

A Discourse Analysis of E-shop Perfume Descriptions

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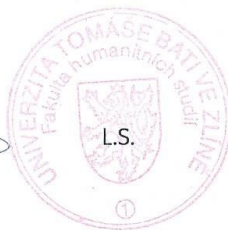
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ABSTRAKT

Tato bakalářská práce se zabývá produktovými popisy parfémů umístěnými na e-shopech, které slouží jako významný reklamní nástroj pro přesvědčení zákazníka. Pro účel práce bylo náhodně sesbíráno 80 popisů z britského a amerických e-shopů, z nichž polovina je zaměřena na parfémy pro muže a polovina na parfémy pro ženy. Cílem této práce je analyzovat jednotlivé diskurzivní strategie, které jsou použity v těchto produktových popisech a zjistit, zda a jakým způsobem je v popisech reflektována identita muže a ženy a vzájemná provázanost chuti a čichu.

Klíčová slova: diskurzivní analýza, diskurzivní strategie, parfém, reklama, identita, gender, vůně, chuť

ABSTRACT

This bachelor's thesis deals with e-shop perfume descriptions which serve as important persuasive tools in perfume advertising. For purposes of the thesis 80 perfume descriptions were collected randomly from British and American e-shops. From an overall sample of 80 descriptions, forty focus on perfumes for men and forty on perfumes for women. The aim of this thesis is to discover and analyze the engaging discourse strategies hidden in these descriptions and to find out how men's and women's identities and taste-smell confusion are reflected in the descriptions.

Keywords: discourse analysis, discourse strategies, perfume, advertising, identity, gender, smell, taste

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CONTENTS

INTRODUCTION	10
I. THEORY.....	11
1 DEFINING TEXT, CONTEXT AND DISCOURSE.....	12
1.1 TEXT AND STANDARDS OF TEXTUALITY	12
1.1.1 COHESION AND COHERENCE.....	12
1.1.2 INTERTEXTUALITY	13
1.2 GENRE	13
1.3 CONTEXT	13
1.3.1 TENOR, FIELD AND MODE	14
1.4 DISCOURSE.....	14
1.5 DISCOURSE ANALYSIS.....	15
1.6 ENGAGING DISCOURSE STRATEGIES	15
1.6.1 FIGURATIVE LANGUAGE: METAPHORS AND PERSONIFICATION.....	15
1.6.2 HUMOR	16
1.6.3 DIALOGISM	16
1.6.4 NARRATION.....	16
1.6.5 POETIC DEVICES: ALLITERATION AND RHYME.....	17
2 ADVERTISING	18
2.1 ONLINE ADVERTISING	18
2.1.1 OPPORTUNITIES AND THREATS OF ONLINE ADVERTISING.....	18
2.1.2 TYPES OF ONLINE ADVERTISING	19
2.2 COPYWRITING	19
2.2.1 PARTICIPANTS	20
2.2.2 LAYOUT ELEMENTS	20
2.3 PERFUME ADVERTISING	21
2.3.1 PARTICIPANTS	22
2.3.2 DESCRIPTION OF A SMELL IN PERFUME ADVERTISING.....	22
3 LACK OF WORDS DESCRIBING SMELLS.....	24
3.1 CHANGES IN LIFESTYLE.....	24
3.2 COMPENSATORY STRATEGIES	25
3.2.1 OLFACTORY METAPHORS	25
3.2.2 TASTE-SMELL CONFUSION.....	25
4 ADVERTISING DISCOURSE AND GENDER IDENTITIES.....	26
4.1 CONCEPT OF IDENTITY	26
4.2 GENDER VS. SEX	26
4.3 GENDER IDENTITIES AND STEREOTYPING IN ADVERTISING.....	27
4.3.1 DIFFERENT VOICES IN ADS.....	28
II. ANALYSIS	29
5 PERFUME PRODUCT DESCRIPTIONS ON E-SHOPS.....	30
5.1 HEADLINE AND SUBHEADING	30

5.2 ENGAGING DISCOURSE STRATEGIES USED IN BODY COPIES AND HEADLINES	31
5.2.1 FIGURATIVE LANGUAGE: METAPHOR, PERSONIFICATION	32
5.2.2 HUMOR	34
5.2.3 DIALOGISM	35
5.2.4 NARRATION.....	36
5.2.5 INTERTEXTUALITY	37
5.2.6 POETIC DEVICES: ALLITERATION AND RHYME.....	39
5.3 REFLECTION OF TASTE-SMELL CONFUSION	39
6 PERFUME DESCRIPTIONS CREATING IDENTITIES	41
6.1 IDENTITIES AND GENDER STEREOTYPES OF WOMEN	41
6.2 IDENTITIES AND GENDER STEREOTYPES OF MEN	44
CONCLUSION	48
BIBLIOGRAPHY	50
LIST OF ABBREVIATIONS	54
LIST OF TABLES	55
APPENDICES	56

INTRODUCTION

Perfumes belong among affordable luxuries which play important roles in society because smell is one of the criteria based on which human brain classifies and labels objects, events and other people. Smells are considered to be a final touch which completes one's outfit and helps individuals to be remembered.

Nowadays, people often prefer to make their purchases on the Internet rather than in brick-and-mortar stores. This applies for buying of perfumes as well. However, the lack of English words describing smell precisely makes advertising in form of product descriptions on e-shops much harder. List of ingredients usually provides an insufficient image of how a perfume smells like. As a reason, copywriters need to come up with creative strategies that will present qualities of the perfume indirectly.

This bachelor's thesis is divided into two parts – theoretical and practical. The theoretical part starts with a chapter that deals with definitions of basic linguistic terms such as text, discourse or context, which are all related to the method of discourse analysis. Most importantly, the chapter deals with the engaging discourse strategies which tend to occur in perfume advertising. The second chapter focuses on online advertising itself, its strengths, weaknesses, participants and layouts elements. In the remaining chapters gender identities and a phenomenon connected to the lack of vocabulary for a precise smell description are introduced.

In the practical part the method of discourse analysis is applied on a corpus (attached in the appendix) which consists of 80 randomly chosen perfume descriptions from e-shops. For a detailed analysis a freeware concordance toolkit AntConc was used as well. In order to provide an objective image of how perfume descriptions create women's and men's identities, a half of the samples focuses on men and the other half on women. Apart from creating identities, the practical part analyses the usage of discourse strategies such as metaphor, humor or dialogism. Furthermore, it illustrates the occurrence of words related to food in perfume descriptions.

The aim of this thesis is to discover and analyze the engaging discourse strategies used in e-shop perfume descriptions and to find out how men's and women's identities and taste-smell confusion are reflected in these descriptions.

I. THEORY

1 DEFINING TEXT, CONTEXT AND DISCOURSE

The first part of this chapter focuses on a definition of key linguistic terms concerning text, context and discourse. The second part provides information about discourse strategies which make texts more engaging for their recipients. Understanding these terms is necessary in order to successfully apply a method of discourse analysis on a corpus.

1.1 Text and standards of textuality

For the purpose of written texts analysis it is very important to recognize what text is. Widdowson defines text as an actual usage of language which is meaningful in particular context and which is also an abstract unit of a textual analysis. He suggests that people are able to identify stretches of language as a text as soon as they realize that it has a certain communicative purpose (Widdowson 2007, 4). Communicative purposes may vary. Some texts are created to inform, others to entertain, to persuade or to promote. Seven standards of textuality are recognized; they are more precise criteria to determine which stretch of language is a text. These standards are cohesion, coherence, intertextuality, intentionality, acceptability, situationality and informativity (Dickins 1998, 337).

1.1.1 Cohesion and coherence

Cohesion is what gives text a unity and is spelled out explicitly in a text. “Cohesion refers to inter-sentential semantic relations that link current items with preceding or following ones by lexical and structural means” (Zienkowski, Östman, and Verschueren 2011, 37). Two types of cohesion are distinguished – grammatical and lexical. The grammatical cohesion includes devices like conjunction, substitution, ellipsis or reference. References might be anaphoric, referring backward to a word used before, cataphoric, referring forward, and exophoric, which are common mainly in advertisements and refer outside the text (Jones 2012, 49–51). Lexical cohesion is based on a “repetition of words or of words form the same semantic field” and on collocation (Jones 2012, 50). An example of lexical cohesion might be combination of words *skirt*, *wear*, *outfit*, *jacket*, which are all connected with a semantic field of *fashion*, within the same paragraph.

On the other hand, coherence is what makes the text to be meaningfully and logically constructed. Coherence conditions “allow a text to be understood in a real-world setting” (Witte and Faigley 1981, 225). How a reader understands a text depends on his or her knowledge and on previous experience.

1.1.2 Intertextuality

Intertextuality is a relation of one text to another. Nowadays, every piece of a newly produced text is quite possibly related to some preceding or simultaneous texts. This standard of textuality could be used also as a useful engaging discourse strategy. Since this bachelor's thesis deals specifically with the discourse of advertising, it is important to mention that intertextuality also plays an important role in advertising, because it refers to an already established and respected message. Intertextuality might be expressed explicitly in a text, for example, in a form of quotations or it might be more subtle and hidden. It can be focused on similarities among texts or it may try to highlight differences.

This phenomenon relies on a presumption that a reader or a customer is able to recognize the original text. However, for advertising purposes even not recognizing of an original text might be beneficial (Goddard 2002, 69–72). Customers might be curious about what is hidden in a message so they ask their friends or family members to find the answer and at the end, large number of people will be talking and spreading words about the advertisement.

1.2 Genre

Bazerman defined genre as a “socially recognized, repeated strategy for achieving similar goals in situations socially perceived as being similar” (1988, 62). Groups of people who have common goals in certain situations are called discourse communities (Jones 2012, 12). An example of discourse communities might be teachers at university who have a common goal – to educate their students. Texts for these communities are structured according to a certain frameworks – genres (Jones 2012, 56). Each framework is based on several strict rules, known as conventions, which have developed in a society over time, that deal with what should be included in a specific genre and what should not. However in order to create successful texts authors often try to mix genres and break those conventions.

1.3 Context

According to online English Oxford Living Dictionaries, context is defined as “circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood” (2017). Cook suggests that context includes a substance – which physically carries the text; paralanguage – which might be expressed via gestures or facial expressions; situation; co-text – texts preceding or following analyzed text;

participants – senders, receivers, addresser and addressee; and function (2001, 4). Another point of view shows that context consists of three levels: immediate textual context, context of the situation and cultural context. The terms context of situation and context of culture were firstly used by Polish anthropologist Bronislaw Malinowski who recognized necessity to link text not only with an immediate environment but also with its cultural background (Halliday and Hasan 1985, 6). The context of situation, which shows that a way people speak and write varies according to a type of situation, might be further divided into three levels. These levels are tenor, field and mode (Halliday and Hasan 1985, 12).

1.3.1 Tenor, field and mode

Halliday and Hasan define tenor, field and mode to be three aspects of context of the situation which help to distinguish situational differences between texts (Schäffner 2002, 11). The field refers to an institutional setting, social practice and the topic of the text. In case of advertising discourse on perfumes, which is the main focus of this thesis, institutional setting could be *perfume manufacturer*, social practice of which text is a part would be *selling and buying* and the topic or subject matter would be *perfume*. The tenor represents social roles of participants and relationship between those participants. Relationship between *perfume manufacturer* and a *woman* who might be simultaneously someone's *daughter, sister, mother, grandmother or girlfriend* is based on a *two-way trade*. Manufacturer is a seller, who wants to make a profit and young woman is a buyer, who wants to smell attractively. Finally, the mode refers to a channel of communication which might be either spoken or written (Sutherland 2016, 110–115; Jones 2012, 29).

1.4 Discourse

For purposes of discourse analysis, another term – discourse – has to be clarified. After defining text and context one is more likely to understand a concept of discourse. “Discourse is a text in a certain context and each text can only be understood as part of whatever context it occurs in” (Sutherland 2016, 39). In other words it is a language, whether spoken or written, in an action which is influenced by its user and conditions in which it is used. It is impossible for a language to be neutral as it “bridges our personal and social worlds” (Henry and Tator 2002, 25).

1.5 Discourse analysis

Since mid-20th century, social scientists have started to be more interested in discourse and how language creates reality which surrounds us. Taylor proposes that discourse analysis is a method dealing with a “close study of language and language use as evidence of aspects of society and social life” (2013, 7). Discourse analysis isn’t located only in discipline of linguistics; it is actually connected with disciplines like psychology, marketing, rhetoric, law or information technology. Because of this interdisciplinary tendency, many approaches to discourse analysis have developed. One may distinguish among critical discourse analysis, conversational analysis, multimodal discourse analysis, corpus-based analysis and other types. Nevertheless, all these types stand on the same foundation of text, context and mode (Bhatia, Flowerdew, and Jones 2008, 1–14). The purpose of researchers dealing with a method of discourse analysis is to find out what hides behind the used written or spoken language.

1.6 Engaging discourse strategies

To involve the reader or listener more into the message that the text carries several strategies can be explored. These are mainly dialogism, intertextuality (mentioned above), narration, exemplification, humor, figurative language or code-switching. From previously mentioned strategies, this part is focused specifically on those which might occur in a context of perfume advertising.

1.6.1 Figurative language: Metaphors and personification

First strategy of how to engage reader or listener into a text and how to describe and materialize abstract features is by using metaphors. Metaphor is a figure of speech which works as a “form of conceptual representation” (Glucksberg 2001, 4). Metaphor in a sense of conceptual representation during which “word or phrase is applied to an object or action to which it is not literally applicable” (English Oxford Living Dictionaries 2017) relies on source items and target items. A source item is usually something physical that people already have experience with and are able to touch and describe properly. Target items are usually abstract objects or actions which are much harder to describe. An example of the source item might be a word *journey* and the target/abstract item could be *life* as people often describe life as a certain journey. However, many objects and actions might be viewed and understand differently by different people.

Personification is a figure of speech which ascribes human attributes to elements - objects, animals, actions – which do not naturally have these attributes. An example of personification could be observed in a sentence: *The wind whispered about upcoming spring*. Ability to whisper, which is typical for human beings, is given to a non-living wind probably to deepen the meaning or to embrace creativity of an author.

1.6.2 Humor

For its subjectivity and cultural variety, humor is a risky engaging strategy. What seems funny for one person could be awkward or offensive to another one. It might be achieved through various humorous devices. Among the most popular devices belong puns, jokes, irony, parody and black humor. If used correctly, it might lead to a great success with the message of a text firmly rooting in people's mind. However even in situations when humor is successful and understood by recipients it might result in negative effect because the main message of the text may be suppressed by humor.

1.6.3 Dialogism

Dialogism is a discourse strategy that uses different points of views or voices in a text to influence its interpretation (English Oxford Living Dictionaries 2017). It may also evoke a feeling of a spoken dialogue. Dialogues are usually responding to something, “either by refuting, agreeing,...seeking support” (Pistori 2014). This might be achieved via direct addressing to a reader using personal pronouns like *we* or *you* which at the same time create naturally more personal relationship between a producer of a text and a reader. Questions to a reader work on a similar principle and evoke closer relationship and higher equality too, even in cases of rhetorical questions when the answer on the question is not expected. On the other hand, using imperatives might create an effect of superiority or provoke an action.

1.6.4 Narration

Narration is a form of communication which provides aimed information by telling stories. A story might be recognized by containing certain characters, plot and settings. An entity which tells the story is defined as a narrator who, in literature, might be one of the characters or an abstract unit, e.g. an author of a text. It means that a story can be told from different points of views. Among the most common points of view belong a 1st person, 2nd person and 3rd person point of view. Usage of a 1st person perspective is connected with a personal pronoun *I*, sometimes *we*, and it describes story from a point of view of one of

characters. In some cases *I* might stand even for authors themselves (Kercheval 2003, 46–47). The 2nd person perspective makes use of a personal pronoun *you* and refers to a receiver of a text as to one of characters (2003, 58–59). Finally, the 3rd person point of view tells a story using personal pronouns *he, she, they* (Kercheval 2003, 22–23).

Nowadays, a story is believed to sell the most so storytelling strategy is popular especially in the genre of advertising. One of the reasons for popularity of stories might be the fact that this form of communication often provides examples and information in more understandable way. Narration in form of written texts consists predominantly of active voice however passive voice appears too. In terms of tense usage, present tense and future tense prevail. The reason is that these tenses might be effectively used not only for telling stories but also for recommendations and suggestions (Kaur, Arumugam, and Yunus 2013, 65) that are often part of a promotional narration.

1.6.5 Poetic devices: Alliteration and rhyme

Both alliteration and rhyme are based on a repetition of syllables but they differ in parts of syllables which they repeat. Alliteration is a repetition of the same letters or sounds at the beginning of words which are positioned next to each other or which are in a close relation. On the other hand, rhyme is a repetition or correspondence of sounds between words which is very often placed at the end of words (English Oxford Living Dictionaries 2017). These devices are usually used with a purpose to charm a reader by a language usage and to make communicating messages more memorable because pronunciation and reading of a text which contains alliteration and rhyme are entertaining and so naturally easier to remember. It is the reason why they often appear not only in marketing, e.g. 4P= product, price, place, promotion, but also in children's education.

2 ADVERTISING

Advertising is a specific genre as it usually mixes with other genres. As Goddard points out, advertisements tend not to be simple texts and they almost every time contain more messages (2012, 10). The word “advertisement” comes from Latin which in English means “turn towards”. The meaning of this phrase indicates that ads should get customers’ attention and clearly communicate a message from which those who created it will benefit (Goddard 2012, 11). It does not necessarily need to sell anything. Other purposes might be, for example, to warn, to amuse or to inform (Cook 2001, 10).

Cook distinguishes among hard-sell and soft-sell ads, reason and tickle ads, short copy and long copy ads and product and non-product ads. The hard-sell advertisements are prototypically TV commercials during which someone is talking directly about a product. The soft-sell ads provide a reason for a purchase more indirectly as they are based mainly on moods and on showing a better life thanks to a usage of a certain product. This distinction is very similar to the reason and tickle ads because reason advertising puts emphasis on a reason why a customer should buy a product, while tickle ads are based on emotions and moods. A number of words used in a copy determine if an ad is classified as short or as a long copy. Finally, product ads are offering a specific product whereas non-product may be used rather to spread ideas and are typical for charities and other non-profit organizations (Cook 2001, 15–16).

2.1 Online advertising

The growing popularity of the Internet challenges a stereotypical way of advertising and of buying goods or services. Current trend is to use computers and mobile phones not only for communicative purposes but also for selling. “The digitalization of markets has changed the physical product into a digital one” (Hanafizadeh 2012, 5) and brick-and-mortar stores into e-shops. It is crucial for e-shops to create a responsive design for their web page which must be optimized for a variety of devices it is used on so that e-shops can successfully promote their digital products or ideas.

2.1.1 Opportunities and threats of online advertising

However, the fact that the Internet enables people to somehow control and choose a content they receive makes online advertising not so easy (Cook 2001, 31). Many people are already overwhelmed by constant advertising, so devices like Adblock, which allow blocking of advertisements on the Internet, were created. Furthermore, numerous users are

still skeptical about providing their personal information or a credit card number. Other disadvantage is that if webpage is not attractive for a potential customer or it uploads slowly, he or she might be easily discouraged and leave it. Probably the most significant drawback of the internet advertising is that negative comments or references spread much faster and a reputation of a company or of an individual can be easily tarnished (Applegate 2015, 189).

On the contrary, among strengths of the Internet advertising are flexibility in making changes in a promoted content and provision of very complex information accompanied by pictures, sounds or videos. “Internet can present a whole story” (Applegate 2015, 188). It also enables to take immediate actions, which means that customer can directly purchase a product without visiting a brick-and-mortar store. Moreover, thanks to analytical tools and measuring devices (for example, Google Analytics), it allows a better targeting and personalization of provided ads.

2.1.2 Types of online advertising

The first of the three most common types of online advertising is banner advertising. Banners are usually in a shape of rectangle located near the top of the web page. They mostly contain pictures rather than written texts. As they often include hyperlink to the advertiser’s web page they have both informative and persuasive functions (Shaw et al. 2012, 154). The second type is called button advertising. Buttons are simplified versions of banners, located frequently at the bottom of a page. They contain only a name of a company or a brand and after a click they lead the user to a webpage of an advertiser (2012, 154). The third type of online advertisement is a pop-up window. Pop-ups are positioned in front of a content so when customers want to find out more about this hidden content, they are forced to click on the pop-up and close it (Applegate 2015, 190–191). In a specific context of e-shops other form of advertising could be added – a product description. For an absolute persuasion of a customer it is essential for e-shops to provide a detailed product description including all necessary and useful parameters.

2.2 Copywriting

Copywriting is an advertising activity aim of which is to create a content standing outside from the crowd and a unique selling proposition. Unique selling proposition is what makes the product unique compared to a competition. In a process of developing of USP, copywriters need to understand the product, make extensive research about it and combine

it with their personal knowledge. They may take an advantage of physical attributes of the product related to its color, flavor and size or even of a marketing strategy and manufacture. Usage of claims connected with a fast delivery, exclusiveness or unique packaging could also provide reasons for a purchase. The result of successful USP is an ability of a reader or customer to clearly identify features of a product and benefits resulting from the purchase. Proposition which is not focusing on features and benefits is called emotional selling proposition. A primary goal of it is to influence feelings of customers, so they change their attitudes toward a product (Applegate 2015, 40–41).

2.2.1 Participants

In the first instance, copywriters need to consider what should be included in a primary message and in supporting information. Secondly, they must take into account who is a targeted audience – its gender, age, income, desires or needs and if there exist cultural specifics. Various terms may be used to denote the audience. Writer, who stands for a copywriter, produces content for a reader who is a potential customer. Similarly, terms such as sender and receiver, producer and consumer and addresser and addressee may work (Goddard 2002, 27). However, according to Sutherland, who divides participants into authors, writers, audience and readers, even more precise distinctions exist. An author is “the authority behind the production of the text, that is, the one who chooses the content and takes responsibility for it” (Sutherland 2016, 117). A writer “produces the words of the text”, audience is “the ideal reader” and reader could be anyone who reads a text for real (Sutherland 2016, 118). Finally, copywriters have to use an appropriate tone of voice in which the writer addresses the reader which corresponds with a brand’s image and personality (Applegate 2015, 39).

2.2.2 Layout elements

Layout elements are parts of which a written advertisement usually consists of. These elements are tightly connected with an overall layout design including bright colors or interesting shapes. The main elements written ads usually consist of are headline, subhead and a body copy. “The basic function of the headline is defined in its positional prominence, the purpose of which is to attract the reader’s attention and inform the reader about the basic content of the text body” (Kišiček and Žagar 2013, 460). Subheads are small pieces of text usually placed under the headline. Their main purpose is to clarify the headline, to highlight a purpose of the headline and to lead a reader towards a body copy (Altstiel and Grow 2006, 163).

Body copy represents a text as a whole that includes features, benefits and a call to action paragraph. However, most of the contemporary ads displayed on the Internet are accompanied with a picture as well (Applegate 2015, 57–59). There are various types of body copy according to its purpose. A factual copy provides information or reasons why to buy a product and this strategy is suitable mainly for expensive luxurious products. A narrative copy uses a story which is often about how a product helps to solve some problem. Testimonial copy, sometimes called monologue copy, is a case in which customer truly believes a person who talks about a product. This person might be represented by experts, celebrities or even by creatures in form of animated figures. Dialogue copy contains two speakers who discuss a product or service; this type is not so frequent in written ads. The last form is a humorous copy which might be tricky to use because of its subjectivity. Copywriters must know the target market really well, otherwise humorous copy can have opposite effect (Applegate 2015, 91–94).

Because product descriptions are predominantly short copies, copywriters need to express more qualities at once. As a matter of fact one sentence in this copy usually includes a lot of adjectives and compound words. Adjectives might have positive or negative connotations. The positive connotations are related to qualities of a product stimulating fantasy, dreams or desires, while negative connotations indicate problems (Kaur, Arumugam, and Yunus 2012, 64) that exist and could be solved by using the advertised product.

2.3 Perfume advertising

Perfumes are cosmetic products which play an important role in social interactions. Human olfactory system comes across various odors every day and divides them according to an individual's preferences. People tend to naturally classify and judge objects or individuals by their smell. Some odors create positive associations that might evoke enjoyable events such as favorite memories from childhood. An example of positive association might be a smell of a baby powder or smell of a Play-Doh. On the other hand, some odors might have an opposite effect and create negative associations like cheapness, impropriety or fear. The fact that people who are not trustworthy are commonly described as stinkers shows that odors are associated even with certain moral characteristics (Largey 1972, 1022). Furthermore, odors are not used only for judging and classification of others; they are also an instrument how to demonstrate a membership in a certain social group (Hemme 2010, 6). Perfume as goods belongs to a category of luxuries and advertisements of it are part of

tickle advertising which is based on emotions. Perfume advertisements might be sometimes written also in a problem solution format (Cook 2001, 15; Goddard 2002, 106).

2.3.1 Participants

Authors of written perfume advertisements are usually big brands in an olfactory or fashion industry, which have an already established brand name and certain goals and visions about their sales which they want to reflect in advertising. Writer, in this particular field, is probably not the same entity as the author. A person responsible for creating a text is known as a copywriter. E-shops, which in many cases serve as retailers of perfumes, usually have their own copywriter who creates content and who should take into account the aim of an original distributor as well as cultural specific of targeted audience and readers. Most importantly, the advertisement in a form of perfume product description has to fit into an overall concept and strategies of an e-shop. Targeted audience of perfume descriptions are all men and women who have an access to the Internet and want to buy a perfume for themselves or as a present.

2.3.2 Description of a smell in perfume advertising

Perfume advertisements often make use of adjectives from fields of food, flowers and fruit – used especially for description of ingredients, as well as of field of eroticism. Perfume is one of the beauty products that has very tight connection with sex (Lunyal 2014, 119). While in written texts these sexual features are more subtle, in printed magazine's ads or in TV commercials they might be more prominent because of multimodality. However, as Cook points out, "descriptions of smell are necessarily indirect" because smell has "no denotation, no component which distinguishes it from another" which is a fact that copywriters need to take into account (2001, 107). This is in sharp contrast with, for example, car descriptions where very precise adjectives and rules about which information should be included exist. An unexpected benefit of lack of precision in perfume ads is that copywriters have more freedom and are challenged to use their creativity to come up with other unique verbal descriptions.

Cook also proposes a possible way in which perfume might be described according to its effect, user, place it can be found at and its availability. The effect is connected with a result perfume may have on one who wears it and people who surrounds the wearer. In case of perfume ads, the user is mostly determined by gender; nevertheless it is important to say that so-called unisex perfumes violate this determination. Some perfumes are typical for their oriental ingredients so this quality is connected to the place we can find them.

Exclusiveness or rareness highlighted especially by luxurious brands is a part of perfume's availability (2001, 107).

3 LACK OF WORDS DESCRIBING SMELLS

A rather striking phenomenon exists connected to smell description: English and many western languages lack vocabulary that would allow them to describe precisely what the language users smell. How is it possible that such a developed civilization simply does not have enough adjectives that would describe the scent accurately? And how is it possible that languages like Jahai¹, do not struggle in this sphere at all? One possible answer may be hidden in rapid change of a lifestyle which western civilization has come through since 18th century.

3.1 Changes in lifestyle

In the 18th century, The Industrial Revolution started. New factories were built furiously and newly invented machines were incorporated into a manufacturing process. This technical progress led naturally to an increase of standards of living but also to a growing amount of air pollution. A smell that was coming out of factories started soon to be annoying and people tried to get rid of it. In general, this period could be called an era when lowering of olfactory tolerance started to be more prominent. Society was pushed to take more care about public health and sanitation. Graveyards were moved to cities' peripheries, clothes were washed more often and people started to take baths regularly (Jenner 2011, 338). As Majid suggests this persisting post-industrial trend of getting rid of smell and a fact that in many contexts odor became a taboo topic might be among the reasons why western societies are nowadays not capable of a precise smell description (New Scientist 2015).

Majid also points out that languages such as Jahai include plenty of words for smell description (Majid and Burenhult 2014, 267). Focusing more on the Jahai language, one finds out that people who use this language still live in tribes and get their food via hunting. Observing their lifestyle, there is no surprise that they have several accurate expressions for a smell of blood (2014, 269) similarly like Eskimos have multiple expressions for snow. Opposed to the western civilization, people speaking Jahai simply need this olfactory vocabulary to survive. English has only a few adjectives which try to get closer to a smell description like *stinky*, *musty* or *fragrant* but they are still more about

¹ Jahai is the Aslian language spoken on the Malay Peninsula (Majid and Burenhult 2014).

“evaluative experience than about a quality of a smell” (Majid and Burenhult 2014, 266). The question is which strategies could be then used in western cultures to describe odors?

3.2 Compensatory strategies

Different people use different strategies for describing smell, however, there are two main options that prevail. The first option is to describe smell through a connection with its source. It means that people use phrases like: It smells *like vanilla, like coffee*. The second option is to describe it metaphorically (2014, 267).

3.2.1 Olfactory metaphors

The most typical olfactory metaphors present smells as if they were living beings, clothes and buildings (Țenescu 2015, 70). These olfactory metaphors are frequently used in perfume product description. Imagining perfume as the living being includes metaphors about age, anatomy, personality or economic status. Personality and anatomy are usually used for description of perfume ingredients like *strong, full-bodied* or *masculine* (Țenescu 2015, 73). Metaphors relating to clothing are using terminology of materials, colors and texture. The texture often refers to a feeling a perfume creates on a skin of a user. Finally, metaphors about buildings, which mainly refer to a perfume body, are consist of words related to material and structure as *woody, base* or *foundation* (2015, 70–77).

3.2.2 Taste-smell confusion

In connection with the compensatory strategies it is important to consider the so-called taste-smell confusion when people tend to use characteristics of food to describe smell. Rozin suggests that olfaction might be actually a dual sense as it is used for “sensing objects in the outside world and for objects in the mouth” (1982, 397). People regularly smell food before placing it into their mouth so they “experience the pairing external-smell/internal-flavor complex” (Rozin 1982, 399). During their life they have already collected a number of impressions. This familiarity with food impressions and the possibility of olfaction to be a dual sense could be reasons why speakers very often choose food as a source for their smell descriptions.

To sum up, many factors need to be taken into account when considering the inability of western speakers to describe smells. From a rapidly changing lifestyle which tries to eliminate smells and influences vocabulary, to a possibility that for a human brain it is much easier to describe scents indirectly, especially by using food, because it has already collected a huge amount of impressions.

4 ADVERTISING DISCOURSE AND GENDER IDENTITIES

This chapter defines terms identity and gender in order to provide a theoretical background for how different gender identities and gender stereotypes are reflected in advertising discourse.

4.1 Concept of identity

People are not able to construct reality without identifying themselves and without being somehow related to other people. The way we behave, speak about ourselves, about others or to other people “turns individuals into subjective selves” (Litosseliti and Sunderland 2002, 23). Paltridge defines identity as a “socially-constructed self that people continually co-construct and reconstruct in their interactions with each other” and highlights the fact that in a real life, everyone has more than one identity (Paltridge 2012, 40–42). In other words, identity also depends on situations which people face during a day. A woman might have an identity of a caring mother in situation when she is reading a bedtime story to her child, and the very same woman might have an identity of an ambitious lawyer in her job.

4.2 Gender vs. Sex

To understand the phenomenon of gender and various identities that are commonly ascribed to a specific gender group, distinction between terms gender and sex has to be outlined. Gender can be described as “socially produced differences between being feminine and being masculine” while sex could be described as “biological differences between males and females” (Holmes 2007, 2). Even though gender seems to be more likely a social construct it is an important cultural category because “any spoken or written text concerning people must be gendered in some way” (Litosseliti and Sunderland 2002, 29; Schroeder and Zwick 2004, 27). The reason is that “we live in a world which is organized around the idea that women and men have different bodies, different capabilities, and different needs and desires” (Holmes 2007, 1). People are simply unable to think about other people without assign a female or male identity to them and when they read a piece of text which doesn't explicitly show gender of a human protagonist, brain is forced to make a decision about gender in order to understand a meaning of the text (2007, 1).

4.3 Gender identities and stereotyping in advertising

“Advertising plays a strong role in promulgating dualistic gender roles and prescribing sexual identities” (Schroeder and Zwick 2004, 21) because identities might be expressed also through goods individuals buy. Ownership of a certain product suddenly gives an owner an opportunity to express a will or a power over the material object. Furthermore, objects help to create desired appearances of both males and females based on which they are judged by society.

In advertising, a man’s body is usually used to show power and ability to control objects and others, while a woman’s body does not communicate power over others but rather her presence and a way how she takes herself (Barthel 1989, 2–9). Tannen brings up a pattern according to which men like to feel as experts or authority while women are more likely to avoid these roles (2001, 555). This idea corresponds with an opinion of Schroeder, who claims that men are presented as the “active subject, business-like, self-assured decision maker, while the female occupies the passive object, the observed sexual/sensual body, eroticized and inactive” (2004, 34). Several stereotyped activities can be observed which appear in ads that are perceived as typically masculine and typically feminine. Many commercials present women living a lifestyle during which they shop, cook, clean, daydream about love, chat with friends over a cup of coffee, relax and have fun. Lifestyle of men presented in advertising includes smoking, drinking alcohol with friends, driving fast cars or working hard to make a living. Verbs might indicate an identity too. Usage of verbs like: *to imagine*, *to relax*, *to think* and *to wonder* within one copy usually indicates that described person is a dreamer. According to gender stereotyped activities in advertising mentioned above a woman would probably fit into an identity of a dreamer.

Apart from facial and body features, lifestyle or performed activities, a smell is often associated with gender stereotypes. Perfumes which are *flowery* or *fruity* are usually associated with women whereas *spicy* and *strong* perfumes focus on men (Sczesny and Stahlberg 2002, 816–817). Although, perfumes have already come through a certain evolution, and are no longer viewed as strictly feminine products, advertisers are still very careful about previous, mostly feminine, associations with a word *perfume* (Tuna and Freitas 2012, 104); they try to highlight masculine themes like sport and business in these ads.

4.3.1 Different voices in ads

To get a customers' attention various strategies can be used. One of these strategies is a usage of different voices in ads. Some of them may be used equally for both genders but a voice exists which is considered to be typically feminine. This typically feminine voice is a mother-daughter voice. Its aim is to create an ad in such a way that it sounds like an advice from mother. It consists of phrases like "*it takes only a minute*" or "*if you care about*" (Barthel 1989, 40). The power of this type lies in nostalgia. Many elderly women who have a nice relationship with their mothers or mothers of who already passed away may identify with advertised message better. On the other hand, women who have more complicated relationship with their mothers, most likely teenagers, will reject such content immediately. A possible way how to use this strategy efficiently for teenagers is by ridiculing a mother and making her advice outdated. However, the rejection is almost inevitable among men. Even though lots of men love their mothers unconditionally, an advertisement in which a mother is giving advice is in total contradiction with desired and stereotyped identity of strong, masculine and powerful man.

The second and probably the most frequent type of voice is an anonymous voice (Barthel 1989, 39). This voice tells directly in imperative what customers absolutely must do but there is no hint about a person who is sending this message.

The third type of voice is a voice of science which is based on logic and proven facts. Customers usually associate this type with male voices of doctors or scientists (1989, 39–51). The voice of science is also closely tied with rationality which men in many cases apply for their purchasing decisions. In connection with voice of science, a testimonial technique could be mentioned. This technique works well especially for the marketing segment of teenagers because it is mostly a celebrity (such as a popular singer) who approves of the product. Anonymous voice and voice of science meet expectations and work for both women and men.

II. ANALYSIS

5 PERFUME PRODUCT DESCRIPTIONS ON E-SHOPS

The practical part of this bachelor's thesis deals with discourse analysis of a corpus which consists of 80 randomly chosen perfume descriptions displayed on British and American e-shops selling perfumes. The specific e-shops are www.perfume.com, www.luckyscent.com and www.thefragranceshop.co.uk. From an overall number of 80 samples, 40 are targeted on men and 40 on women.

5.1 Headline and subheading

Headline is probably the first thing that reader notices in written texts. Tabloids use big fonts and bright colors to get readers attention and promote themselves; however this style is not suitable for advertising of luxuries such as perfumes because it may evoke the image of cheapness. Even though perfumes are affordable luxuries, customers still want to get impression that they are getting something special. There is a very little space for experimentation in headlines as customers do not expect to learn something or find out more about any juicy gossips as in a case of broadsheets or tabloids. This may be a reason why only two patterns among 80 collected perfume product descriptions were found.

The first pattern consists of a name of perfume in position of headline and a name of manufacturer in position of subheading. This pattern actually provides some space for creativity of how to get attention via headline, because an interesting and catchy name is placed in the first position. Furthermore, names that remain in foreign languages keep their original connotations and bring into the discourse a piece of different culture. The most effective names include more connotations and have effect on more different people (Cook 2001, 109). E-shops which use this pattern suppose that a brand does not play a key role in decision making process and it is rather an additional element.

Name of a perfume used as a headline:

(2) ***Opium***

by Yves Saint Laurent

(3) ***Romance***

by Ralph Lauren

(4) ***Euphoria***

by Calvin Klein

(19) ***La Vie Est Belle***

by Lancome

(22) *Cashmere Mist**by Donna Karan*

In the second option the name of the manufacturer precedes the name of the perfume – headline consists of the name of manufacturer while the name of a perfume is used in subheading.

Name of a manufacturer used in a headline:

(13) *Dior**Poison Girl*(16) *Stella McCartney**POP*(34) *Giorgio Armani**Aqua Di Gioa*(37) *Yves Saint Laurent**Cinema*(55) *Givenchy**Gentleman Only*

The reason why some e-shops use the second pattern highlighting the name of the manufacturer (which is in many cases, a name of well-established brand in fashion industry as well) might be the fact that many customers still make their purchases based on brands. For these readers, brand plays an important role in choosing a perfume as it is often considered as an indicator of quality. Some customers may be collectors who do not pay an attention to the product name at all, but seek a product which carries a logo of a brand.

5.2 Engaging discourse strategies used in body copies and headlines

Body copies of perfume product descriptions are usually short texts even though they carry all important information about features and benefits of a product. They are frequently no longer than six lines. It is because of their persuasive purpose aim of which is to communicate a message to customer clearly, without any confusion which is more likely to appear in extensive pieces of text. Another reason may be that space limitations exist on websites as e-shops need to incorporate other elements including add to cart button, information about price or size of a packaging which are not in many cases part of the body copy. Despite their typically short extent, these texts are both grammatically and lexically cohesive as they include references, conjunctions and words from the same lexical field. To make the text in body copy more engaging, several strategies are used.

5.2.1 Figurative language: Metaphor, personification

In case of perfume product descriptions, metaphors and personification are used to describe qualities indirectly and to support readers' imagination. Talking about perfumes, one is often forced to stay in an abstract level of description. As it is hard to imagine something abstract, metaphors and personifications are useful devices that help with materialization as they refer to well-known and tangible elements. Describing perfumes metaphorically – as human beings, seems reasonable as probably all humans are familiar with features of a human body, different personalities or with various human actions. When a person is described as elegant or sophisticated, certain associations come to a human's mind immediately. Similarly work metaphors which compare perfumes to clothes and to buildings (Țenescu, 70–77). Clothes and buildings are objects of everyday life people know well. They are familiar with many constructing materials, textures, fabrics and colors. As a result, they can create much clearer images of metaphorically described qualities.

Perfume metaphorically described as a human being:

(42) *energetic fragrance*

(14) *joyful fruity/floral fragrance*

(15) *deeply romantic... fragrance*

(61) *this youthful and strong scent*

(72) *a full-bodied, long lasting fragrance*

Adjectives *energetic*, *joyful*, *romantic*, *youthful* and *strong* are examples in which a feature of a perfume is described metaphorically as a feature of human's personality and temperament, whereas *full-bodied* stands for an anatomical feature. In connection with anatomy, a noun *heart* plays an interesting role in perfume product descriptions. In a body of living creature, a heart represents a vital organ – a muscle which circulates blood and is located in the center of the chest. This organ is specific for being commonly associated with emotions. When one falls in love, it is often idiomatically described as *lose one's heart to somebody*. On the other hand, when people come through an emotionally devastating situation such as a funeral or a breakup they refer to it as a *heartbreak*. Perfume product descriptions make use of *heart* not only to evoke emotions (which, as mentioned in a chapter 2, are important in perfume advertising), but also for a metaphorical description of main ingredients. In general, perfumes consist of top notes, heart notes and base notes. Heart notes usually consist of only a few ingredients which form an imaginary center of a perfume, and last for quite a long period of time.

Examples of *heart* used in metaphorical expressions for the main ingredients:

(38) **heart** notes: *gardenia, violet, jasmine*

(43) a spicy **heart** of bergamot

(72) with a strong flowery and woody **heart**

The term *base* taken from a field of building construction is used for a metaphorical description of a remaining perfume structure. Base notes can be smelled after the heart notes disappear, which is usually after the perfume becomes dry on skin. In context of buildings, the base is a hidden part of the building, usually made of concrete, which has to be done in order to finish a construction. Except for the familiarity with buildings and materials, another reason for using vocabulary from this field for the metaphorical description of perfumes might be based on similarities between a process of building construction and a process of perfume creation. Because perfumes, like houses that are created from various materials many of which become invisible after the construction is done, include various ingredients that cannot be identified separately by eye or by nose but are all parts of a unique blend.

Perfume metaphorically described as a building:

(1) Notes of vanilla and tonka bean provide a warm **base**

(54) ...balanced by **woody base** notes

Several similarities exist between perfume and clothes. In everyday life clothes are often used as an additional way to express one's style and personality. Perfume can be used for this purpose as well. Individual pieces of clothing are created from materials with different textures and colors. Perfume is also created from different ingredients that influence not only its smell but also a color. Furthermore, some pieces and materials are very comfortable to wear and some less so, which means that clothes might be like perfumes associated with pleasant or unpleasant feelings and situations. The last conformity lies in the verb *to wear* which is used for both perfumes and clothes.

Perfumes metaphorically described as clothes:

(10) ... craving for something **smooth, fluffy**,...

(11) This is not a lilac perfume. This is a **lilac-colored angora sweater**...

(47) **Green**, smoky and aromatic, the **leather** accord is tough and satisfying.

In examples above, adjectives *smooth* and *fluffy* are connected to a texture of clothes which serves as a metaphor for a feeling that perfume creates on a skin. *Leather* is connected with a material that is used for clothes manufacturing; in this case it refers to an ingredient applied in a perfume. Words *green* and *lilac-colored* used in the descriptions above should

represent colors of clothes which try to evoke positive associations in a human brain. Finally, the *angora sweater* is a specific piece of clothing luxurious and comfortable to wear, which is used as a metaphor for a perfume as a whole.

Personification is a figure of speech which ascribes characteristics or actions typical for human beings to objects and animals which do not have a capability to have such characteristics or to take these actions.

Examples of personification used in perfume product description:

(2) *this delicious fragrance **marries** fruitful notes of plum*

(11) *It is a million miles away from the bold oriental regalia of
the Amouage lineage – this one **whispers***

(21) *a one-of-a-kind aroma that never **disappoints***

The aim of using personification in perfume product descriptions is to embrace creativity of copywriters and to create a closer relationship with a customer who reads this description. The closer relationship could be probably achieved because people have naturally a higher affection and understanding for activities they do themselves as they know exactly how it looks like and how do they feel when someone whispers, disappoints them or is getting married. As a result they are then able to identify themselves with objects (perfumes) more easily.

5.2.2 Humor

As mentioned in the theoretical part, humor is a very subjective and risky engaging discourse strategy. It may be the reason why only in a few analyzed product descriptions traces of humor actually appear. However, three basic types of humorous devices were observed in the corpus – parody, irony and a pun.

Parody is making fun of certain literary works, genres or situations by imitating and emphasizing their noticeable features (Propp 2009, 60–61). The case of parody can be observed in a product description (10) which describes a perfume called *Crema di Latte* by Hilde Soliani by stating: *No empty calories here...* Empty calories are known as being inappropriate for those who want to lose their weight. This sentence is used because the name of the perfume is related to an area of food and drinks. It probably makes fun of a genre of healthy food and drinks advertising or of a trend to live healthy lifestyle and lowering weight. Through the device of humor this body copy tries to create a closer relationship with women who consider it funny too.

Irony is a usage of words to express the opposite situation than is meant literally by these words (Propp 2009, 97). This opposite usage results in a humorous effect and during the speech it is often supported by a tone of speaker's voice. In written perfume description it might be represented in a sample (63) which describes perfume by Histories de Parfums named *This Is Not A Blue Bottle*. The irony is hidden in the name itself because in a further reading it could be found that the bottle of a perfume is actually in *eye-popping matte blue*. This usage of irony could be also a useful way to memorize two commercial features of the perfume at once – the name and its bottle.

The last type of observed humorous devices is a pun which is a kind of playing with words. Humorous effect is created by using words which suggest more than one meaning or which sound or look similarly (Propp 2009, 94, 174). An example of pun usage might be recognized in sample (32) that provides information about the brand French Connection UK and its perfume named *Fcuk Her*. The first part of the name *Fcuk* has a similar structure as well-known impolite word frequently used as a swear-word. However, from a different point of view one might recognize that *Fc* + *uk* is also an abbreviation for the brand *French Connection UK* and that its second part *Her* stands not only for an object but it determines that this perfume is created for women. Word play like this is rather controversial as some older or more conservative customers probably do not recognize its humor and may be even offended by the name. It really depends on who is the target customer. In a specific case of *French Connection UK*, target customers with whom this brand tries to create closer relationship are younger English-speaking women.

5.2.3 Dialogism

Dialogism is a strategy when different points of views or voices are incorporated in a text in order to influence its interpretation (English Oxford Living Dictionaries 2017). It helps a text to leave a level of individualism – when it is much harder for readers to identify with a text, and to embrace its social aspect as it appeals to readers.

Via a usage of the personal pronoun *you* a producer of a text gets closer to readers as it directly addresses them. They get a feeling that such a text is written almost exclusively for them and that they become protagonists mentioned in the text. Consequently, usage the personal pronoun *you* is very popular in advertising genre, especially in problem-solution format, as customers often identify themselves with the same problem. Perfume descriptions on e-shops make advantage of this personal pronoun as well. It appears in 25 descriptions: (2-5), (7), (8), (11), (20), (22), (24), (25), (27), (39), (40), (41), (43-45), (53),

(58), (60), (67), (76), (79), (80). It is probably because creators of these texts also try to evoke exclusivity of their perfumes, which is one of the criteria for a purchase of the perfume, and to create closer relationships with customers.

The personal pronoun *we*, which in context of perfume descriptions usually stands for a whole e-shop, men, women or couples in general, works on a similar principle. It tries to create a closer relationship by showing that the producer of the text is one of the customers. However, a frequency of this pronoun is significantly lower as it appears only in descriptions (49), (63) and (64). The reason may be a current growth of individualism and desire for a personal freedom. By using *we* people may feel to be put into a pigeonhole because the pronoun indicates that they are members of some group which shares similar values and opinions. On the other hand, this is why *we* is used so frequently in political speeches and newspapers as they should represent ideas and opinions of a group of people.

Another observed signs of dialogism are imperative sentences and questions.

Examples of a usage of imperative and questions:

(10) *Have your cake and eat it too!*

(52) *Do you know who you are and what you stand for?*

Usage of imperatives usually provokes a reader of a text to take some action which is extremely useful mainly in promotional texts like this. The disadvantage of imperative is that it creates a feeling of superiority which does not work well with some customers. On the contrary, questions, even if rhetorical, evoke higher equality and closer relationship between the sender and the recipient. Equality is achieved thanks to the fact that questions often simulate dialogue of two friends. Furthermore if a question is placed at the beginning of a text it may create curiosity and support further reading.

5.2.4 Narration

Narration is a discourse strategy which conveys information by telling a story. This strategy empowers readers' imagination and helps them remember the carried message more easily as they are often emotionally affected by characters, plot or settings of the story. As perfume descriptions are mainly based on emotions, narration is a useful way how to evoke them. Stories that appear in body copies are mostly short, covered only in a few sentences, and the plot is usually vague. An example of the narration technique might be observed in the sample (7) *Essences Insensees seems to positively sweep us into the springtime meadows of southeastern France, to sunstruck bucolic countrysides where men and women in straw hats weave through fields awash in stunning pink flowers, selecting*

the lushest and freshest among them for the honor of undergoing the intricate steam distillation that will help them live forever. The setting of a story is located in the countryside of southeastern France during spring which is also a favorite holiday spot. Characters are men and women wearing hats who are selecting flowers from which a miraculous perfume is going to be created. They are not picking flowers randomly, but only *the lushest and freshest among them*. Usage of these superlatives is a clear reference to quality of ingredients used in the advertised perfume. Even though the plot is very vague and without any twists, the selection of almost poetic vocabulary like *springtime meadows* or *sunstruck bucolic countrysides* and the way an author refers to readers by using a personal pronoun *we* appeals on emotions and may create an effect of daydreaming.

Different example of this strategy is included in a sample (66) *14°S 48°E – Madagascar by Richard Lüscher Britos; are the coordinates for Ambania, northern Madagascar, a region known for its incredible biodiversity. Because of the island's long geographical isolation, humid equatorial climate and volcanic soil, its plants are unique – ylang ylang flowers, tropical evergreen trees. But Madagascar is also a melting pot of cultures, some of which imported new plants – vetiver, vanilla and more.* At the first sight, the story about Madagascar, which is told in the third, focuses rather on geographical facts than on emotions. As the main ingredient of described perfume is ylang ylang, which grows on the island, the story is used as a rational evidence of exclusivity of perfume ingredients.

5.2.5 Intertextuality

Intertextuality is a connection of one text to another. As it is practically impossible to create new texts without influence of other texts, intertextuality is as a useful engaging strategy that intentionally appears in perfume descriptions. It can be incorporated into the body copy or it may appear in the headline. The case when intertextuality is prominent in the headline may be spotted in the sample (69) *She Came To Stay* by Timothy Han. This headline is intertextually connected to a novel by Simone de Beauvoir named *She Came to Stay* which was firstly published in 1943. Its main theme is a love triangle which takes place in Paris. The novel is often considered to be a form of Beauvoir's revenge because her relationship with Jean-Paul Sartre was interrupted by another woman (Hudson 2013). This intertextual link focuses on highlighting similarities between the masculine perfume and the novel. As this perfume was created for men, it may suggest that a man, wearing the

perfume will be as irresistible as the mistress in the novel or that used ingredients create such a unique blend that a customer can hardly resist not wearing it.

Another example of how intertextuality works in a headline of perfume descriptions is observed in the sample (46) *Herod* by Parfums de Marly. The name of Herod is probably connected either with Herod the Great, the king of Judaea, or with a famous race horse Herod (Perowne 2016; Peters 2005). Both of them associate with power and masculinity so it is probably a reason why this name is used for the name of male cologne. This intertextual link should again highlight similarities between a person who wears the perfume and Herod the Great or Herod the racehorse.

Finally, the sample (8) demonstrates intertextuality used in the body copy: *In the words of Romano Ricci, MMMM...is “a forbidden fruit.” We say that if you’ve ever wanted to smell as sparkly and as desirable as those ruby slippers that Dorothy wore in the Wizard of Oz, then move a little closer please.* In the first part of product description, the term *forbidden fruit* relates to a biblical story of Adam and Eve who ate an apple against God’s will. In everyday communication a *forbidden fruit* refers to something which an individual craves for but shouldn’t reach because it is inappropriate in some way. This perfume is metaphorically described as a forbidden fruit probably because its smell brings a huge enormous and possibly forbidden pleasure to the customer. The second part of the perfume description contains intertextuality to the film version of *The Wizard of Oz*.² Nowadays these sparkly ruby red slippers belong among the most precious subjects in Hollywood and are displayed in a museum. The preciousness of these shoes is an analogy to the exclusivity of the perfume and their bright red color is compared with a distinctive smell of the perfume. Furthermore, some of the women who think of buying the perfume *MMMM* might admire Dorothy and they identify themselves with her character because she is portrayed as a heroic young lady. All observed intertextuality links mentioned in this perfume description focus on similarities between the original text and perfumes rather than on differences between them.

² In the novel Dorothy wears silver shoes. Authors of the film decided to create bright red shoes because the silver ones wouldn’t be visible enough on a screen (The National Museum of American History 2017).

5.2.6 Poetic devices: Alliteration and rhyme

Alliteration is a repetition of same letters or sounds at the beginning of words which stand close together, while rhyme is a repetition of the same letters or sounds at the ends of words which are in close relation. These devices are popular in promotional texts because they help with memorization as they simulate sounds and are often funny or light-hearted to pronounce. Several examples of alliteration and rhyme appear in the analyzed perfume descriptions.

Examples of alliteration used in perfume descriptions:

(1) *synonymous with sophisticated style*

(4) ***b**right and **b**reezy, the perfume gives the impression*

(57) *wear it to exude the **c**onfidence and **c**harisma that **c**haracterize its **c**reator*

In perfume descriptions the used forms of alliteration are very subtle and not too obvious to be irritating. Rather than a humorous effect, they try to create naturally pleasant sound that corresponds with the pleasure of wearing a perfume.

Examples of rhyme used in perfume descriptions:

(7) *Essences **Insencees***

(29) *Poopoo Pidoo is a **lush** and **plush** as a swans-down powder puff*

(80) ***Splash** on a **dash** of Starwalker*

Sample (7) shows the usage of rhyme in the headline which makes the name of a product more memorable. When rhyme is included in the body copy of perfume descriptions (29), (80) it is used to create a subtle humorous effect because description which includes rhyme resonates more and the text seems to be more entertaining and laid-back. The text is again created in harmony with the perfume because a process of selecting a perfume should be entertaining and relaxing as well.

5.3 Reflection of taste-smell confusion

As mentioned in chapter 3, western speakers face problems when they need to describe a smell precisely. To compensate for the lack of precision, caused by limited olfactory vocabulary, one may use metaphorical or source-based descriptions which often make use of words related to food. Popularity of vocabulary connected to food and drinks is prominent in perfume descriptions on e-shops.

The first notion of food can be visible in headlines:

(8) ***Mmmm**....by Juliette Has a Gun*

(10) ***Crema di Latte***

(40) *Silk, Lace & Chocolate*

The sample (8) shows interjection which is usually connected with a pleasurable taste of food. In this case, the interjection evokes similarity between the feeling a wearer gets from wearing a perfume and eating delicious food. Other examples consist of a specific type of food or drink such as chocolate or crema di latte. The reason why authors of these texts use food in headlines might be that people, thanks to their experience, already have an idea about how the perfume probably smells like. Another reason can be that food, especially sweetmeats, is sometime considered as a reward and a way to pamper oneself. Similarly to sweetmeats, customers buy perfumes to pamper themselves too.

In the body copy, several expressions from the field of food might be recognized. Except for the description of ingredients/notes where flowers, wood, spices and food extracts appear regularly, food can be also observed in sentences which describe a perfume as a whole.

(10) *based on the Sicilian pastry-filling*

(17) *a playful potion of luscious red apple, sweet cotton candy accord,...*

(40) *such an intense chocolate scent that it almost knocks you down*

(66) *provide earthy depth alongside ambient smells like the nutty roasted corn*

(70) *fragrance further expands on the almond's sweet, marzipan-like depth*

These descriptions are again based on similarities between food and scents, which are equally regarded as something pleasant for human's soul and body, and provide more specific expectations about a smell of the perfumes.

6 PERFUME DESCRIPTIONS CREATING IDENTITIES

This chapter focuses on how current perfume descriptions, which work as advertising texts, create identities and if they include gender stereotypes – the practice observed in other forms of advertising. The chapter takes into consideration headlines of perfume descriptions as well as their body copies. For a detailed textual analysis of body copies of 80 collected samples, a freeware corpus analysis toolkit AntConc 3.4.4w 2014 was used. This tool is capable of providing information not only about frequency in which certain words appear in a whole corpus but also about exact collocations in which these words appear.

6.1 Identities and gender stereotypes of women

Names of female perfumes that serve as headlines for body copies are the bearers of impressions how women are represented in these texts. First analyzed group of names indicates images of women who want to be irresistible for their partners or surroundings and the right perfume should help them achieve it. Such is the case in (2) *Opium*, (13) *Poison Girl*, (20) *Obsession*, (23) *Very Irresistible*, (31) *This is Her!* Their irresistibility should then enable them to experience feelings and situations they wish for.

The second group of names specifies wishes women have (3) *Romance*, (5) *Euphoria*, (21) *Happy*, (24) *Fancy Love*, (25) *Envy Me*, (37) *Cinema* and suggests that women want to be irresistible probably for two main reasons. Firstly, based on these names, they dream about pure *love* that will include *romantic dates* in *cinemas* and thanks to which they'll experience *happiness* and *euphoria*. Secondly, some women might have tendencies to compete with other women so their motive for being irresistible is to cause *envy* of other women.

Another group of names is oriented towards women who can be described as strong and independent, with passion for travelling, who stand out from the crowd. The group includes (16) *POP*, (28) *Journey woman*. The last group consists of names which are in a foreign language (19) *La Vie Est Belle*, (34) *Aqua Di Gioia*, (35) *J'ADORE*. French names may be connected, for example, with fashion, romance, cuisine or holiday. It means that women who choose these perfumes consider themselves as fashionable, romantic, dreamers or even travelers.

Body copies further expand hints of female identities spotted in headlines. For determination of identities or gender stereotypes, frequency of words which appear in descriptions and most frequent collocations of these words can be useful.

Word list	Frequency
Fragrance	40
Scent	28
Women	19
Floral	16
Perfume	15
Light	15
Love	14
Sweet	11
Wear	10
Fresh	9
Heart	8
Sensual	8
Girl	6
Pink	6
Perfect	6
Romantic	5
Beautiful	4
Beauty	4
Beach	4

Table 1: *Frequency of words in female perfume descriptions*

All body copies targeted on females are written in anonymous voice which describes products in indirect imperative and could be used equally for men and women. There is no mother-daughter tone of voice which is regarded to be strictly feminine but a certain nostalgia connected to mothers could be observed in a usage of a noun *girl*. Gender stereotyping appears for the first time in adjectival description of an overall character of perfumes by using adjectives like *floral*, *light* and *sweet* as these perfume characteristic are considered to be predominantly feminine. The adjective *floral* appears seventeen times, adjective *light* 15 times and *sweet* 11 times. Other gender stereotypes could be identified in words *heart*, *sensual* and *beach*. The *heart* which collocates mostly with the middle notes of perfume is used more frequently in female perfume descriptions which, from a different perspective, might indicate that women make their decisions by heart rather than rationally.

The occurrence of the adjective *sensual* points out to the fact that emotions are important for the decisions of women. Furthermore, perfume descriptions use the word *beach* as a place they encourage women to imagine for an escape from reality which goes hand in hand with the frequent advertising portrayal of women to be dreamers who prefer to relax after work duties. On the other hand, a color *pink*, which is perceived as typically feminine color, does not stand for another gender stereotype in perfume descriptions. It serves only as an inevitable instrument for determination of ingredients (such as *pink* pepper, black pepper or red pepper).

Perfume descriptions often include a part that gives advice about when and where the perfume is appropriate to be worn. Women are persuaded to wear perfumes:

(2) *wear it on a first date*

(5) *wear a bit on these humdrum workdays*

(11) *wear on your naked skin*

(24) *wear it to school, work, ...*

Even though these pieces of advice put a woman into stereotypical positions of sexual objects (11) or of dreamers about love (2), samples (5) and (24) show fight against stereotyping which give women identities of emancipated workers and educated students. However, love still plays a key role in perfume advertising for women as the noun *love* is the second most frequent noun used in these descriptions. Through such observation, women might be identified as romantics, seekers for love or givers of love.

Collocations in which *love* appears:

(3) *love is in the air when you use Romance for women...*

...for women who believe in *the power of true love*

(4) *the Mediterranean love story of an irresistible Italian femme fatale*

(17) *a love-struck, young couple enjoys an intimate*

(24) *evoke the deep feelings you get from being in love*

Surprisingly, these descriptions do not portray women as sources of perfection and of ideals of beauty. Words *perfect*, *beautiful* and *beauty*, which appear quite frequently, are used for description of occasions one may use perfume for rather than for description of physical appearance of a woman.

In summary, current female perfume descriptions on e-shops quite successfully suppress gender stereotypes. Only a few cases of gender stereotyping are noticeable. These were related to *floral* perfume characteristic, to irrationality of decision making, to lifestyle focusing on relax and love and to female body in position of a sexual object. Headlines and

body copies outlined several identities including woman as a seeker for love and happiness who wants to be irresistible, woman as an irrational dreamer, woman as a traveler, woman as a daughter and a woman as an emancipated worker.

6.2 Identities and gender stereotypes of men

Headlines which include names of male perfumes might be classified into several categories. The first category could be created according to what men want to achieve: (41) *I Million*, (69) *She Came To Stay*, (76) *Success*. Based on these names, men usually dream about wealth, about being attractive and finding love and about other forms of success which might be connected, for example, with their jobs or hobbies.

The second category contains names which are connected with their role in the society: (46) *Herod*, (50) *Diesel BAD*, (53) *Only The Brave Tattoo*, (55) *Gentleman Only Absolute*, (60) *Tsar*, (65) *No.1*, (70) *Pegasus*, (78) *I Am King*. All these names are tightly related to power and masculinity. *Tsar* and *king* are legally accepted honorable positions demonstrating men's power and *Herod* and *Pegasus* were both horses which became legendary because of their achievements. Among these names one may observe a conflict between an identity of a brave gentleman (53) and (55) and an identity of a bad guy (50). Decision between these two roles has to be done in order to purchase the perfume. However, in everyday life, people have almost always more than one identity, so the same man who is considered to be a villain in the business sphere might be a gentleman on a date and vice versa.

The third category of names focuses on rationality of men during their purchases: (47) *Russian Leather*, (56) *Grey Flannel*, (58) *English Leather*, (72) *Platinum*, (79) *Green Irish Tweed*. All these materials are known for their reliability which was tested during the centuries. Men tend to make their decisions based on rationality and scientifically approved facts rather than on emotions. This may also suggest that some men during their purchases might prefer classics over new approaches and are more likely to buy the same perfume over and over again because they do not have the need for experimentation.

The last category of names portrays a man as an adventurous traveler who is constantly pushing his limits: (45) *Escape*, (49) *On The Road*, (66) *14°S 48°E-Madagascar*, (73) *Horizon Extreme*, (77) *Aspen*. These names of perfumes do not work only as an encouragement for men to travel; they provide information about exact approved locations too.

Body copies of male perfume descriptions further develop concepts of observed identities of men from headlines and might include signs of gender stereotyping. These body copies were analyzed using the AntConc 3.4.4 in order to find out the most frequently used words and their collocations.

Word list	Frequency
Fragrance	45
Scent	38
Men	26
Leather	15
Wear	15
Fresh	13
Spicy	11
Perfect	9
Black	8
Green	8
First	8
masculine	8
Classic	7
masculinity	6
perfume	6
Bad	5
Special	5
Light	5

Table 2: *Frequency of words in male perfume descriptions*

In all male perfume product descriptions the anonymous voice is used. Even though men's purchases are often based on rationality, the voice of science is not used because effects of perfumes on human's body are rather abstract and hard to describe. The frequency of words *fragrance* and *scent* which prevails over the usage of the noun *perfume* shows gender stereotyping in continuing prudence of copywriters to diminish possible feminine associations resulting from the word *perfume*. Perfume gender stereotyping is shown also in adjectival description of *spicy* which refers to an overall characteristic of a perfume that

is in society frequently classified as typically masculine. Conversely, green and black colors which tend to be more popular among men do not serve as a sign of stereotyping but only as a feature that specifies the ingredients of perfumes.

The identity of a man who is perceived as a source of power and masculinity is supported by words *masculine* and *masculinity* which are incorporated into perfume descriptions. On the contrary, words *feminine* and *femininity* were used in a significantly lower frequency in female perfume descriptions. The reason might be that men prefer to have all information explicitly said and to ensure themselves that the perfume is masculine enough while women can recognize these characteristics more empathetically.

Examples of the usage of *masculinity* and *masculine*:

(51) *Spicebomb reveals **masculinity** from every angle*

(52) *for a man with a charismatic allure and an assertive dominant **masculinity***

(58) *a balance that is both **masculine** and enchanting*

Another difference between male and female perfume descriptions can be observed in a usage of the word *love*. Whereas in female descriptions this noun is the second most frequent word, in male descriptions it is not mentioned at all. Although men do have an identity of those who want to be loved and who are searching for love, it is presented in a slightly subtle way, probably in order to not to lose their predominant masculine and powerful identity. Notions of their desire for love could be recognized in collocations with an adjective *special* which are parts of advices about where and when to wear the perfume:

(44) *this fragrance will make **your special lady** feel not only that she can feel secure*

(52) *to enhance a man's everyday charisma or **for a special occasion***

(58) *to go out for **a special night** on the town*

(77) *to freshen up before your **date with someone special***

Men who are looking for a quality, exclusivity and success expect their perfumes to include these features as well. As a result, similarly to headlines, body copies include terms like *leather* or *classic* and *first* to promote the desired quality, reliability and exclusiveness of perfumes. Men are also not put into the position in which they would need to be perfect and without mistakes; quite the contrary – they can afford to be bad guys. The adjective *perfect* is not connected with a man's character or body but with occasions during which the perfume is the most appropriate:

(42) *it is **perfect** paired with daytime **business suits***

(56) *making it **perfect** for **impromptu occasions***

(77) ***perfect** to wear **on days spent outdoors** or **before heading to the office***

These occasions again show a man in the role of hard-working businessman and in the role of adventurous traveler.

To sum up, perfume descriptions targeted on males include features of gender stereotyping, shown especially in connections with the *spicy* character of advertised perfumes, with an avoidance of the term *perfume* because of feminine associations, with rationality of decision making processes and with men's lifestyle. Headlines and body copies reveal several identities: a man as an adventurous traveler, a man as a source of power and masculinity, a man as a seeker for love, a man as rational buyer and a man as hard-working businessman.

CONCLUSION

The aim of this bachelor's thesis was to discover and analyze engaging discourse strategies which occur in e-shop perfume descriptions and to find out how women's and men's identities and taste-smell confusion are reflected in these descriptions.

The discourse analysis of the corpus revealed six discourse strategies that prevail. The first strategy is the usage of figurative language including metaphors and personification. These two figures of speech support reader's imagination and materialize abstract features of the smell. Perfumes tend to be described metaphorically mainly as human beings, buildings and clothes because people are familiar with features of these areas. From the area of anatomy, the word *heart* plays the key role because it evokes emotions which are important for perfume advertising and serves for the description of main ingredients. The main goal of personification seems to be creation of a closer relationship with readers.

The same goal is ascribed also to another observed strategy – dialogism. Usage of a personal pronoun *you* belongs among favorite techniques as it appears in 25 descriptions. On the other hand, the personal pronoun *we* occurs with remarkably lower frequency because it is in contradiction with the individualism of western society. Strategies such as humor and poetic devices make the body copy more entertaining and help mainly with memorization of the perfume features. The fifth observed engaging discourse strategy is narration. Even though stories which appear in perfume descriptions are short with a vague plot, they still fulfill the two main purposes. Firstly, story appeals on reader's emotions and creates effect of daydreaming. Secondly, story is used as an evidence for perfume exclusivity. Intertextuality is the last discourse strategy recognized in the corpus. E-shop perfume descriptions use intertextual links for highlighting similarities between the original text and the perfume.

A phenomenon of taste-smell confusion is present not only in the names of perfumes but also in the body copies. Vocabulary connected to food is used for the comparison of pleasant feelings one gets from eating something tasty with the feelings of wearing a perfume. Moreover, as people are familiar with tastes and smells of various foods or dishes, they can easily imagine the overall smell of the perfume that is described by this vocabulary.

Hints about identities of men and women are observed in the names of perfumes which suggest what an individual probably wants to achieve or experience and how he or she wishes to be portrayed. Body copies develop these hints about identities and create

more complex impressions. As a result, women tend to be portrayed as seekers for love and happiness who want to be irresistible, as irrational dreamers, travelers, daughters and emancipated workers. Men are described as adventurous travelers, sources of power and masculinity, seekers for love, rational buyers and hard-working businessmen. Several gender stereotypes could be recognized in the corpus, however they are more prominent in male perfume descriptions that are still cautious about feminine associations with the perfume and constantly emphasize the masculinity.

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LIST OF ABBREVIATIONS

USP Unique selling proposition

LIST OF TABLES

Table 1: <i>Frequency of words in female perfume descriptions</i>	42
Table 2: <i>Frequency of words in male perfume descriptions</i>	45

APPENDICES

P I E-shop perfume descriptions

APPENDIX P I: E-SHOP PERFUME DESCRIPTIONS

Women

Source: <http://www.perfume.com/>

1. **Burberry Brit**

by Burberry

Burberry is a brand that's synonymous with sophisticated style, and its women's fragrance, created in 2003, is no exception to the rule. Refreshingly exotic and eminently feminine, each light mist of Burberry Brit gives big-city dwellers a hint of the sun-soaked and inviting tropics. Notes of vanilla and tonka bean provide a warm base for the scents of toasty almond, zesty lime and bright, juicy pear to work their considerable magic on for a fresh and flirty effect.

2. **Opium**

by Yves Saint Laurent

Immerse yourself in the rich scent of Opium for women. Introduced by Yves Saint Laurent in 1977, this delicious fragrance marries fruitful notes of plum, mandarin orange and other citruses with coriander and pepper, resulting in a sumptuous aroma that is perfect for all your evening endeavours. Wear it on a first date to make sure you have his attention from the start, or use it to spice up a romantic candlelight dinner with your long-time beau.

3. **Romance**

by Ralph Lauren

Love is in the air when you use Romance for women by Ralph Lauren. Launched by the celebrated design house of Ralph Lauren in 1998, this best-selling fragrance is for women who believe in the power of true love. The elegant and enticing fragrance brings together intriguing notes of white musk, ginger, lily, chamomile and rose for an ideal aroma. Romance is especially suited for romantic moments, but it works great any time you want to revitalize yourself.

4. **Light Blue**

by Dolce & Gabbana

Apply Dolce & Gabbana Light Blue every time you want to feel like you've stepped onto a sizzling beach. Plunge into this electric summer scent on a beautiful day to capture the romance, allure, and beauty of Light Blue perfume. This 2001 women's fragrance creation is celebrated for its whimsical and outdoorsy notes of white rose, Sicilian lemon, cedar, and Granny Smith apple. Jasmine, rose, bluebells, bamboo, and amber notes permeate underneath. These fresh notes combine in a stunning mixture, reminding wearers of the happiness of a summer day and the joy of being alive. The crispness of the citrus combined with the allure of fresh flowers in Dolce and Gabbana Light Blue creates the image of a perfect sea, the sun, and a crystal beach.

Dolce and Gabbana Light Blue celebrates the Mediterranean love story of an irresistible Italian femme fatale on the light blue ocean and under the light blue sky.

Bright and breezy, the perfume gives the impression of a strong, self-assured woman whose lover cannot resist her.

5. **Euphoria**

by Calvin Klein

How to describe Euphoria by Calvin Klein? The adjectives you hear describing CK Euphoria most often include “exotic,” “romantic,” “sexy,” “seductive,” and “sensual.” The woody, oriental scent has notes of pomegranate, black violet, black orchid, and mahogany. The subtle lotus blossom and persimmon notes add another layer of depth and exotic mystique to Calvin Klein Euphoria. This is the fragrance for stepping out on a date you don’t want to forget. Or wear a little bit on those humdrum workday mornings, when you wake up craving an extra boost of femininity.

6. **Lolita Lempicka**

by Lolita Lempicka

Celebrate your femininity and shine a light on your inner beauty with Lolita Lempicka for women. Introduced by Lolita Lempicka in 1997, this signature fragrance was inspired by fairy tales. Its intoxicating aroma makes you feel like anything is possible. Classified as a refreshing woody oriental fragrance, the scent features notes of violet, ivy, iris, amaryllis, exotic licorice and vanilla. Lolita Lempicka is recommended for daytime use, so spritz it on every morning to boost your confidence.

Source: <http://www.luckyscent.com/>

7. **Essences Insensee**

by Diptyque

Essences Insensee seems to positively sweep us into the springtime meadows of southeastern France, to sunstruck bucolic countrysides where men and women in straw hats weave through fields awash in stunning pink flowers, selecting the lushest and freshest among them for the honor of undergoing the intricate steam distillation that will help them live forever. The resulting fragrance, kissed with sweet beeswax and warmed in delicately spicy balsamic tones, still retains every ounce of the roses’ delightful freshness, lending a dynamic versatility that adapts to each wearer- adding a youthful glow to the mature and a glamorous sophistication to the young.

8. **Mmmm...**

by Juliette Has a Gun

In the words of Romano Ricci, MMMM... is “a forbidden fruit.” We say that if you’ve ever wanted to smell as sparkly and as desirable as those ruby slippers that Dorothy wore in The Wizard of Oz, then move a little closer please.

MMMM... just uttering its name forces a little moan of pleasure to escape your mouth. Yes, it’s a little embarrassing. You’re a grown woman. But it is difficult to resist something so straight-forwardly delicious. This fragrance is nothing more than a vanilla cream puff infused with orange-scented neroli and dotted with raspberries. Flirty white florals, sandalwood, and patchouli add a touch of seriousness, but not

much. Go on, gorge yourself silly while swinging your red ruby slippers back and forth. We're in no position to judge.

9. **Note Vanillee**

by M. Micallef

We usually think of vanillas as of good girl scents, cozy scents, comforting scents... Micallef's Note Vanillee, with its impish licorice accord and a boozy undertone of cognac and rum is a girl gone bad, very, very bad. We can't get enough of the honeyed piquancy of the perfume, with its juicy mandarin and its seductive jasmine; the base of sandalwood, vanilla and smoky, sweet tobacco, rum and cognac is sinfully delicious.

10. **Crema Di Latte**

by Hilde Soliani

Have your cake and eat it too! In fact, why not wear it? Crema Di Latte, the latest offering from Hilde Soliani, satisfies the most ardent gourmand lover's craving for something smooth, fluffy and delectable. Based on the Sicilian pastry-filling composed of milk, sugar, eggs, vanilla, cinnamon and lemon zest, this new addition shows that Hilde continues to be a master of gourmand perfumery. A truly mouth-watering interpretation, Crema di Latte makes our mouths water as the scent introduces itself with delicious creamy notes, settling softly into the skin as it beckons passers-by to have a nibble. Images of warm milk in porcelain mugs on a cold winter night will dance in your head. Indulge in the sweet subtleties of this creamy, confectionary delight-- lusciously whipped to perfection. No empty calories here...

11. **Lilac Love**

by Amouage

Disclaimer: this is not a lilac perfume. This is a lilac-colored angora sweater that you want to wear on your naked skin while rolling around on 1, 000-thread count sheets with a basket of gray Persian kittens. It is a million miles away from the bold oriental regalia of the Amouage lineage – this one whispers, and has an adorable French accent.

Source: <http://www.thefragranceshop.co.uk/>

12. **Viktor & Rolf**

Bon Bon

Bonbon a timeless sensation inviting a pure and absolute pursuit of pleasure. She who wears Bonbon, dresses herself in perfume whilst creating her own story. She is empowered, beautiful and complete. Caramel characterizes the scent's evolution. From inception to completion, the caramel notes mature from a sharp, edible top note to softer and milkier in the middle then darkening to add depth to the base note. A pure delight, a haute confection.

13. **Dior**

Poison Girl

Dior Poison Girl is the fragrance of a modern-day girl, delicious and toxic. A sensual

trap that instantly poisons and draws out the pleasure to the point of addiction. A bitter-sweet floral with mouthwatering Orange that is delightfully swathed in Venezuelan Tonka Bean and blossoms in the biting sensuality of Grasse Rose.

14. **Dior**

Dolce Vita

Dolce Vita, the fragrance of happiness recalls the carefree, heart-lifting nostalgia of driving a convertible along the Italian Riviera. A dazzlingly feminine and joyful fruity/floral fragrance with spicy, sensual undertones of cedar, it incarnates the spirit of Dior in all its sumptuousness. Shop the Dior Dolce Vita Eau De Toilette 30ml Spray online today at The Fragrance Shop.

15. **Michael Kors**

Wonderlust

Captivating, confident, and always sexy, Wonderlust evokes a lust for life where beauty, spontaneity and sensuality are the ultimate destination. Deeply romantic, it's a fragrance inspired by the exotic, the unexpected and the unknown.

16. **Stella McCartney**

POP

POP. Bold. Authentic. Irreverent.

In the moment, bold, and irreverent, POP is the scent of a new generation, who are coming into their own, true to themselves and are about to POP. A unique scent, it combines the vibrant floralcy of tuberose with sandalwood, echoing the multi-faceted character of the new generation of Stella McCartney icons."

17. **Ralph Lauren**

Ralph Love

RALPH LOVE tells the story of a sweet moment to always remember. A love-struck, young couple enjoys an intimate, beach boardwalk date underneath a pink, cotton candy sky. The floral gourmand fragrance, RALPH LOVE is a delicious and addictive scent for the light-hearted and lively spirit – the perfect choice for a playful date with your crush. It's the fragrance that heats up a sun-soaked date with a playful potion of luscious red apple, sweet cotton candy accord and intoxicating pink rose.

18. **Hollister**

Wave for Her

Bright and beautiful, Hollister Wave for Her takes its inspiration from a California sunset.

This fragrance is made for a girl with youthful spontaneity and personality. Days spent with her friends mean everything to her, as they plan their fun around the sun. The fragrance opens with an electric spark of juicy citrus notes. Making way for wild orchid, sunset hibiscus and California Poppy. Warm, enveloping woods and amber create the perfect balance in the base illustrating the warm summers evening.

Source: <http://www.perfume.com/>

19. La Vie Est Belle

by Lancome

La Vie Est Belle or "life is beautiful" provides an excellent mantra for the sophisticated woman. Introduced in 2012 by Lancome, this opulent and elegant fragrance adds style and beauty to your daily wardrobe. With notes of sweet praline, warm vanilla, juicy black currant, Tonka bean and ripe pears, this clean fresh fragrance is just the thing for daily wear. Apply this scent to your pulse points to create a lasting aroma that will draw compliments.

20. Obsession

by Calvin Klein

Introduced by Calvin Klein in 1985, Obsession is a women's fragrance that is impossible to forget. As iconic as a beloved movie scene or a famous landmark, this signature scent gives you an effortless sense of poise and confidence. Refreshing notes of bergamot, mandarin orange and peach blend with the warmth of vanilla and a spicy hint of basil. Turning heads is easy when you are wearing a fragrance as distinctive as Obsession from Calvin Klein.

21. Happy

by Clinique

Experience the joy of Happy for women by Clinique. Launched in 1997, this uplifting scent is feminine and fun. Classified as a fresh and fruity citrus floral, it brings together revitalizing notes of orange, bergamot, orchid, melon and mimose to create a one-of-a-kind aroma that never disappoints. Spray on Happy to boost your mood and increase your energy levels. This light and airy scent is ideal for daytime wear and works for all seasons of the year.

22. Cashmere Mist

by Donna Karan

Like a soft, luxurious cashmere sweater, Cashmere Mist settles onto your skin delicately and creates an air of comfort and casual elegance. Introduced by Donna Karan in 1994, this women's fragrance features sheer notes of Moroccan jasmine, lily, and bergamot, followed by sandalwood and just a hint of amber. The light, floral scent is sweet and subtle, so you can leave everyone wanting more. This understated yet iconic scent is designed for daytime use, and moves easily from the office to the beach.

23. Very Irresistible

by Givenchy

A happy, vivacious fragrance, Very Irresistible by Givenchy is a playful and modern scent for all women who are young at heart. Launched in 2003, this scent is an aromatic blend of sweet floral and spicy notes that revives the senses and lighten the heart. Fragrant notes of rose and magnolia mix with clean tones of lemon verbena, warm cassia and anise scents. Ready to flirt and seduce, Very Irresistible is ideal for both teasing, light-hearted women and mysterious seducers.

24. **Fancy Love**

by Jessica Simpson

If you need a women's fragrance that is great for casual, everyday wear, Fancy Love by Jessica Simpson is an inspiring choice. Introduced in 2009, this second fragrance from Jessica Simpson is meant to evoke the deep feelings you get from being in love. Let yourself fall in love with its notes of amber, musk and patchouli which create a scent that is both invigorating and intriguing. Wear it to school, work or play for a radiant, natural scent all day.

25. **Envy Me**

by Gucci

If you've been meaning to make a needed change in your life but aren't ready for something drastic yet, start wearing Envy Me by Gucci and notice a subtle yet considerable uplifting of your mood. Introduced in 2004, this women's fragrance features a fun and playful mix of fruity and floral notes. Envy me was created by blending in the romantic scent of roses and the freshness of peonies, along with the inviting notes of pineapple and litchi, accented with a dash of pink pepper.

26. **Chance**

by Chanel

'Chance is a tornado... the door open to adventure and unknown, just like lips ready for a kiss.

Famed perfume house launched Chanel Chance by Chanel in 2003 that was created by Jacques Polge to be a perfume for women is a fresh floral fragrance that meets sensual, sweet and spicy elements. Chance in French means 'luck' and this best selling perfume is a fragrance surprising femininity and a hint of sexiness and they wanted to create a playfulness about this perfume and Chance by Chanel is the only Chanel perfume in round bottle instead of the classical Chanel N°5 rectangle bottle. Chance is extremely fresh and combined with the flowery notes creates a spicy composition due to the notes of hyacinth, jasmine, and iris. There is pink pepper, lemon, and pineapple in the top notes, while the heart encompasses hyacinth, jasmine, and iris; the base finishes with amber, patchouli, vetiver, and white musk.

27. **Fairy Dust**

by Paris Hilton

Walk amongst floral fields with Fairy Dust by Paris Hilton. A women's fragrance released in 2008, this scent is as delicate and enchanting as the fairies that inspired its name. Considered a white floral scent, Fairy Dust features an assortment of flowery notes including peony, orange blossom, lotus and gardenia. A magical experience from start to finish, this scent is best for daytime wear. A touch of musk and vanilla anchor the scent and give it longevity, leaving you free to enjoy that next lady's luncheon with confidence.

Source: <http://www.luckyscent.com/>

28. Journey Woman

by Amouage

Inspired by Shanghai Art Deco in the 1920s and Chinese film noir, Journey is a refined fragrance for the elegant woman who knows that a soft touch and a glimpse of silk can be far more alluring than brazen boldness. It opens with delicate jasmine flowers, coated in honey and infused with jasmine tea. Osmanthus lends an apricot touch, along with smoky Lapsang Souchong and a hint of leather.

29. Poopoo Pidoo

by Ego Facto

"I wanna be loved by you/ Just you, and nobody else but you..." Poopoo Pidoo is as lush and plush as a swans-down powder puff dabbed on Marilyn's creamy shoulders. With this deliciously retro cloud of orange blossom, heliotrope and musk, Dominique Ropion has composed a light-hearted anthem to the glamour of old-fashioned face powder. A delectable rice note with a splash of lemon keeps Poopoo Pidoo hovering on the edge of comfort-foodiness. Totally femme, yet so deliciously innocent.

30. The Hope

by Thameen

This is a perfume of pure indulgence and exotic show; spices, cedar and oud wood glow like embers amid the smoky tendrils of sacred frankincense. Inspired by The Hope diamond, one of most illustrious gemstones in history, a singular jewel of atramental blue that catches iridescent fire in certain light. The stone has four centuries of heritage, from its discovery in India to its current resting place on display in the National Museum of natural History in Washington. The Hope is beautifully complex with facets of bold spice and liquorice-tinged immortelle over the fummy rootiness of vetiver. The cinnamon, cloves and patchouli seem to smoulder like they caught fire inside the blue of the stone, while cypriol adds a minted heat and touch of aridity over generous musks. The Hope radiates an inky sultriness as it stretches out over time on welcome skin, fading eventually to a brilliant shadow of bruised pungency.

Source: <http://www.thefragranceshop.co.uk/>

31. Zadig & Voltaire

This is Her!

The new feminine Eau de Parfum by ZADIG & VOLTAIRE. A sensual heart of vanilla-chesnut mixed with the rock trail of sandalwood.

The fragrance of a free woman with a rebel spirit!

A gourmand woody floral.

The sensuality of jasmine for the rock attitude.

The softness of the vanilla-chesnut accord for love.

The sandalwood trail, the signature of ZADIG & VOLTAIRE, to assert her style!

32. French Connection UK

Fcuk Her

Flowery in its appeal, this scent expresses the provocative notes of barringtonia, gentle woods and vanilla. Perfect for casual wear.

33. **Diesel**

Diesel Loverdose Tattoo

It is an oriental floral with a fiercely sensual scent. It creates obsession and an addiction to love. Loverdose Tattoo is to be worn just like a woman wears a tattoo: with intrigue. With confidence. With attitude. Top notes: Bergamot, Orange Mandarin, Cassis Heart notes: Rose, Orange Blossom, Jasmine Base notes: Tonka Beans, Rice, Vanilla, Milk

34. **Giorgio Armani**

Aqua Di Gioa

Aqua Di Gioa. Giorgio Armani. A blend of refreshing notes of crushed mint leaves and lemon Limone Primo Fiore Femminello from Calabria. Structure of the composition pushes the limits from fresh citrus to a floral heart which encompasses aquatic jasmine dewy peony and pink pepper while a base closes with cedar yellow sugar and labdanum.

35. **Dior**

J'ADORE

The eau de parfum is the great Dior floral for women with a generous and well-balanced bouquet, and its richness is a source of inspiration. By celebrating Ylang Ylang from the Comoro Islands, Damask Rose and Sambac Jasmine, J'adore Eau de Parfum unites the noblest of flowers from the garden of ingredients. The flowing and sensual curves of its amphora shaped bottle have made it a legendary fragrance. A sensuous and refined fragrance that has become a legend.

36. **Stella McCartney**

Stella

McCartney's Stella, is a sexy and seductive fragrance based on the traditional perception of the feminine rose but given a modern and edgy dynamic by contrasting its softness with the sensuality of amber.

37. **Yves Saint Laurent**

Cinema

A seductive fragrance for the woman who lives for the spotlight. Cinema reveals the star in any woman. A sensual floral harmony of Almond Tree Blossom, Amaryllis and Amber. Shop the Yves Saint Laurent Cinema Eau De Parfum 90ml Spray online today at The Fragrance Shop.

38. **Marc Jacobs**

Daisy

Daisy is a young, radiant and enchanting fragrance, with a fresh and lively edge. Daisy features fruity notes of wild strawberry and red grapefruit, blended with floral jasmine, gardenia and violet, enhanced by vanilla and musk; making it perfect for a summer's day wherever you go. Discover the bright, playful innocence of Daisy perfume Top

Notes: Strawberry, Violet, Grapefruit
Heart Notes: Gardenia, Violet, Jasmine
Base Notes: Musk, Vanilla, Woods: Strawberry, Grapefruit

Source: <http://www.luckyscent.com/>

39. **Bat**

by **Zoologist**

How many perfumes could take the ripe smells of bananas and soft fruit, combine them with damp earth and musks, and transform them into something stunningly memorable? One of most unusual, wildly creative perfumes of recent years, Bat has attracted widespread notice for perfumer Ellen Covey's original, quirky take on the winged night creature.

Rather than go predictably goth, Bat takes us on a nocturnal flight across a tropical wetland and into its shadowy, stony habitat. A lush fig note cuts through tropical vegetation as the banana and fruit notes of the opening begin to meld with the tropical plants, creating weird and wonderful sweet and rooty dark notes. In the base, layered animalic musks partner with thick black leather, bringing Bat back into the depths of its cave. For lovers of the unusual and daring, Bat beckons you to its lair.

40. **Silk, Lace & Chocolate**

by **4160 Tuesdays**

Originally created in 2015 as 4160 Tuesdays' limited edition Valentines fragrance, they sold out and brought it back due to popular demand. The brand had been planning a new chocolate scent for a while, and finally decided that this one was ready to come out to play. It has a delicate hint of strawberry too, and a touch of tart bergamot. It's made with cocoa absolute, such an intense chocolate scent that it almost knocks you down with pleasure. Try this instead of eating a chocolate bar.

Men

Source: <http://www.perfume.com/>

41. 1 Million

by Paco Rabanne

Launched by the design house of Paco Rabanne in 2008, 1 Million is a spicy and woody scent for the man who enjoys being outdoors. An aromatic and intriguing scent, this fragrance combines the popular notes of grapefruit, mint, blood mandarin and cinnamon with the classic note of rose. This fragrance makes an excellent go-to scent for work, and it will take you from the boardroom to dinner with friends while commanding the attention you deserve.

42. Boss No. 6

by Hugo Boss

Take charge of your image when you wear Boss No. 6, an energetic fragrance for confident men. Crafted by the designers at Hugo Boss in 1998, this commanding scent sets you apart from the rest of the pack and makes your presence known by expertly mingling fruity notes of bergamot and apple with tagetes and geranium. Wear this powerful attractant for any occasion. It is perfect paired with daytime business suits or dressier evening wear.

43. Aramis

by Aramis

For the man of distinction, Aramis fragrance for men is an elegant option to consider. Chosen by generations of men since its creation by the house of Aramis in 1966, this sultry masculine scent features opening notes of artemisia and gardenia. A spicy heart of bergamot mixed with clover for a botanical touch dries down to thyme for a finishing jolt of excitement that makes this scent one that will help people remember you by the trail of robust mannish notes you leave behind.

44. Lagerfeld

by Karl Lagerfeld

Created in 1978, Lagerfeld by Karl Lagerfeld has been the choice of men for decades for its subtly powerful quality but without being overwhelming, just like how women prefer men to be. Featuring an unusual mix of the intense character of cedarwood and the sweetness of jasmine, this fragrance will make your special lady feel not only that she can feel secure around you but also that you can be sensitive to her emotions as well.

45. Escape

by Calvin Klein

Escape by the scent experts at the Calvin Klein fashion house is designed for men who like to stand out in a crowd. Released in 1993, this sophisticated fragrance is very unique, blending eucalyptus, melon, juniper, grapefruit and mango notes. The light scent is clean, crisp and sweet, but still manly. It is not overwhelming, so prepare

yourself for a lot of lingering glances and compliments on this one-of-a-kind scent that is always a crowd pleaser.

Source: <http://www.luckyscent.com/>

46. Herod

by Parfums de Marly

One of the most accomplished racehorses (and prolific studs) of 18th century Europe, Herod was a horse of uncommon achievement descended from a famous line of Turkish warhorses. To honor him, Parfums de Marly has created a truly spectacular fragrance, one that combines robustly masculine tobacco, wood and patchouli notes with an alluring spice blend and a sumptuous vanilla.

47. Russian Leather

by MEMO

Russina Leather conjures up a picture of an army marching through the dark, snow-covered pine forests of the freezing tundra. These boys are made of tough material, and so are their boots. Green, smoky, and aromatic, the leather accord is tough and satisfying. A fougere accord of pine, ferns, cedar, mint, lavender and coumarin brings the forest into focus, filling your lungs with the scent of pine needles trampled underfoot and the bite of the cold, Northern night air. The smell of gaiac wood being burned in a far off campfire snakes through the forest and mingles with the dark, oily smoke of the men's black leather boots. A challenging, deeply evocative fragrance, this will unsettle everyone but men with adventure-seeking souls.

48. 1976

by Floris London

Eau de Parfum is a fragrance of juxtaposition in an era of light and shade. A fragrance of youth, where light and energy were born from a period of change in the late 20th century. A positive outlook from a generation claiming London for their own. Fashion, art, music and culture created a hub of style. An aromatic woody scent with black pepper, juniper berry and lavender, freshened by green bergamot and Sicilian lemon. An undertone of amber, patchouli, and musk add a sensual warmth and dark edge.

49. On The Road

by Timothy Han Edition Perfumes

Like the Kerouac original, On The Road is a modern travelogue classic with attitude and style to spare. The story begins with intense, smoky notes of benzoin and birch, reminiscent of the hot asphalt and grittiness of New York City. As we wind across the country, our journey takes us through the openness of the dusty cornfields of a Mid-Western America, punctuated by forays into smoky tobacco filled jazz bars, and eventually rising to the cedar forests of a Pacific Coast. The restlessness of the journey finally gives way to a bright-eyed optimism left by the fresh green fragrance of galbanum, citrus and bergamot. With this dynamic, vibrant followup to She Came To Stay, Timothy Han solidifies his reputation for smart, complex natural perfumery with literary style to spare.

Source: <http://www.thefragranceshop.co.uk/>

50. **Diesel**

Diesel BAD

Diesel BAD evokes brooding virility and a sense of erotic mystery. Covered in a grainy black leather texture, the Diesel BAD bottle has a seductive, masculine look, inspired by the classic black leather biker jacket. A daring and sophisticated olfactive signature, Diesel BAD is the first scent combining accords of tobacco and caviar to create an addictive, pulsating, yet fresh woodiness.

51. **Viktor & Rolf**

Spicebomb

An explosive concentrate of masculine sensuality. Spicebomb. The perfect balance between strength & elegance, intensity & passionate. Powerful and daring.. Spicebomb reveals masculinity from every angle.

52. **Valentino**

Uomo Intense

Uomo Intense is for a man with a charismatic allure and an assertive dominant masculinity with a distinctive aura. An eau de perfume concentration with a long lasting trail to enhance a man's everyday charisma or for a special occasion. A suave leathery fragrance, a deep, unforgettable olfactory signature: black leather and suave vanilla accords.

53. **Diesel**

Diesel Only The Brave Tattoo is a exciting oriental scent for the mysterious men. Do you know who you are and what you stand for? Are you brave enough to ink it on your skin forever?

54. **Loewe**

7 Loewe

A deep and intense Eau de Parfum inspired by the first 7 fragrance. Among its seven notes, incense first stands out, balanced by woody base notes that bestow elegance and masculinity and an original note of leather strengthening its LOEWE character. For a generous, passionate and serene man, a 21st century anonymous hero. He doesn't need a name to be remembered. Human and divine.

55. **Givenchy**

Gentlemen Only Absoulute

The Gentleman at his absolute best.

Discover Gentlemen Only Absolute, the new Eau de Parfum for men by Givenchy. A sophisticated and sensual fragrance, the absolute essence of a Gentleman.

Source: <http://www.perfume.com/>

56. Grey Flannel

by Geoffrey Beene

Wear Grey Flannel with anything in your wardrobe. This versatile scent features notes of galbanum, lemon, violet, geranium and tonka bean, embodying both comfort and style as it sets you apart from the crowd. Crafted by Geoffrey Beene in 1975, this men's fragrance lets you elevate your image without going to great lengths, making it perfect for impromptu occasions.

57. Unforgivable

by Sean John

Unforgivable is an award-winning men's fragrance from Sean John, the designer brand of performer and entrepreneur Sean Combs. Classified as an aromatic fougere, Unforgivable possesses a distinctive, green, fern-like essence. Tart citrus elements of tangerine and green mandarin are layered with birch leaf, gin-like juniper and zesty basil. Debuted in 2006, this Sean John creation is the first in a series of Unforgivable scents. Wear it to exude the confidence and charisma that characterize its creator.

58. English Leather

by Dana

Choose English Leather for men whenever you want a fragrance that enhances your rugged side. Created by Dana in 1949, this tried-and-true blend combines the manly scents of leather and oakmoss with citrus and woody notes, striking a balance that is both masculine and enchanting. Wear this fragrance wherever you wish. It brings out the best in you, whether you are building a cozy campground fire for two or getting ready to go out for a special night on the town.

59. Fahrenheit

by Christian Dior

The moment your lady catches a whiff of Fahrenheit for men, the temperature in the room is sure to rise. This classic scent was first introduced by Christian Dior in 1988, yet it continues to gain a following because of its delicious mingling of scents that never goes out of style. Touches of lavender, mandarin orange and hawthorn are followed by subtle masculine aromas of nutmeg flower and cedar. Each note is a perfect complement to the others, resulting in a delightfully unforgettable scent.

60. Tsar

by Van Cleef & Arpels

Set yourself apart from the crowd when you wear Tsar for men, a distinctive aroma that gets you noticed. Concocted by the crafty fragrance designers at Van Cleef & Arpels in 1989, this special blend combines spicy rosemary and cinnamon for excitement and uses flowery jasmine to turn things up a notch. No time is a bad time for this manly fragrance; wear it with your best pair well-worn jeans or the swankiest clothes you own.

61. Fierce

by Abercrombie & Fitch

Show the world you are a force to be reckoned with by wearing Fierce for men. This unique concoction from Abercrombie & Fitch features notes of petitgrain, spicy cardamom, vetiver and fresh lemon. Added musk gives this fragrance an ultra masculine aroma. Introduced in 2002, this youthful and strong scent is perfect for daytime wear. Try splashing some on after the gym or on your way to class for a head-turning and truly unforgettable appeal.

Source: <http://www.luckyscent.com/>

62. Gosha Rubchinskiy

by Comme de Garçons

Gosha Rubchinskiy: Photographer, artist, and chronicler of Russian youth street culture. Comme des Garçons: The avant-garde designer that brought his art to the masses. Their first joint fragrance project: As edgy as one might expect.

And like Rubchinskiy's clothes, this scent will evoke strong reactions. Inspired by skateboarding on a summer's day in an anonymous Russian city, Gosha Rubchinskiy for Comme des Garçons smells excitingly of lost youth: hot tar mingling with the scent of rubber wheels and the mineral spark of board against concrete. The blackcurrant tang of buchu tea lends a samovar-like flavor to proceedings, briefly flushing the monochromatic palette with rosy tannins. The memory of hot sidewalks and remembered freedom lurks within the cool, flinty vetiver and the dry, dusty patchouli. To be worn with a statement t-shirt and attitude.

63. This Is Not A Blue Bottle

by Histoires de Parfums

Histoires de Parfums has enchanted us for years with evocative scent stories meticulously set in carefully chosen times and places. But for This Is Not A Blue Bottle, Gerald Ghislain felt compelled to move in the opposite direction and deliver a scent divorced from the usual trappings, a dadaist canvas both teeming with energy but also presented as a blank slate, where the interaction between the scent and the nose that experiences it is a full collaboration, free of preconceived conceptual bias. The resulting fragrance is intentionally hard to pin down, a vibrant yet layered unisex spicy floral with intense metallic aldehydes, sweet honey, and luminously warm ambered patchouli. The flacon itself is a object of beauty, the familiar yet striking angled Histoires de Parfums bottle redone in eye-popping matte blue, entirely opaque, inviting the wearer to invent his or her own story as soon as the perfume touches their skin- and not a moment before.

64. Black Purple

by Atelier Flou We're

Too old for vampires and werewolves. But that doesn't mean we don't understand the appeal of a suave, sexy man with a dark side. At turns mysteriously icy and fiery hot,

Black Purple is the seductive scent of a man who walks between two worlds. Black Purple opens with rosemary and fern, chillingly herbal, that has us picturing tall silhouettes under glowing moonlight. A subtle nutmeg draws us closer, hinting at a hidden depth beneath the icy cold. Only when we're too close to escape does the ambery warmth of liatrix begin to thump like a hidden heartbeat, revealing depths of passion. A beguilingly dangerous scent.

65. **No. 1**

by Acqua di Biella

An Italian classic. A favorite of aristocrats and intellectuals. Created in 1871 and produced by the same family ever since, Acqua di Biella No. 1 has won numerous awards throughout Europe and was honored in 1878 with the coat of arms of the Savoia Royal Family. This is a fragrance with a pedigree. A clean, brisk blend of sharp citrus, herbs, mint and fresh Alpine blossoms.

66. **14°S 48°E-Madagascar**

by Richard Lüscher Britos

14°S 48°E are the coordinates for Ambania, northern Madagascar, a region known for its incredible biodiversity. Because of the island's long geographical isolation, humid equatorial climate, and volcanic soil, its plants are unique- ylang ylang flowers, tropical evergreen trees. But Madagascar is also a melting pot of cultures, some of which imported new plants- vetiver, vanilla, and more. In the talented hands of Vero Kern, 14°S 48°E is a beguilingly complex fragrance that represents the area as it exists today- thriving somewhere between the prehistoric and the modern.

The oriental bouquet of the Ambanja forests, dominated by stunningly floral and lightly spicy ylang ylang flowers and the peppery pods of pink peppercorn, is perfectly rounded by a delicate, bitter and fruity-fresh mandarin note. Newer crops, cocoa, vanilla and vetiver, provide earthy depth alongside ambient smells like the nutty roasted corn prepared by local farmers for an evening snack. At turns exotic and familiar, tropical and comforting, 14°S 48°E is a perfect scent for the explorer that isn't ready to leave every single comfort behind.

67. **Bowmakers**

by D.S. & Durga

If you can imagine a workshop, lit by oil lamps and a brace of flickering candles, wax dripping to the floor. Everywhere is wood, maple, mahogany, chips of darkest ebony, floor littered in fragrant curled shavings, the air filled with lacquered dust and the aromatics of a thousand sweet pencils. A man bends over an oak bench, tending to the curved form of a violin, the body warm and golden in the soft light, its neck, pegs and tailpiece scattered under his nimble fingers. Puffs of pine resin drift as he works, smoothing, gluing and attending to the preparation of varnishes and oils to give ornate lustre to grain and line. This is D.S & Durga's Bowmakers, an astonishing time capsule evocation of violin and bow making workshops in 18th century American pioneer towns. Each workshop concocted their own secret recipe for the decorative shellacs and lacquers. These might contain elemi, benzoin, saffron, mastic, sandalwood and turpentine for color, preservation, finish, tone and beauty. D.S.& Durga have brought

this polished, resinous portrait of craftsmen to life in an affecting and vibrantly glowing scent

68. The Tragedy Of Lord George
by Penhaligons

"Lord George is a wealthy and respected man, the archetypical patriarch. He seems to embody the noblest values of the aristocracy- virtue, respect, loyalty and faithfulness." ...but of course, in the subversive universe of Penhaligon's Portraits, not all is as it seems, and Lord George has secret dalliances that could threaten the reputation of his household. As such, his fragrance is both perfectly, properly British- clean, sophisticated shaving soap and warm, lightly powdery tonka- and, with an intriguing vein of rich, boozy brandy, a bit dangerous as well. The perfect scent for a gentleman with something dark hidden away.

69. She Came To Stay
by Timothy Han Edition Perfume

Inspired by the Simone de Beauvoir existentialist novel, Timothy Han's debut fragrance is a disarmingly complex all-natural chypre with a uniquely balanced spicy herbal character that evolves differently with each application. Like the novel's characters, who find their relationships and sense of self forced into great transition by the events of the world around them, this captivating scent seems nearly impossible to pin down, echoing the passion and creative energy that lifts itself above the austerity and oppression of a Paris on the verge of cataclysmic change.

She Came To Stay opens with fresh, sexy aromatic top notes of geranium, lemon and basil giving way to a richly spiced heart featuring Indonesian clove and nutmeg. In a stunning and perpetually changing drydown, deep woody notes of labdanum, patchouli and oakmoss ebb and flow with a more ephemeral forest of cedarwood and vetiver, again supplemented by the crisp lemon and basil of the opening. Both classic and modern, fresh and warm, aromatic and earthy, inspiring us, in that grandly existential tradition, to relinquish our illusions of control and simply allow the power of the fragrance to go where it may.

70. Pegasus
by Parfums de Marly's

Pegasus- the horse God, the heavenly stallion portrayed in Coustou's famed statue. A creature of such power, refinement and nobility that only a God himself would dare attempt to ride him. In this spirit, Parfums de Marly's Pegasus is, itself, fragrance nobility- a skillfully refined take on the fougere style featuring unexpected notes of almond and vanilla that give it unique lasting power and striking dignity.

Pegasus opens with the aforementioned almond note- lightly sweet, somewhat bitter, and warm, given juicy heft by a more traditionally fougere-like bergamot. The heart of the fragrance further expands on the almonds' sweet, marzipan-like depth, while an unlisted floral accord (lavender and jasmine?) exudes gentle, refined masculinity. In the base, vanilla is the clear star of the show, replacing a traditional fougere's mossiness with creamy warmth supplemented by amber notes, while a light, sharp sandalwood keeps everything airy enough to still earn the genre. To read the notes of Pegasus is to

wonder how it earns a categorization as a men's fougere- to smell it, on the other hand, is to be so swept up in its sophistication and majesty that you've no choice but to understand.

71. Wanted

by Azzaro

Introducing Azzaro Wanted, an audacious and flamboyant new fragrance for men. A woody, citrus and spicy Eau de Toilette with a fresh, sensual and captivating masculinity. A fragrance of vibrant and explosive freshness, unfolding into a bold spicy accord, revealing a radiant and spirited personality. Its sensual woody notes establish a new elegant and captivating masculinity.

72. Platinum

by 24

Platinum by 24 is its resulting fragrance: deep and intense, it is an exhilarating fragrance for a shining sensorial journey. A full-bodied, long lasting fragrance with a strong flowery and woody heart, blending rapidly and smoothly with vanilla and musk. 24 hours of pure intense pleasure.

73. Horizon Extreme

by Davidoff

Live the adventure to the extreme!

Inspired by the strength of nature, Davidoff Horizon Extreme captures the tension between earth and sky. Extremely addictive, this new woody ambery fragrance reveals a fresh breath of Ginger and Rosemary in top notes, rising to intense Nutmeg and Sandalwood, grounded in a vibrant accord of Cedarwood and Amber. Contrasted scents pushed to the extreme.

#REACHYOURHORIZON

74. Polo Supreme Leather

Ralph Lauren

Inspired by the richness of leather, the modern flask shape bottle is transparent brown with gold detailing, designed with ultimate craftsmanship. Indulge in a scent of pure luxury. Polo Supreme Leather is a tempting warm blend of golden spices, smooth leather accord & rich honey.

Source: <http://www.perfume.com/>

75. Athletics

by Tommy Hilfiger

Athletics by the fragrance design house of Tommy Hilfiger is a fresh, aromatic scent designed for active, sporty men. Introduced in 1998, this fresh, exciting scent uses top notes of star anise, bergamot and grapefruit, and the heart notes include sage and fresh grass combined with a bottom note of cotton flower. This exquisite composition is suitable for warmer weather. Wear Athletics as a refreshing fragrance for all your sporting activities, from golf to football.

76. **Success**

by Donald Trump

Aim to impress when you wear Success for men whether you're dressing for the office or playing the field. Brainstormed into creation by Donald Trump in 2011, this accomplished fragrance strategically combines prosperous notes of juniper and red currant with spicy ginger and coriander, topping off the lot with geranium for added flair. Pair this distinguished mixture with a dapper business suit or formal tux and tails. Success succeeds at enhancing your image no matter the occasion.

77. **Aspen**

by Coty

Aspen by Coty has been beloved by men since its first release in 1989. This fragrance combines refreshing hints of lemon and green notes that are mixed with cedar, balsam fir and bergamot, giving the composition a woody, spicy scent. Perfect to wear on days spent outdoors or before heading to the office, Aspen infuses you with extra confidence and rugged elegance. Spray some on in the afternoon to freshen up before your date with someone special.

78. **I Am King**

by Sean John

A staple for summertime wear, I Am King is a daring men's scent by Sean John. Royal and confident, this fragrance boldly proclaims your arrival with the sharp notes of tangerine and orange. Cranberry, French berries and Kir Royal cocktail slowly kick in, giving the scent a dense undertone of fruity goodness. Snippets of vetiver and cedar create a richly masculine base. Making men recognize their inner king since 2008, this fragrance is best suited for daytime wear around town.

79. **Green Irish Tweed**

by Creed

Surround yourself with the fresh outdoor smells of Ireland's rolling hills when you splash on the sporty scent of Green Irish Tweed by Creed. This fragrance for men obtains its slight earthy musk from base notes of ambergris and sandalwood, while hints of iris, lemon verbena and violet leaf deliver a clean finish. This classic scent launched in 1985, and it continues to refresh the senses of active men who are equally comfortable outdoors or in the office.

80. **Starwalker**

by Mont Blanc

Splash on a dash of Starwalker from the fragrance designers at Mont Blanc for a refreshing air that surrounds you all day. This casual scent combines citrusy top notes of Mandarin orange and bergamot with understated middle notes of woody bamboo, sandalwood and cedar. This discreetly pleasant fragrance was first released in 2005. It's the perfect choice when you are looking for a scent that you can wear to work to feel confident and inspired.