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PRAGMATIC ASPECT OF FRAGRANCE ADVERTISEMENT IN THE EASTERN MARKET

With the rapid development of global marketing, more brands are directing their projects toward the East. New international subsidiaries are open all over Asia with headquarters in Europe or the USA, which are seeking a new marketing field for the realization of their products. Asian brands at the same time are orienting their promotion on western countries and experiences. After the pandemic breakout, the unwavering appetite for niche perfumes and brand mastery of digital communication has grown. That`s why we can expect more niche fine fragrance brands from Asia vying for the international spotlight. Such as Byredo, Le Labo, Diptyque, and Jo Malone. Big brands are facing stiff competition from these so-called cult brands as consumers lean towards a more personalized and intimate fragrance experience. Fragrance shoppers are most heavily influenced by the digital landscape, the report of Bluebell`s Asia Lifestyle Consumer Profile study said. Social media is the most influential channel for fragrance purchases in China, Hong Kong, and Japan [1].

The visualization of advertisements influences consumers for certain purposes, mainly – buying a product. In delivering this message, the advertisement creators play on visuals and texts. From the linguistics aspect, a text is defined as an assemblage of signs. The interpretations of the advertisement are seen from linguistics and non-linguistic signs which appear in the text of the advertisement itself. Such as words, phrases, and sentences that consist of the name of the artist, the brand, and, also phrases or sentences that are used to tell the reader about the product`s specification. Semiotics is concerned with meaning-making and

representation in many forms, perhaps most obviously in the form of text and media [2].

In this study, we will focus on the pragmatic level of analysis. The term "pragmatics" was introduced at the end of the 30s of the 20th century by C. W. Morris to designate one of the three sections of semiotics (syntactic, semantics) [3]. Pragmatics studies the relationship of sign systems to those who use them, the conditions of use of sign systems, and language signs as a means of establishing mutual understanding between people. It also includes research on people's understanding of different language expressions, the study of rhythm and poetry, as well as the development of information retrieval systems. However, the very pragmatic aspect of sign systems (including language) was first carefully considered by C. S. Peirce at the end of the 19th century [4]. Peirce (like Morris, who largely followed his ideas) considered the pragmatic component to be the main one for determining the essence of the sign. A sign becomes such not due to its physical properties, but due to a certain use of it in the community. Therefore, both the method of constructing sign constructions (syntax) and the relationship of signs to designated objects (semantics) are the only means for the signs to perform their main function: to provide communication between people. As advertising is made up of signs, that pour on the customer in constant flow. In fragrance commercials, different kinds of signs are combined to appeal to all kinds of viewers: those who precept through audio, image, or language.

Returning to the aspect of fragrance advertisement impact on the eastern customer. In the past few years, more local Chinese brands have emerged in the market trying to recreate a scent that can represent China and its culture. Among them – is Maison Dixsept, launched in December 2020 by founder and creative director Catherine Zhou. The brand adheres to the concept of art, creation without borders, gender, and boundaries, bringing original fragrances full of original charm and artistic tone to Chinese consumers. She noticed that Chinese consumers, especially Gen Zs, were moving away from the big labels and seeking out an independent niche or even local brands. The brand is only in its second year but has

been progressing quickly. It has recently partnered with Symrise AG, which is a major producer of flavors and fragrances, based in Germany. They successfully collaborated on 4 new fragrances: “M17 L'Eau”, “Before and After”, “Shanghai Vibe” and “Sway with Me”. The advertisement they created for these is useful in terms of linguistic, semiotic, and international cultural experience exchange.

In these 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. 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.”*[5]. 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 “Before and After” commercial is similar in structure: *“The Mimosa at the top brings a floral, powdery, mineral touch—a delicate first impression. The signature base with patchouli and Vetiver from Madagascar is impossible to miss, woody, earthy, humid, smoky and a bit liquorice – it’s irresistible”*[5], the difference here lies in straight narration from counting the ingredients to the feeling of a scent, to its effect on the consumer. It’s a great example of profound language use: the advertising represents the name: “Before and After” wearing a scent.

The image of the “Shanghai Vibe” perfume is represented by a model with European features, wearing very neat and appealing eye makeup in the 60th style. Such small details of global culture send us to the city vibes. This feeling of exotic

freshness and complicated combination carries out through the text too: *“The balance of sweet and sour, of freshness and floral delicacy. The natural mandarin from Madagascar at the top brings the zesty, citrus, aldehydic touch. The beautiful osmanthus at heart recalls the sweetness. A juicy, apricot, plum, dry fruity flower. The rose absolute reigns, fresh, green, honeyed to perfection.”*[5].

The last but hopefully not least fragrance from this brand “Sway with Me” is the only one that brings the color to its image: a smudged photo of a girl in the red background – creates the feeling of flashy movement, which proceeds in the text: *“An ode to love and nature, dance and movement. With the white floralcy of ylang-ylang, delicate yet juicy and spicy. Experiment with the uniqueness of vanilla from Madagascar too, bringing an edible note, sweet and balsamic. The grand finale is a touch of the base de Laire, Noir Prunol for addiction and extra elegance”*[5]. The previous circular structure is a bit infracted. Here we get to know the main scent note at first, and the “grand finale touch” at the actual ending sentence. The creators can let themselves perform such a trick because we`ve already read the whole advertisement. A lot of rear derivatives are used throughout all advertisements: “floralcy”, “uniqueness”, “sustainably”, “leathery”, “licorice”, “powdery”, “zesty”, “aldehydic”, “honeyed”, which draws reader`s interest and makes him/her pay more attention to what they`re reading. After finishing with one ad text, you immediately see the next one, which is shorter, so the eyes flow by themselves. Direct messages about the significant feeling, counting of colors and them automatically combining with the ingredients visualization, mentioning their origin deliver a precise piece of information, covered with deliberate epithets, metaphors, and gerundial constructions convince the viewer of the uniqueness of the product. And who doesn`t want to try out something original?

Regarding our research on fragrance advertisement in the Eastern Market, we concluded that consumers hold a traditional view on luxury, and are interested in recognition of new brands, which in their turn, are inclined to use western elements and experience in the creative process. Such symbiosis is seen also in the language and references in advertising.

References:

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