

*Yelyzaveta Netecha,*  
*second-year student, specialty 014 “Secondary Education (Language and*  
*Literature (English)”*

*Scientific Supervisor: Nykytiuk Svitlana Ivanivna,*  
*Senior lecturer of the English Department,*  
*Kamianets-Podilskyi Ivan Ohienko National University,*  
*Kamianets-Podilskyi*

## **GRAMMATICAL STRUCTURES IN THE ENGLISH MALE PERFUME ADVERTISEMENT**

Fragrance advertising represents a significant portion of ad pages and spending, estimated to be in the billions of dollars. 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 the key role in reaching the customer.

This essay concerns a semiotic analysis of men’s fragrances. Thus, this essay will individually analyze these advertisements in terms of their status as signs, whose associative meanings not only gave a favorable impression of the product, but were also compatible with, and complementary to, the masculine context in which they were situated. The current study focuses on visuals in advertising using a text-interpretive approach by means of semiotic analysis (ad system) to identify, capture and to generate the corresponding literary attributes. Print advertising of fragrances provides additional challenges compared to many other products for the following three main reasons. First, fragrances have no significant functional benefit and are very intimate purchases. The preferences are very personal [1]. Since odors stimulate the part of the brain responsible for emotional responses, people often tend to feel or experience the vibe they were dictated by the promoting role model or the text of an advertisement itself. The emotional aspect of perfumes may therefore influence a consumer’s attitude and motivation to purchase through the associations it evokes.

Second, the paradox of successful perfumes sale is depended on the quality of advertisement. Since the product itself has no functional benefits, it becomes a challenge for marketers because they cannot sell their product based solely on its features. Instead, fragrance marketers speak to people’s fantasies, and attempt to create a sensual “mood” using a variety of visual and verbal tactics, including

metaphors and other figures of speech as well as a broad range of visual symbols that can often best be understood using a semiotic analysis approach [2].

Third, it is difficult to describe a taste, or in our case a scent in a print ad. The careful and sufficient use of language means is supposed to tap into the human capacity for multi-sensory perception and provoke the consumer to actually envision the scent based on coded images and signs embedded within the print advertisement. In this regard, much fragrance advertising can have transformational effects. Transformational advertising [3] is effective by “developing associations with the brand use experience that transforms that experience into something different than it would be in the absence of the advertising”, “transformational advertising creates, alters, or intensifies feelings” [4] and attempts to move the consumer emotionally to a point of greater product acceptance [5]. Thus, transformational advertising enhance mostly hedonic and symbolic benefits but does not appear to affect evaluations of functional benefits [6].

So, the media not only controls how and which identity we construct, but it also controls how we construct that identity using language as the medium. Considering the research on male fragrances role models in advertisement the “desirable” men in contemporary Western society are a gentleman, a hero or a warrior, a rebel and a modern man/man of today. For example: “The sophisticated scent from Dolce & Gabbana The One Gentleman, is a bottled homage to the modern gentleman. This is a scent for the man who is courteous, considered, with an instinctive feel for chivalry. Refined elegance and cultivated ease allow him to effortlessly master any given situation. This is a man who knows who he is, hence he has nothing to prove. He is the Dolce & Gabbana gentleman.” (The One Gentleman, Dolce & Gabbana) [7]. In this particular example we can evidence the typical description for 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, how exactly one should look like. The use of infinitive constructions along with simple sentence structure persuades to believe in clarity and immovability of the consumer.

Without a doubt everything in this advert makes us trust the unconditional true effect of the product. “Dynamic and entrepreneurial, the Versace pour homme man communicates his forceful and passionate character through a decidedly masculine fragrance.” (Pour Home Versace) [8]. This advertisement doesn’t seem to have anything special to it at the first glance, however even the name of it consists of the slang word. This may be considered as the down to earth concept for the consumer to compare himself with the pour home yet using strong descriptive adjectives and inversion brings the forceful note to the text. The antithesis of the name and promoting product evokes the target audience to feel themselves in the shoes of the role model by buying this Versace perfume.

“Freshen up your day with our “Come to you”. The perfect scent for every occasion” (Come2U. ENLEE) [9]. ENLEE is rather a very young brand, that just starts to get into the world. This is really smartly done. Just two simple sentences: first doesn’t even require a subject and the second one is verb less. Nevertheless, it doesn’t affect the perception, on the contrary, persuades to buy the “universal” scent. Also, using modern contraction of words 2U (to you) makes influence of advertisement spread between different aged target audience. “Still night fulfilled with the scent of floral that captures the timeless moments.” (Stillnight. ENLEE) [9]. Another example from this marketer reduced to only one significant sentence. Combination of participial and prepositional phrases turn it into the whole self-sufficient discourse/story, creating and setting the mood. Night, floral scent and procure timeless moments- who would ever have thought it’s about male scent, but here is a perfect example of such sentimental male fragrance advertisement that can’t leave no trace in the customer’s mind.

Having analyzed different male perfume advertisements we can emphasize that the following prevails: simple structured sentences, sometimes subject less, use of inversion. There are also verb less sentences, being adjective phrases, noun phrases, prepositional phrases or adverbial phrases. Usually used to give descriptions of the role model or slightly compel customers to become the same. The verb less sentences, namely noun phrases, adjective phrases, adverbial phrases, are usually

short, function on their own, and are used for giving a statement of attitude. Establishing the overall mood, vision and atmosphere is not the less important, that's what transformational advertisements are up for.

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