with a slang meaning to do something

spectacularly well. It is an informal expression to convey admiration or impression. The action verb *eat* creating a sensory link between taste and smell, is used metaphorically to suggest luxury. The advertisement uses the linking verb *be* in both past (*was*) and present (*is*) tenses to connect subjects to their descriptions. The verb phrase *would be like*, using the conditional modal *would*, creates a hypothetical reaction, how royalty would respond to the fragrance. The advertisement uses several stylistic devices to create a playful and luxurious tone. The phrase *let them eat cake* is a well-known reference to Marie Antoinette, this allusion enhances the perfume's image as something desirable. By replacing *cake* with *Lemon Meringue Pie*, the advertisement creates a humorous and slightly parodic effect. The advertisers juxtapose historical imagery (*queens, cake*) with contemporary slang (*Slay!*), making the advertisement relevant to a modern audience. The phrase *even queens would be like "Slay!"* is a hyperbole that playfully suggests the fragrance is so impressive that even royalty would admire it. The rhetorical question *was Lemon Meringue Pie a queens' guilty pleasure?* invites the reader to think, even though the answer isn't expected. It adds curiosity and playfulness to the tone. This phrase also employs oxymoron in the phrase *guilty pleasure*: where *guilty* implies wrongdoing and *pleasure* implies enjoyment, highlighting the irresistible nature of the fragrance.

14. *It's not a journey. Every journey ends, but we go on. The world turns and we turn with it. Plans disappear, dreams take over. But wherever I go, there you are. My luck, my fate, my fortune. Chanel No5. Inevitable [There You Are, 2012].*

This advertisement relies on abstract and emotionally charged vocabulary, using simple yet poetic words to create a profound impact. It avoids traditional descriptive adjectives, using only the adjective *inevitable*, which reinforces the perfume's timeless and essential nature. By using this adjective the advertisers illustrate that the fragrance is not just a matter of preference but an unavoidable part of life. The abstract nouns used in this advertisement are *journey, world, plans, dreams, luck, faith* and *fortune*. The word *journey* symbolises life's path or experiences, all the other nouns evoke emotions and destiny, adding philosophical depth. The only concrete noun is *Chanel No. 5*, by mentioning the product only at the end, the advertisement creates anticipation and positions *Chanel No. 5* as the embodiment of all the abstract concepts (*luck, faith, fortune*) mentioned earlier. While the advertisement features the stative verb *is*, the majority of the verbs are monosyllabic and action-oriented, such as *ends, go, turn* and *take over*. The verbs *ends* and *disappear* stand in opposition to *go on and take over*, emphasising the temporary nature of some things compared to the constancy of Chanel No. 5. The phrase *there you are* creates a conversational tone, making the reader feel emotionally connected to the product. The pronoun *you* can acquire an abstract meaning as it can refer to a person, a memory, destiny or even Chanel No. 5 itself. From the stylistic point of view, the entire advertisement is a metaphor, comparing life's journey to the presence of Chanel No. 5. The perfume is not just a product but a symbol of destiny, luck and faith. The repetition of structure (noun + verb) in the sentence *Plans disappear, dreams take over* makes the sentence rhythmical and easy to remember. The phrase *...dreams take over* is a metaphor as dreams do not literally take over, it highlights that passion and desire replace logic. The advertisement employs antithesis in the phrase *Every journey ends, but we go on*. The words *ends* and *go on* create a sharp contrast, emphasising continuity of life despite inevitable endings. While not explicitly stated, the advertisement employs implied personification in the phrase *the world turns, and we turn with it*, as the word *world* is given human-like qualities. The phrase *Chanel No. 5, Inevitable* lacks a verb making the advertisement more striking. The structure of *My luck, my faith, my fortune* uses parallelism, which adds rhythm and makes this advertisement memorable and poetic. The phrase *Wherever I go, there you are* employs inversed structure which also creates a poetic effect.

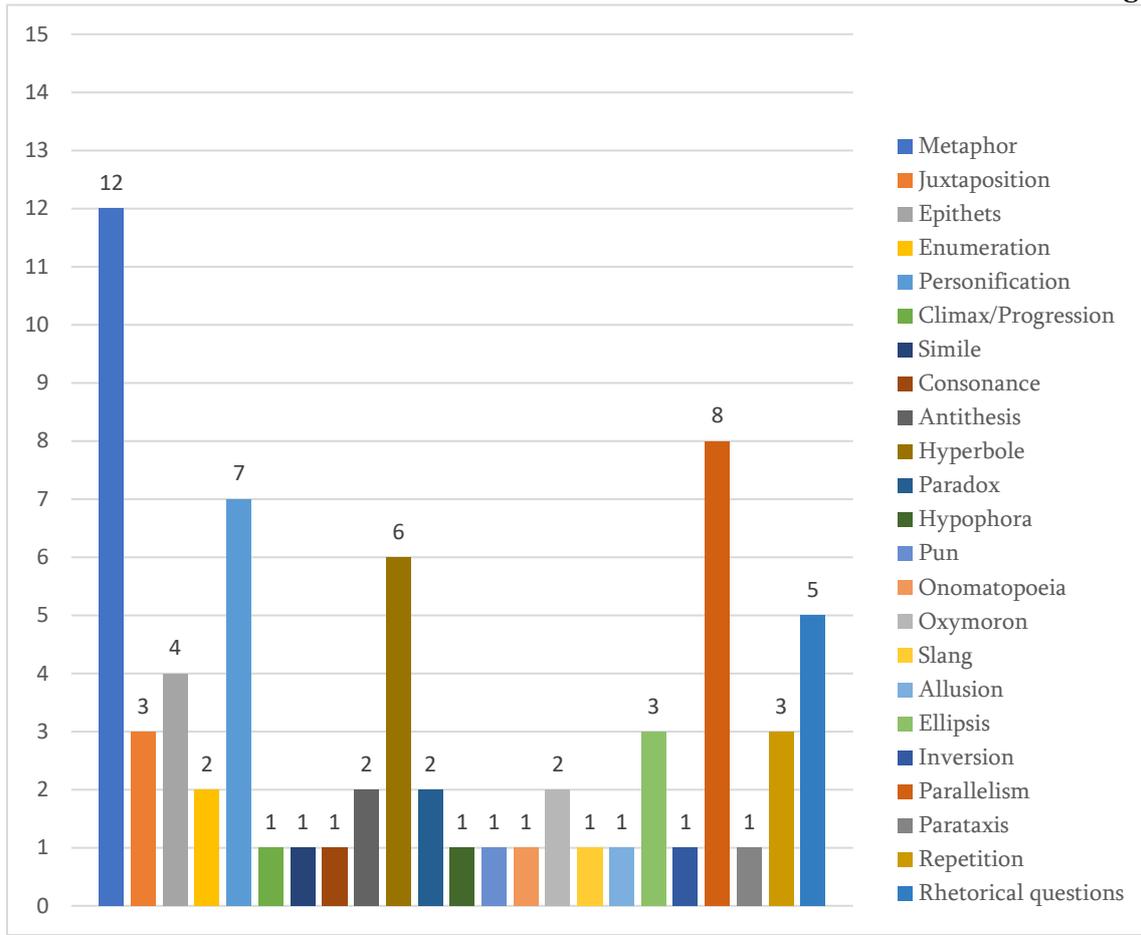
15. *A true reinvention of freshness, Sauvage Eau Forte captures the force of water in a single spray. Bold, intense, and invigorating, this scent embodies the power of nature with every drop* [diorbeauty, 2024].

The text is rich in adjectives that enhance the sensory and emotional appeal. The only sensory and qualitative adjective is *invigorating*, which evokes energy and liveliness. The evaluative adjectives are *true* (suggesting authenticity and genuineness), *bold* (conveying confidence and masculinity), *intense* (highlighting the strong, long-lasting nature of the fragrance). This advertisement uses the following abstract nouns: *reinvention* (suggesting innovation and modernity), *freshness* (implying purity and new beginnings), *force* (conveying strength and power), *power* (reinforcing dominance) and *nature* (suggesting natural beauty and authenticity). Additionally, the concrete nouns are *water*, *spray*, *scent* and *drop*. All these concrete nouns make the description more vivid and visually engaging. The verbs in the text are carefully chosen to convey action and energy, making the advertisement sound more alive and dynamic. There are only two verbs employed: *captures* suggesting precision, control and *embodies* conveying that the fragrance fully represents the described qualities. All the chosen words carry strong positive connotations. The metaphor *A true reinvention of freshness* suggests the fragrance brings a new interpretation of freshness, making it seem unique and modern. *Captures the force of water* is also a metaphor, comparing the fragrance to the powerful energy of water, highlighting its dynamic quality. *Embodies the power of nature* is a personification suggesting that the fragrance fully represents the genuine, authentic energy of the natural world. Parallelism is present in the phrase: *Bold, intense, and invigorating* as it follows the same grammatical structure, which creates rhythm, making the description more memorable, reinforcing the key ideas. The use of the French language in the phrase *Sauvage Eau Forte* is a common stylistic element in the luxury perfume industry. In French *sauvage* means wild or untamed, evoking associations of unrefined nature and freedom. In the context of the fragrance, it conveys something bold and powerful. *Eau Forte* phrase translates to strong water or intense water in French. In the world of perfumery, *eau* typically denotes a lighter fragrance, but the addition of *forte* (strong/intense) signals a more powerful version of the scent. The advertisement is clearly targeted toward a male audience, emphasising strength, power and a connection to nature.

Based on the results of the analysis of perfume advertisements, we made their quantitative calculation (see Figure 1).

We can see that the most frequently used linguostylistic devices in the analysed perfume advertisements are metaphor (80%) and personification (46.7%), which are key in creating vivid and emotionally appealing messages. Other devices, such as epithets (26.7%) and hyperbole (40%), contribute to the advertisements' persuasive effect. Juxtaposition, enumeration, antithesis, paradox and oxymoron all appear to a lesser extent (13.3%), contributing to the complexity of the language. Additionally, climax/progression, simile, consonance, hypophora, pun, onomatopoeia, slang and allusion are used minimally (6.7%). On the syntactic level, certain devices help convey messages more effectively. Devices like parallelism (53.3%), rhetorical questions (33.3%), parataxis (6.7%), inversion (6.7%), ellipsis (20%) and repetition (20%) play important roles in shaping the rhythm and flow of the text. Although some syntactic devices can be less frequently used, they are also crucial in making the advertisements more persuasive and expressive.

Figure 1.



Frequency of Linguostylistic and Syntactic Devices

Conclusion

To sum up, the analysis of linguostylistic devices, sentence types and structures in perfume advertisements reveals a strategic use of language. These techniques work together to create sophisticated, persuasive and engaging messages, effectively capturing the reader’s attention and increasing the lasting impact of the advertisements. The employed language is often poetic and metaphorical, designed to evoke emotions rather than conveying direct information. Perfume advertisements use a sophisticated vocabulary, using often action-oriented verbs and positive adjectives that emphasise luxury, elegance and allure. A single perfume advertisement often blends various linguostylistic devices and sentence types, ensuring that the message appeals to different emotional triggers while maintaining clarity and sophistication.

The results obtained can help to create a valuable and trustworthy ground in this specific field of advertising to prove that with the help of stylistic devices used, perfume advertisements promise transformation giving a chance to the consumer to become the person the fragrance signifies.

References

1. Barthes, R. (1972) *Mythologies* (Trans A. Lavers). New York: Hill and Wang.
2. Cook, G. (2001) *The discourse of advertising* (2nd edition). London; Routledge.
3. Goddard, A. (1998) *The language of advertising*. London: Routledge.

ԲԱՆԱՍԻՐՈՒԹՅՈՒՆ

4. Ahamed, S. (2025). The Evolution of Perfume Advertising Over the Decades. *Scent*. URL: <https://scent.lk/general/evolution-of-perfume-advertising/> , Accessed May 4, 2025.
5. Nguyen, J. (2023). Why are perfume commercials so weird. *Marketplace*. URL: <https://www.marketplace.org/2023/12/01/why-are-perfume-commercials-so-weird/> Accessed May 7, 2025.

Sources of Data

6. A rendez-vous. (2024). *YouTube*. URL: <https://www.youtube.com/watch?v=fo4LLux-tfM> Accessed May 10, 2025.
7. afnanperfumes. (2025). *Instagram*. URL <https://www.instagram.com/p/DFSVLr9TWUM/?igsh=MXR6bGxtMTJIYnA4Zg%3D%3D> Accessed May 12, 2025.
8. Daisy Eau de Toilette. (n/d). *ULTA Beauty*. URL: <https://www.ulta.com/p/daisy-eau-de-toilette-VP12556?sku=2151611> , Accessed May 3, 2025.
9. diorbeauty. (2024). *Instagram*. URL: <https://www.instagram.com/p/DBoPBp8NoZU/?igsh=ZjVvdWJscHV4MGNu> Accessed April 25, 2025.
10. diorbeauty. (2025). *Instagram*. URL: <https://www.instagram.com/p/DFlrr8wNwHE/?igsh=c3E4a3Z5dzF1cnlh> , Accessed April 14, 2025.
11. fraganceworldofficial. (2025). *Instagram*. URL: <https://www.instagram.com/p/DEsQosoO0yP/?igsh=MTJndm8xY3d1a21waQ%3D%3D> , Accessed June 17, 2025.
12. killianparis. (2025). *Instagram*. URL: <https://www.instagram.com/p/DFp-6iPzHMZ/?igsh=anRvcTFkd3luZXlv> , Accessed May 10, 2025.
13. lattafa_perfumes. (n/d). *Instagram*. URL: <https://www.instagram.com/reel/DC4QpUPBOPA/?igsh=MThobWN6eHpndmduNw%3D%3D> , Accessed June 10, 2025.
14. lattafa_perfumes. (2025). *Instagram*. URL: <https://www.instagram.com/p/DGdbXrkhjhB/?igsh=MWs0eWx3eHFyemMzcQ%3D%3D> Accessed June 7, 2025.
15. Miss Dior Eau de Parfum. (n/d). *ULTA Beauty*. URL: <https://www.ulta.com/p/miss-dior-eau-de-parfum-pimprod2027834?sku=2585891> , Accessed June 10, 2025.
16. p.frapin. (2025). *Instagram*. URL. https://www.instagram.com/p/DFDhYsxT7kX/?img_index=1&igsh=N3ZrYmxxd2N5Yjc5 , Accessed May 23, 2025.
17. perfumedotcom. (2025). *Instagram*. URL: <https://www.instagram.com/p/DFyAuXaJRpK/?igsh=bDJhZXVsNGsxOWIz> , Accessed June 12, 2025.
18. Sublime by Tory Burch Eau de Parfum. (n/d). *ULTA Beauty*. URL: <https://www.ulta.com/p/sublime-by-tory-burch-eau-de-parfum-pimprod2046784?sku=2628611> , Accessed May 10, 2025.
19. There You Are. (2012). *YouTube*. URL: <https://www.youtube.com/watch?app=desktop&v=mGs4CjeJiJQ> , Accessed May 27, 2025,
20. yslbeauty. (2024). *Instagram*.

ԲԱՆԱՍԻՐՈՒԹՅՈՒՆ

URL: <https://www.instagram.com/reel/DBTn6NaM55t/?igsh=b2Fub2UzNzcyYXBh> Accessed June 14, 2025.

Submitted on 18.09.2025.
Sent for review on 13.12.2025.