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## THE SEMANTIC AND GRAMMATICAL PECULIARITIES OF FRAGRANCE ADVERTISEMENTS IN MODERN ENGLISH

*The aim of the paper is to identify the semantic and grammatical peculiarities of the most noticeable fragrance advertising texts in Modern English. The impact of semiotics on the promotion of fragrance products has been analyzed.*

*Methodology.* According to the purpose and the tasks of the research, namely the functional peculiarities identification of fragrance advertising texts, the functional method that envisages the study of language in activity has been used. Such methods as: the inductive-deductive method of analysis of language material; the method of the semantic modeling, the method of the quantitative counting of received language empirical data, the method of semiotic analysis contribute to figuring out the main components of fragrance concept.

*Scientific novelty of the paper coincides with the factors influencing the translation of fragrance advertising texts from the English language into the Ukrainian language. These factors include the following points: the communicative purpose of the advertising text and the communicative intention of the author and the type of a recipient. Other parameters include the peculiarities of intercultural and socio-cultural communication aimed at a mutual understanding between the English and the Ukrainians in the process of translating fragrance advertising texts.*

*Summary.* As a result of our research we have testified the concept of fragrance and established its peculiarities. Accordingly the features of the compositional structure of advertising discourse, the role of verbal and non-verbal components of the advertising text and the factors influencing the translation of fragrance advertising texts have been determined and highlighted. We have established the lexical, grammatical and semantic features of the English-language advertising texts relevant to their communicative-pragmatic potentiality. The emphasis on the differences in language use of male/female perfume advertisements and the image, they influence the consumer have been given.

*It is postulated the idea that the translation of fragrance ad texts requires a wide range of skills for the final product of translation to be an 'adequate, sophisticated and influential' one.*

**Key words:** semantics, pragmatics, fragrance advertisement, concept, communicative intention, sign, media, the recipient.

### Марія Матковська. СЕМАНТИЧНІ ТА ГРАМАТИЧНІ ОСОБЛИВОСТІ РЕКЛАМИ АРОМАТІВ У СУЧАСНІЙ АНГЛІЙСЬКІЙ МОВІ

*Метою статті є виявлення семантичних та граматичних особливостей реклами ароматів у сучасній англійській мові. Проаналізовано функціонування мовних семіотичних засобів та впливу останніх на організацію просування сучасних брендів ароматів впродовж 2018-2022 років.*

*Методологія.* Відповідно до мети і завдань дослідження, а саме визначення функціональних особливостей рекламних текстів ароматів використовувався функціональний метод, який передбачає дослідження мови в дії, застосовуючи методіку контекстуально-інтерпретаційного та прагматичного аналізу тексту. Метод кількісного аналізу мовних даних, індукції/дедукції та семантичного моделювання сприяли виділенню складових елементів поняття аромат.

*Наукова новизна статті співвідноситься з факторами, які впливають на переклад рекламних текстів про аромати з англійської мови на українську мову. Відповідні фактори мають наступні ознаки, а саме комунікативну мету рекламних текстів, комунікативний намір автора та тип реципієнта. Інші функціональні параметри містять в собі особливості комунікації міжкультурного обміну, направлених на досягнення взаємопорозуміння між українцями та англійцями, а також забезпечення соціокомунікативної адекватності при перекладі рекламних текстів про аромати.*

*Висновки.* У статті проаналізовано та встановлено лексичні, граматичні та семантичні особливості концепту аромат. Відповідно визначено риси композиційної структури рекламного дискурсу аромату, роль вербальних і невербальних компонентів рекламних текстів та факторів, які впливають на переклад рекламних текстів, що включають аромати. Проаналізовано відмінності перекладу рекламних текстів про аромати та їхній вплив на особливості чоловічого/жіночого вибору.

*Постулюється ідея, що переклад рекламних текстів про аромати передбачає велику майстерність перекладача, щоб його кінцевий продукт відповідав вимогам, був достатньо вишуканим та впливовим.*

**Ключові слова:** семантика, прагматика, реклама ароматів, концепт, комунікативний намір, знак, медіа, реципієнт.

**Introduction.** Advertising text is a special text that contains and represents the information that is used to promote a product and influence a range of consumers that is the target audience. Proper composition, accurate use of linguistic devices as well as manipulation of emotions, social standards, and value systems contribute to its success.

It is rather important to know how to describe the product sufficiently and properly for it to be sold out. That is when the language begins to play a key role in reaching the customer. Therefore, this paper examines the language of advertising as a social phenomenon. The main task of the work is to study the peculiarities of grammar and semantics in the most successful and noticeable English-language fragrance advertising texts, ever as well as some brand new ones, and their semantic/communicative-pragmatic influence on the reader. The paper also dwells on the difficulties that can occur in the process of translating such advertising text. As fragrance is a very delicate and fragile product, not vital for our existence, it gets hard to engage the customer to buy it. Nevertheless, for the translator the issue lies in a profound and correct translation or interpretation of the text, to be noticed by a potential buyer.

**Recent research and publications.** Linguistic studies of recent decades are marked by the significant increase in the study of texts of mass communication, in particular, the language of advertising. Advertising is a sociocultural phenomenon, and it is also of great interest to linguists who have studied various aspects of the advertising text, namely: in socio-psycholinguistics (Cutler, Thomas, and Rao, 2000), in communicative pragmatics (Wierzbicka, 2003), gender ideology (Cameron and Lalonde, 2001), identity and difference (Woodward, 1997), scent of advertising (Bursh, 2003) based on the material of different languages. But until now, few studies have been conducted on the peculiarities of translating the English advertising texts as well as difficulties associated with this process and the aspect of language influence upon the recipient hasn't been studied to a full extent. As for the research in stylistics, M. Toncar and J. Munch analyzed the impact of using metaphors and other figures of speech to create a proper sensual 'mood' ' in the advertisement [13, p. 55–65]. Woodward K. describes the transformational advertisement's effects on the recipient, which is created using the English language. They mainly focused on the gender aspect of the means that transformation advertisement possesses. However, the use of grammatical structures in order to form a stylistic individuality of the text has not been studied fully [14, p. 151–153].

The **aim** of the paper is to identify the semantic and grammatical peculiarities of the most noticeable English-language fragrance advertising texts structure, use and interpretation of different signs (images, sounds, language, namely how these texts influence the reader.

**Presentation of the main material.** The language of advertising responds instantly to the appearance of new ideas, events, and changes in any area of life are inevitably reflected in advertising text. We can observe it in such peculiarities of perfume advertising texts.

Since, the sound image of the advertising text is an important component of its success; the creators of advertising texts often use a variety of replays at the phonetic level, both sound and lexical such as alliteration, anaphora, and onomatopoeia. At the present stage, the technology of creating advertising texts is widespread, which is based on the use of the phenomena of phonemics and paronymic attraction. English linguist J. Firth pointed out that some English sounds and sound combinations convey certain meanings in responding to situations. One of the functions is the phono aesthetic function – the ability of sounds to create a specific context [7, p. 53–54].

A large number of repeated morphemes in the advertising text creates an internal attraction of words, synthesizes sound images, forms an associative field of advertising slogans, intensifies textual meanings: «*The first fragrance for men from TOM FORD*» (Tom Ford perfumes); «*BIO-LAGE: hold stronger, longer. Find strength in styling. BIOLAGE styling*» [11].

Graphical means allow increasing the capacity of the advertising text. The implementation of this method is carried out in different ways and can occur within a single word, phrase, sentence, or the entire text. Each of these organizations has its benefits for one type of product as well as target audience, depending on their age and abilities. So it is very important to take this factor into account as we analyze the structure of the ad [9, p. 197–198].

Syntactic characteristics include sentence size, the level of sentence complexity, and a number of compound constructions. In this case the rule '*the less the better*' can work. Nearly all perfume advertisements have a relatively short length of broadcasting time when it comes to TV commercials. Nevertheless, in both cases, the text has to be as short and catchy as possible, as simple and transparent in its meaning as the audience is ready to consume it [9, p. 221–222].

Elliptical constructions are often used, which stylize the text into more like spoken language. And imperative constructions give liveliness and emotional coloring to the expression. In general,

syntax is perhaps the most powerful means of conveying emotional information in advertising. These are rhetorical questions, exclamatory sentences, syntactic repetition/parallelism, etc. [9, p. 247–248].

There are several stylistic principles any advertisement should follow: *brevity, accuracy, coherence, persuasiveness, originality, expressiveness, good correspondence* [9, p. 317–318].

Lexical characteristics include word size, the usage of abstract and concrete words, the usage of foreign words, and frequency of the word usage. In addition, positive evaluation of vocabulary predominates, which is expressed by adjectives, adverbs, and nouns with the semantics of high quality (magic, miracle, powerful, proven, selected, sensational, special, superior, terrific, unique, etc.), and the evaluation itself is often exaggerated. Grammatical means are also used for the positive assessment, in particular the highest degree of comparison of adjectives and adverbs, often performed by vocabulary close to high style [15, p. 234–235].

Morphological characteristics depend on the following factors: number of verbs, number of prepositions, and number of affixes (prefixes, suffixes). Wordplay on the morphological level is also very widespread [15, p. 327–328].

To generalize, the language of fragrance advertising has the following linguistic features: 1. specific selection of vocabulary, which is characterized by the rich connotative palette; 2. stylistically marked words that attract the recipient's attention; 3. the use of the words in their figurative meaning to increase the expressiveness of the text.

The future of successful perfume advertisements is in the combination of two worlds: western traditions of scent making and eastern views on life. There has been a recent collaboration with Symrise A.G., who is a major producer of flavors and fragrances, based in Germany. They successfully collaborated on four new fragrances: «M17 L'Eau», «Before and After», «Shanghai Vibe» and «Sway with Me». The advertisement they created for these fragrances is useful in terms of linguistic, semiotics, and international cultural experience exchange [5, p. 98–99].

In these particular ads, we may observe a stunning fusion of European and Asian legacies and cultures. The names of scents themselves serve as markers: «Shanghai Vibe» directs us to the vibe of a highly developed, modern Chinese city with endless tradition, and «Sway with Me» in its turn gives the reference to the famous song «Sway with Me» by Frank Sinatra. Returning to the aspect of fragrance advertisement impact on the customer, a gender representation plays a

great role. The emphasis on it in perfume advertisements is done regarding its history, when there was only a differentiation for male and female scents, although the scent itself has no such classifiers. What underlies such a division are socio-cultural conventions and ideologies [10, p. 211–212].

Gender ideology refers to the respective roles, rights, and responsibilities of men and women in society. It can be full of stereotypes, which are pervasive and carry relatively well-defined prescriptions for typical male and female behavior [3; 14, p. 217].

Women are usually described in terms of light, care, hedonism, creativity, flora, as reliable ones, successful, seductive, and confident. The target audience can be easily recognized here because of the countless enumerating of the pronoun 'she'. The example dictates how a woman should look, behave and smell, what she should like, and what is appropriate for her. But for now, one more thing that is typical for most female advertisements is 'Celebrating femininity mood' and 'being confident in one's gender identity and embracing youthfulness as an attitude' entitled to consume post feminist femininity and culture of post-critique [10, p. 371].

It is possible to observe how with the help of cultural, ideological research and efficient use of language the concept for promotion can be created.

We've already mentioned Maison Dixsept, a new Chinese fragrance brand, and their four new fragrances: «M17 L'Eau», «Before and After», «Shanghai Vibe» and «Sway with Me» [1; 2, p. 17]. The first perfume advertisement of this line is the most cumbersome: «Lively and fresh, yet earthy and warm. The bergamot on top brings out a green sparkle, complemented by the unique sustainably sourced ginger from Madagascar. At heart, a precious floral bouquet. The passion signature comes at heart with the precious vetiver from Madagascar – earthy, smoky, leathery, and licorice» [6, p. 55; 8, p. 119]. Ingredients intertwine with the effect they provoke – refreshing, down to earth, natural and exotic. Describing the scent as «in reverse» starting from the top note, then moving to the 'heart', creators leave an intrigue for the customer. The whole abstract has a circular structure: it starts and finishes with an aesthetic description of a scent, which subsequently helps the viewer to get immersed in the feeling.

The concept of advertising is a complicated, multicomponent issue that requires a lot of research in different studies, linguistics, semiotics, cultural studies, etc. Over the past few years, based on east and west traditions of collaboration on scent commercials, the symbiosis of signs,

cultural references as well as language was spotted. The sufficient development in organizing and structuring the discourse also brought significance and now serves as one of the methods to draw customers' attention and build up their brand perception [4; 12, p. 371].

Some examples of grammatical structures and stylistic devices used in English fragrance advertisements. For instance, in this magnificent Crystal Noir, Versace advertisement we can find prepositional phrases used the most frequently, the second place goes to participial phrases: «*She has a presence. She's a Versace woman. She wants a sumptuous fragrance, the olfactory equivalent of a long trail on a fabulous evening dress*» (Crystal Noir, Versace) [5, p. 17]. Despite the very gorgeous style of the advertising, the structures of the sentences are simple. Present Indefinite makes it easier to read and comprehend. Besides that, we can easily determine the target audience: women, because of numerous references by adding the pronoun «she» almost at the beginning of every sentence. «*My favorite part of my body? I like my lips – for kissing*» Scarlett Johansson advert for Dolce & Gabbana's «*The One*» [5, p. 21]. J'adore Dior is one of the most impressive commercials, filled with luxury, and is also gilded with infinitive and modal structures and phrasal verbs. It is constructed of short sentences, based on antithesis. The sentences are mostly verbless and simple, which make them catchy and comprehensive [5, p. 27].

A stunning Chris Hemsworth for the HUGO «*Man of today*» talks about the importance of integrity in modern business life. In his speech, he uses antonymous structured sentences, which continue one another. Prepositional phrases and infinitive constructions create a strong, sophisticated, and confident image of a man to crave for: «*We make our living about what we get. We make our life about what we give. Choose to strive for more, for better*» [5, p. 26]. He goes on by enumerating pronouns, which carry an inspiring mood like one is ready to conquer the world with this fragrance.

The perfect example of beauty in simplicity is the Dior Sauvage advertisement featuring Johnny Depp. It unfolds the thoughts of a wandering man as he appears in his mind, alternating interrogative sentences with the answers to them. The use of prepositional phrases, modal constructions with slang, and phrasal verbs, deliberately placed in a particular way gives the expression of a human mind flow. The repeating of the pronoun «I» gets the recipient closer to the role model and helps to get involved in the action: «*I gotta get out of here. Which way?*

*I don't know. What am I looking for? Something I can't see. I can feel it. It's magic*» [5, p. 20].

«*The sophisticated scent from Dolce & Gabbana. ... He is the Dolce & Gabbana gentleman*» (The One Gentleman, Dolce & Gabbana) [5, p. 21]. In this particular example we can evidence the typical description of an «ideal man». If we take a closer look at the language we'll notice the dominance of adjectives as well as participial and prepositional phrases. They appear almost in every sentence giving it the precise and very accurate meaning, of how exactly one should look. The use of infinitive constructions along with simple sentence structure persuades us to believe in the clarity and immovability of the consumer. Without a doubt everything in this advert makes us trust the unconditional true effect of the product.

Versace Dylan Blue Pour Homme advertisement is created with exquisite diligence and powerful emotions: «*The world turns around and around. I was dancing with you in an infinite loop. I was far away but there you were. A cycle of lasting... We are forever...*» [5, p. 43]. Calling on the endless traditions of branding Versace brings their circle back to commercials. It reflects not only in the video, shot as if in one take camera constantly rotating but in the language as well. Starting slowly with the setting description: «*The world turns around and around*» the camera moves respectfully, and proceeds with a story in past continuous – an unusual choice of tense because it's not that simple. In fact, it is hard to follow the timeline of a whole story, because of the tense change in every next sentence, which creates that very effect of a loop. Some sentences aren't even finished «*A cycle of lasting.. We are forever...*» they don't seem to have a purpose and subject. Therefore, we may admit that the text here is composed in order to provoke the viewer to feel this immense of repetitions, time loops, and circulation.

The next example is all about the use of antithesis and opposites. This strategy may seem too uncomplicated and obvious, nevertheless, in this example, it plays to the advantage: Chanel L'Eau №5 featuring Lily-Rose Depp «*I am night and day. Question and answer. Composed and excessive. Instant and Infinite. Artist and muse. Vulnerable and invincible. Breaking and making. You know me and y*» The entire commercial is built on antitheses and simply structured sentences. The words appear on the screen in white and black colors and simple fonts. References to events (parties, the invention of electricity, masquerade, the French revolution, etc.) play in the background and change according to words. Usually, such striking composition causes contrast and drags attention [5, p. 76].

Thus, we can assume that the most users are prepositional phrases and infinitive constructions in all analyzed fragrance advertisements. Regarding the language difference in male and female ads, we can certify that the prepositions still prevail, however, there is a drastic difference in gerund and antithesis use [14, p. 213]. There are more frequent cases of them in female ads, that may point out the more deliberate and complicated way of perception, although the main features of grammar structures in advertisements for female audiences are not so diverse – prepositional phrases, oppositional constructions, modal verbs, infinitive and gerund constructions with a bit of simile.

**Conclusion.** The language used in the advertisements is highly descriptive. Parts of speech that dominate the discourse are adjectives and nouns. Verbs are not so numerous and they usually take present simple tense form, which only puts more emphasis on the habitual nature of the actions expressed in the advertisements. Sentences are mostly simple, often imperatives or declarations. Imperatives usually come in the form of 'be with *participle/adjective*'. Declaratives serve more the purpose of giving a statement about the personality of the role model promoted. There

are also verbless sentences, adjective phrases, noun phrases. They are usually short and are used for giving a statement or attitude.

We have learned that the language of advertising is inherent in the following linguistic features: specific selection of vocabulary, which is characterized by a rich connotative trail; stylistically colored words that draw the attention of the one who perceives the text, the use of vocabulary is not in the literal sense to enhance imagery. In relation to the grammatical organization of fragrance advertising texts, the use of inversion and passive structures should be emphasized. There are some basic approaches to understanding the translation equivalence: the concept of formal correspondence, when transmitted everything that is subjected to transmission, even the structure of the source text and the concept of content compliance, when the equivalence is the balance of the exact transfer of elements to the source text.

The factors influencing the translation process of English-language fragrance advertising texts into the Ukrainian language include the following ones: the communicative purposes of advertising text and the communicative intention of the author and the type of recipient.

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