

4. ANALYSIS AND FINDING

The content of this chapter comprises of analysis of the application of the stylistic devices in female and male perfume advertisements as seen on **Vogue** and **Gentlemen's Quarterly** magazines from October 2002 up to March 2003 as well as the findings.

4.1. The Analysis of the Application of the Stylistic Devices in Female Perfume Advertisements.

The analysis included here is the analysis of the application of the stylistic devices in female perfume advertisements such as the ones of *Estee Lauder's Pleasures Intense*, of *Elizabeth Arden's Arden Beauty*, of *Givenchy*, and of *Christian Dior's Dior Addict*. The analysis covers all of figure of speech analysis, sound pattern analysis, and imagery analysis.

4.1.1. The Analysis of the Application of the Stylistic Devices in Estee Lauder's Pleasures Intense Perfume Advertisement

Estee Lauder Cosmetic Company has recently produced female perfume namely *Pleasures Intense*, that has been promoted through advertisements in various media including magazines. The lexical choice of this advertisement—**New flowers New pleasures The exciting new fragrance from Estee Lauder**—is certainly impressive. Therefore, the writer is really interested in analyzing its lexical choice as follows.

4.1.1.1. Figure of Speech Analysis

Some figures of speech are certainly represented in the lexical choice of this advertisement. Firstly, *metaphor*, a figure of speech stating a comparison between things essentially unlike, is apparently applied. In fact, there are some levels of interpretation of the application of metaphor itself. The first level of interpretation refers to the comparison between new flowers and new pleasures. The word 'flowers' here is, as a matter of fact, in plural form, not in singular one;

meaning, for the very first, readers are led to have an interpretation of a bunch of flowers, or probably a garden full of flowers—not just a stem of flower. Moreover, the word ‘flowers’ is preceded by the word ‘new’ in order to give an extra interpretation that the flowers talked about are the freshly blossoming ones. Also, it is surely agreeable that the qualities of the blooming flowers including the shapes, colors, and smells, are obviously beautiful, colorful, and fragrant. Naturally, these qualities of the flowery plants shape a sort of concept about ‘new flowers’ as something beautiful in the readers’ interpretations specifically female ones considering that the advertisement is aimed to female readers. In other words, the words ‘new flowers’ make the readers have a perception of beautiful scenery; and that beautiful scenery can make the readers feel happy, enjoy the pleasant view, or the most important of all, enjoy the pleasures. Practically, something pleasant makes people emotionally have their own internal satisfaction. Thus, the words ‘new flowers’ here could be metaphorically interpreted as a comparison of the pleasures that might be brought up from enjoying the blooming flowers themselves.

On the second level of interpretation, the words ‘new fragrance’ from the phrase ‘the exciting new fragrance from Estee Lauder’ can logically be compared with the idea of comparison between the words ‘new flowers’ and ‘new pleasures’ stated above. Upon the understanding that the words ‘new flowers’ that are understood as the comparison of the new pleasures or enjoyment for people specifically women are interpreted as the appropriate comparison for the new fragrance from Estee Lauder. Thus, like what has been proposed before, the meaning of the words ‘new flowers’ suggests an understanding of something beautiful that evokes pleasant feelings, certain enjoyments, or certain pleasures for women; and this idea of comparison is exactly used by the advertisers as the comparison of the new fragrance from Estee Lauder. Hence, the new perfume produced by Estee Lauder is characterized as if it were the breezy-fresh blooming flowers that made people especially women to enjoy their pleasures of having the flowers around them. Also in short, by using this lexical choice, the advertisers persuasively would like to induce the female would-be buyers to have the same opinion about the perfume; that is, the new perfume, like the new flowers, would

give certain pleasures for the users. In conclusion, the lexical choice of this advertisement might be considered to contain persuasive message stating that this perfume is the only perfume that knows women better considering that it knows how to give or serve pleasures for women.

The other level of interpretation of the application of metaphor, basically, deals with the word ‘pleasures’ that no longer means enjoyment anymore. The word ‘pleasures’ here actually refers to the brand name of the perfume talked about. Thus, the comparison is between the words ‘new flowers’ and the perfume ‘pleasures’. Still on the basic idea of the words ‘new flowers’ that mean the just-blossoming flowers, female readers are brought to fall to an interpretation of the qualities of the flowers that somehow are comparable to the qualities of the perfume. Based on the universal understanding, flowers especially the blooming ones, is generally related to the good qualities or aesthetic sides in human’s life such as mesmerized shape, impressive color, as well as attractive scent. However, from all qualities mentioned, the quality of the smell of the blooming flowers is the closest possible correlation to the quality of the smell of the perfume. Thus, basically, the advertisers are supposed to make the female readers believe that the scent of the perfume is relatively comparable or even, almost the same with the scent of the new flowers. Furthermore, the comparison between the ‘new flowers’ and ‘new pleasures’ may also contain persuasive message of suggesting women to purchase it since the perfume will make the users smelled terrific like the scent of the blooming flowers.

Secondly, there are, in addition, two levels of interpretation of the *symbolic character*—flowers. Generally, flowers have traditionally been a *symbol* of feminine beauty as well as of sensual pleasures. It is broadly interpreted that flowers stand for something beautiful, or desirable, or good. Again, it is due to the fact that flowers contain of several good qualities such as pleasant figure, attractive colors, as well as fragrant or aromatic smell. These substances of flowers are usually identified as something pretty, something beautiful, or something exquisite; and these concepts of beauty are always viewed femininely. In addition, people are not likely to perceive of flowers as something good or

great in masculine sense. Therefore, in this advertisement the word ‘flowers’ stands as a *symbol* of feminine beauty.

On the next level, flowers are also traditionally interpreted as a *symbol* of sensual pleasures. It is interrelated to the idea that flowers are usually identical with great or aromatic scent. In addition, people tend to have perception that terrific smell might somehow be completely attractive or even, seductive, that in the end arouses certain enjoyment sexually for others who smell it. Thus, the application of the words ‘new flowers’ as symbol in this advertisement is absolutely effective considering that the choice of the words ‘flowers’ reinforces that a woman would be indeed able to attract others only with the help of the perfume.

4.1.1.2. Sound Pattern Analysis

The lexical choice of this advertisement—**new flowers, new pleasures, the exciting new fragrance from Estee Lauder**—apparently, follows a certain pattern of sound. It applies all *alliteration*, *assonance*, and *also consonance* simultaneously since the word ‘new’ is repeated three times. It might be categorized into alliteration for the words ‘new’ involve the repetition of the same initial sound /n-/. It is also considered assonance at the same time because those words have the same vowel sound, that is /-u-/. Also, it could be said classifying to consonance since the final consonant sound of those words is the same; that is /-w/. Furthermore, the application of consonance could also be discerned from the words ‘flowers’ and ‘pleasures’ that certainly have the same final consonant sound; that is /-rs/.

4.1.1.3. Imagery Analysis

Particularly, from the lexical choice of this advertisement, readers may certainly come up with several imageries including the *smell* and *sight imagery*. The *smell imagery* could be evoked in the readers’ minds by noticing on the word ‘fragrance’. It is obvious that when the first time the readers read the word, they may imagine as though they smell the aromatic scent of the fragrance. Moreover, the word ‘fragrance’ is preceded by the word ‘new’ in which it can deliver a sort

of extra interpretation to the readers that the fragrance is the one that has just been formulated. Thus, the readers are supposed to differentiate the smell of the new fragrance from the old one. Therefore, they can seemingly smell it as the terrific or even, great fragrance ever.

Furthermore, the words ‘new flowers’ apparently also take a very important role in this advertisement for it may evoke several imageries in the readers’ minds. Firstly, the use of the words ‘new flowers’ may cause the readers to have a sort of *sight imagery*. The words ‘new flowers’ are indeed, in plural form. Thus, readers are brought to have an interpretation of many stems of flowers—not just a stem of flower. In addition, the words ‘new flowers’ could actually be associated with the fresh flowers that some of them probably start to bloom or some others perhaps have already been blooming. Therefore, when the readers hear the words ‘new flowers’ for the first time, they may imagine a mental picture of many blossoming flowers around them. They could also seemingly see the visual of many kinds of flowers that are probably in a garden, with fascinating colors, fresh atmosphere, or green grass in their minds. Therefore, this mental picture implying the beauty of the nature, that is aroused by the words ‘new flowers’, could be definitely categorized as *visual* or *sight imagery*.

However, the words ‘new flowers’ may not only evoke the sight imagery on the minds of the readers, but also evoke the *smell imagery*. By considering the use of these words, the readers may feel as though they are in the middle of spread out area of green grass with many kinds of flowers around them so that they could seemingly smell the scent of the flowers, the fresh smell of the grass, and also the fresh air of the atmosphere. Thus, the use of the words ‘new flowers’ here that apparently might evoke several imageries is really significant in order to make the language more persuasive. It is because that the choice of the words implies that the readers might get such an unforgettable experience of exploring the beauty of nature as well as the aromatic scent of the flowers only by using the perfume.

4.1.2. The Analysis of the Application of the Stylistic Devices in Elizabeth Arden's Arden Beauty Perfume Advertisement

As one of the famous perfume producers around the world, Elizabeth Arden has lately launched a new perfume namely *Arden Beauty*. In order to gain a great sale, the perfume has been promoted through advertisement with impressive choice of words—**Part reality Part illusion All woman**. This lexical choice is analyzed as follows

4.1.2.1. Figure of Speech Analysis

Apparently, the lexical choice of this advertisement certainly presents a *paradoxical statement* that contains a contradiction. The contradiction lies on the words 'reality' and 'illusion'. Having observed the meaning, the words 'reality' and 'illusion' are indeed two words that are contradictory. 'Reality' means *real existence, or the quality of being real*, on the other hand, 'illusion' means *something that does not really exist or something as different from the reality*. However, this lexical choice—**part reality, part illusion, all woman**—could be interpreted in a certain way as the word 'reality' here is assumed to possess half of woman's characteristic, while 'illusion' is considered to possess the other half. Indeed, the possible closest idea of this lexical choice refers to the characteristics of woman overall considering that this perfume is aimed for women. Thus, frankly speaking, characteristics of woman might universally be considered to comprise reality and illusion. In the sense, some things about a woman could be perceived literally, however, sometimes, some other things about a woman are just illusive, hard to understand, or hard to describe. In the other words, what is appeared on a woman might probably be visible or described easily, but what is inside of a woman can hardly be translated in words literally. As an example, a beauty of a woman could be discerned either as something visible or invisible as well. Based on universal perception, people tend to have a sort of identification of beauty of woman physically as the woman herself possesses some good qualities of being beautiful such as long hair, big eyes, thick curving eyebrows, sharp well-formed nose, thin lips, and so on. All these features could definitely be seen, therefore, people can generally identify whether a woman is beautiful physically.

Nevertheless, when people talk about a woman's inner beauty; then it will be difficult to define. In the sense, either people or the women themselves might have their own standard or perception of concept of inner beauty. It can refer to smartness, kindness, maternal personality, well mannered in communication, etc. Thus, basically, what can be explained from the concept of inner beauty certainly relies on the subjectivity of a person her/himself. Furthermore, these qualities of inner beauty are illusive that people can never see. Hence, actually, the choice of the words of this advertisement comprises a very impressive persuasive message in which it basically implies praise for women by placing them in a position that men can never be. On the understanding that women are assumed as the only characters who are so adorable that people are difficult to define—different from men. Therefore, if a woman would like to reach or be in that position she has to spray the perfume on.

4.1.2.2.Sound Pattern Analysis

As it can be seen, there is a repetition of the word 'part' within the lexical choice of this advertisement. This repetition is basically classified into all *assonance*, *alliteration*, and also *consonance*. It is included in *assonance* since there is a repetition of its vowel sound /-a-/. Furthermore, that word is preceded by the initial sound /p-/ and is repeated twice. Therefore, this pattern of sound could also be categorized into *alliteration*. The last, the word could apparently be said to classify to *consonance* considering that it is ended by final consonant sound /-rt/ that is also repeated twice. However, apparently, the words 'illusion' and 'woman' also have the same final consonant sound /-n/, therefore, it could also be categorized into *consonance*.

4.1.2.3.Imagery Analysis

When readers take a glance at the lexical choice in the advertisement, they could spontaneously imagine the sense brought up by the words within. One word that obviously carries a sort of sense that the readers can project is the word 'woman'. Instead, having understood the idea carried by that word, the readers may have a sort of *mental image* in their minds about a physical appearance as

well as a general personality of a woman. The word ‘woman’ itself is commonly associated to a female adult character—no longer a female teenager, approximately over twenty-one years old probably with long hair and mature look. Moreover, in today’s world, women are no longer portrayed as persons who are only in charged on the domestic duty such as household task. Yet, they are more likely to be respected based on their capabilities. Thus, though they live in a male-dominated society, they are not considered subservient to what the males say anymore, they are inclined to have equal opportunity in every aspect of life. Therefore, the word ‘woman’ today is assumed to have a lot more positive sense. Hence, starting from this point of view, the wording ‘woman’ on the lexical choice of the advertisement also causes the readers to have a sort of sight imagery on the characteristics of woman as a completely independent, mature, convincing, and responsible creature. When this concept is related to the purpose of advertisement; that is to persuade would-be buyers, then, the usage of the word ‘woman’ is considered appropriate regarding that this lexical choice implies as if the perfume could give a favorable impression of women specifically the users.

4.1.3. The Analysis of the Application the Stylistic Devices in Givenchy Perfume Advertisement.

Like the two perfume producers before, *Givenchy* brand has also produced a new perfume for women. This fragrance has vigorously been marketed through printed media with its advertisement containing the lexical choice, **Fire Under Ice**. This choice of words is analyzed as follows

4.1.3.1. Figure of Speech Analysis

Basically, it is plausible that the lexical choice of this advert applies some figures of speech. In fact, the wording **Fire Under Ice** could narrowly be defined as figurative language for it applies *metaphor*, *symbol*, and also *metonymy*. On the first level, the figurative language, *metaphor*, could be interpreted as the lexical choice is implicitly compared with characteristics of women considering that the potential customers to pay attention on this advert are female readers. Sensibly, when people read this lexical choice, they might have a sort of assumption about

fire that is located under ice; and therefore, what could be seen on the surface would probably be just the ice. Accordingly, ‘fire under ice’ could figuratively explain the general characteristics of women in which seemingly there is always something concealed within what is visible from women. The ‘something concealed’ here might refer to something unexpected in a positive sense within the personality of women that is usually covered by their appearance. Consequently, fire might be used as comparison of positive veiled characteristics such as spirit, passion, dynamism, etc. Somehow, most of the time, people are likely to think that these characteristics are concealed behind women’s appearance that is assumed to be tender, gentle, supple, or refined; and these women’s stereotypes are what the word ‘ice’ refers to. Thus, the figurative language, *metaphor*, here lies on the comparison between the phrase ‘fire under ice’ and the positive personalities of women that are usually covered by their outside appearance. However, referring to the most important principle of advert—persuasive—this lexical choice contains of persuasive message in which women especially the female users are portrayed as figures that are attractively unpredictable by having unexpected characteristics such as passion, spirit, and dynamic behind the lovely, tender, and supple attitude.

On the second level of interpretation, within the phrase ‘fire under ice’, the word ‘fire’ is related to the word ‘ice’ by a preposition ‘under’; meaning *in a position lower than....* Thus, logically, ‘fire’ is assumed to be situated in a position lower than the ‘ice’ that is seemingly in the one level above. ‘Fire’, then, could roughly be interpreted to place the second position where in the ‘ice’ places the first one. Thus, the ‘fire’ is seemingly under influence or control of the ‘ice’. In addition, based on general perception, fire and ice are two completely different elements in human’s life. An obvious characteristic of fire is hot or flaming, while on the other hand, the sense carried by ice is coldness. In human life, fire, therefore, might be either dangerous or useful, and ice is usually associated as something relieved. For example, in daily life, fire can sometimes endanger people but it can also commonly be used as a tool to cook or make a fireplace; while ice is usually associated to relieve someone’s thirst. Thus, fire may *symbolize* something destructive and constructive as well, while ice is

traditionally a *symbol* of something comfortable or relaxing. Correspondingly, relating to the general characteristic of fire, there are two assumptions then. Firstly, the phrase ‘fire under ice’ could be assumed as the destruction could seemingly be handled by calmness. The term ‘destruction’ here does not always refer to a sort of physical ruin, but it can possibly refer to any mental aggressions from surroundings such as peers’ pressures, colleague’s slanders, or any other offenses. Thus, realistically, when people are really in a calm, relax, and composed condition, then, they might be able to think positively about any pressures from surroundings specifically to consider any state of case clearly that later on enables them to cope with the matters. Secondly, fire as something constructive might also be motivated by calmness. Practically, people with calm, coolheaded, balmy, and temperate qualities are likely to well perceive everything so that somehow they might inspire themselves or even others to be productive. Hence, in the correlation to the message of this advert, this lexical selection implies that women are considered the character possessing the calmness and tenderness who somehow can control any pressure from outside as well as becoming an inspiration for others’ spirit. Persuasively, by applying the perfume, any women will, of course, be able to possess those ideal characteristics.

On the next level, apparently, a figurative language, *metonymy*, has also become a part of the language of this advertisement. Such figure refers to the possible closest idea carried by the key words ‘fire’ and ‘ice’. Commonly, when people read or hear the word ‘fire’, they may come up with an idea of warmth. On the other hand, the closely related idea of the word ‘ice’ is coldness. The idea warmth and coldness do not always refer to the weather of some place, they can also possibly be intertwined to the characteristics of women. In this case, warmth could linguistically be translated into caring, loving, and forgiving, while coldness could literally be perceived into being arrogant or indifferent. In the relation to the phrase ‘fire under ice’, the concept of those related ideas above could be understood as women, basically, possess some senses of caring and loving, though they may sometimes seem elegant, arrogant, passive or indifferent. This concept, fundamentally, reflects the traditional perception about women that has been ingrained among society. Indeed, the society tends to condition the nature of

women to appear passively, yet society also demands women to possess the maternal senses of caring and loving. Thus, this advertisement, primarily, reveals the ideal qualities of women as reflected by society. Then, persuasively, the message of this advertisement suggests women to apply the perfume if they desire to possess what society conceives as ideal characteristics.

4.1.3.2.Sound Pattern Analysis

The lexical choice **Fire Under Ice** certainly follows a pattern of sound namely *assonance*. This is because within the words ‘fire’ and ‘ice’, there is a repetition between the vowel sounds /-ai-/. Apparently, when people utter the words ‘fire’ and ‘under’, they will also directly pronounce the final consonant sound /-r/. Therefore, it could be categorized as *consonance*. Thus, this choice of words obviously, applies some patterns of sounds; those are *assonance* and *consonance*.

4.1.3.3.Imagery Analysis

Although the lexical choice of this advertisement does not physically represent the product, it indirectly provides a certain imagery representation of the product. In more specific term, the choice of word ‘fire’ and ‘ice’, indeed, derives *a tactile imagery*. It has been universally understood that fire is hot while ice is cold. Fire itself might warm up its surrounding. On the other hand, when people touch an ice, they will experience its coldness. Thus, this is what *a tactile imagery* refers to in which when people read or hear the words ‘fire’ and ‘ice’, they can feel as if they experience the sensation of warmth and the coldness of ice. However, when it is related to the product—perfume—and also the content of the message that the advertisers are trying to deliver; then, it could be transited where in the perfume users are offered to explore the experience of feeling the sensation of warmth inside though the weather is extremely cold outside.

Nevertheless, it is also possibly interpreted that the association of the words ‘fire’ and ‘ice’ is being deviated as the qualities of persons’ emotions. It then, can be classified into *sight imagery*. This kind of imagery basically refers to the image of the perfume users. Thus, the image of the perfume users that could

be deduced from the phrase ‘fire under ice’ is that they do have the qualities of being warm, calm, loving and caring, though they are seemingly cool, closemouthed, indifferent, or arrogant in the eye of other people.

4.1.4. The Analysis of the Application of the Stylistic Devices in Christian Dior’s Dior Addict Perfume Advertisement

One famous ready-made wear and cosmetic company around the world, Christian Dior, has periodically produced clothes and cosmetic collection once in every season. Meanwhile, on the last season, it launched a new fragrance called *Dior Addict* that has been introduced via advertisement printed in various magazines. The advert uses certain lexical choice, **Dior Addict Admit It**, and it is analyzed as follows.

4.1.4.1. Figure of Speech Analysis

The Dior perfume advertisement uses a very simple and brief choice of words. Yet, its simplicity makes the lexical choice sounds impressive and apparently it is, indeed, highly meaningful. In fact, this four-word advert applies a figurative language, *overstatement or hyperbole*. As what people commonly understand, the word ‘addict’ is usually negatively viewed. People tend to assume that the word ‘addiction’ is correlated to particular negative habit. Even, they are likely to associate drugs with the word ‘addict’. However, on this advert, the advertisers seemingly give a positive extension on the association of the word ‘addict’. They precisely intertwine the term ‘addict’ with something positive that people are not likely to addict to; that is perfume. Based on general assumption, something that might make people addict to, can render a temporary enjoyment or satisfaction. Thus, by using the word ‘addict’ on this advert, the Dior perfume is being exaggerated as if it could make people enjoy certain satisfaction. Meanwhile, the quality of the perfume that logically could arouse certain pleasures is the quality of its smell. It is clear then, that within the phrase ‘Dior addict’, the perfume Dior is being overstated illustrating that its smell is so favorable that can make people especially the female readers addict to.

Thus, in the relation to the message of the advertisement overall, the lexical choice ‘Dior Addict Admit It’ have apparently brought the readers to have a perception about firstly, people’s possibly becoming addicts of the perfume. Secondly, it seems that the Dior addict must admit it. The word ‘it’ here might have two kinds of perception; either referring to the excitement of using the perfume or to the people’s becoming addicts. Thus, persuasively, the lexical choice here seemingly challenges the readers to become one of the addicts; and finally, to admit themselves being proud of becoming the addicts as well as the sensation of using it.

4.1.4.2.Sound Pattern Analysis

It is obvious that those four words of this advert are easy to remember. It is due to the fact that the choice of words, indeed, follows certain patterns of sounds. As it could be seen there is a repetition between the vowel sound within the words ‘addict’ and ‘admit’. Those two words have, indeed, the same vowels that sound /a-/ and /i-/. Therefore, it is categorized into *assonance*. However, when the writer analyzed it deeply, the lexical choice also basically applies a pattern of sound called *consonance* since the final consonant sound of the words ‘addict’, ‘admit’, and ‘it’ is the same that is /-t/.

4.1.4.3.Imagery Analysis

One interesting fact about this advertisement is that the choice of words used may surely evoke certain imagery on the readers’ minds. One word that is apparent to carry a sort of imagery is the word ‘addict’. Particularly, the word ‘addict’ could be considered to evoke an *organic imagery*. In the sense, people are generally inclined to think that the ones that are addicted to one thing, might, of course, have a strong feeling upon the thing. For an example, drug addicts are often times not able to be far away from the drugs. They have a sort of tendency to be dependent on the drugs. Thus, seemingly, this perception is positively transited within this advertisement as the lexical choice implies that the perfume users are conditioned as if they were really dependent on the perfume and even, helplessly cannot resist it. Herewith, the readers may imagine that if they become

one of the addicts, they might experience the strong feeling of being addicted such as nervous, not calm, enthusiastic, or excited; and all these internal sensations are what the *organic imagery* refers to. Thus, basically, this choice of words of this advertisement persuasively offers the readers to explore a challenging experience of becoming the addicts.

4.2. The Analysis of the Application of the Stylistic Devices in Male Perfume Advertisements

Basically, the male perfume advertisements have also possibly been applying the three stylistic devices as always mentioned above. Therefore, the writer also includes the advertisements such as the advert of *Lacoste* perfume, the advert of *Aigner's Blue Emotion* perfume, the advert of *Polo Ralph Laurent's Blue* perfume and also the advert of *Lauder's Intuition* perfume as the data to analyze. The analysis is as follows

4.2.1. The Analysis of the Application of the Stylistic Devices in Lacoste Perfume Advertisement

Lacoste has been known as one of the most famous brands for men. It produces not only clothes and shoes, but also perfume. The new perfume by Lacoste has been promoted through advertisement with the lexical choice, **Style on Skin**. This three-word advert is analyzed as follows

4.2.1.1. Figure of Speech Analysis

It has been common that advertisements contain of flowery words. Either advertisements of female products or male ones, both substantiate a lot of figurative language. This is aimed mostly to attract the consumers so that they could spontaneously buy the product advertised. It also goes to this advertisement. The figurative language has also become a part of its lexical choice. In fact, it applies one figure of speech namely *overstatement* or *hyperbole*. Indeed, when it is analyzed, it could obviously be seen that the meaning of the lexical choice is deliberately being deviated in order to gain certain impression. Basically, the word 'style' literally means *quality that marks out something done or made as*

superior or fashionable. Yet, 'style' could also be defined as *general appearance, form, or design*. Thus, the phrase 'Style on Skin' might then, mean the general appearance or design of the skin made by certain quality. Thus, logically, there is certain quality that makes the skin have certain design. Yet, it does not make sense considering that there is no quality, nothing, and no one in the world can create a design of the skin. Thus, on this advert, through the word 'style', the associative meaning of the phrase is being exaggerated as if there is certain quality that makes the skin designable. However, when it is related to the product, then, the quality here might, of course, refer to the quality of the perfume. The only quality of the perfume that logically can be considered as the tool to create certain design of the skin is basically the quality of the smell. Thus, the advert implies an overstatement or exaggeration stating that the smell of the perfume can seemingly 'style' the skin of the users. Or in other words, persuasively, the advert delivers a message that the users of the perfume will look stylish by applying the perfume.

4.2.1.2.Sound Pattern Analysis

The choice of words **Style on Skin** has certainly followed particular patterns of sounds. It is obvious that the words 'style' and 'skin' are begun by the same letter 's'; therefore, the initial consonant sound of those two words is basically the same that is /s-/. Thus, it might be categorized into *alliteration*. Meanwhile, when people notice on the words 'on' and 'skin', they will figure out that those two words apparently have also the same final consonant sound; that is /-n/. Hence, it is categorized as *consonance*.

4.2.1.3.Imagery Analysis

Though that three-word advert is brief and short, the choice of words may apparently carry certain imagery on the readers' perception. The imagery evoked is the kind of *touch* or *tactile imagery*; and this imagery is aroused by the word 'skin'. Indeed, when people notice on the word 'skin', they might recall on their experience of touching any skin, either female's or male's skin, old or young people's skin. Thus, by the time they read or hear the lexical choice, they might

directly imagine as if they touch the skin and feel either its hardness or softness. Thus, this is exactly what tactile imagery refers to.

4.2.2. The Analysis of the Application of the Stylistic Devices in Aigner's Blue Emotion Perfume Advertisement

As one competent competitor of Lacoste, Aigner brand has also introduced a new fragrance for men. The fragrance called *Blue Emotion* has recently advertised on various magazines specifically the GQ magazine. The advertisement of the perfume uses certain lexical choice—**The cool side of passion**—that is analyzed as follows

4.2.2.1. Figure of Speech Analysis

The first figurative language that can certainly be deduced from the lexical choice of the advert is *metonymy*. *Metonymy* is basically the use of a closely related idea for substituting the idea of the word itself. Thus, from the lexical choice of this advert, it is obvious that metonymy is applied very well by the use of the word 'cool'. When people look up on the meaning of the word 'cool', they will figure out that it is defined as *between warm and cold*. However, when it is in the context of people's characters; then, the word cool might refer to *people's being calm, interesting, friendly, excellent, and impressive*. Therefore, usually, people have a sort of tendency to like something cool. In the sense, when it refers to the condition of the air, people will be inclined to like it fairly cold, not hot or warm. When it defines people's emotions, then, those whose qualities are calm, impressive, interesting, and confident, are mostly likeable. Therefore, the word 'cool' is mostly positively viewed and the use of it is likely to be in a positive way. As a result, people often identify the word to carry positive sense. In conclusion, the figurative language, *metonymy*, is characterized by the use of a term 'cool' as a substitution of an idea of positive sense. Henceforth, the phrase 'The Cool Side of Passion' may actually refer to the positive side of passion. Thus, the advertisement suggests people specifically the users to conceive that being passion is basically positive. Eventually, the message that the advertisers

are trying to deliver is basically that the product—the perfume—is considered inspiring the users to be passionate in a positive sense.

Secondly, apparently the lexical choice of this advertisement also applies a figurative language, *overstatement* or *hyperbole*. The application lies on the use of the words ‘cool’ and ‘passion’ simultaneously. The word ‘passion’ literally means *strong feeling or enthusiasm*. Based on universal perception, people with strong feeling who are very enthusiastic upon a thing, will be very active and dynamic toward the thing. For example, a person with passion for work will, of course, be enthusiastic and keen on doing all her/his work. As a result, there is a sort of tendency on people to look toward ‘passion’ in an attractive way. Thus, on this advert, the word ‘passion’ has actually carried a sense of being favorably attractive. However, this idea has been exaggerated by the addition of the word ‘cool’ within the advert. Like what has been explained before that the word ‘cool’ may contain positive sense. Thus, logically, firstly, the sense brought up by the word ‘passion’ is already attractive; and secondly, if it is added by the word ‘cool’ whose sense is positive, then the phrase ‘The Cool Side of Passion’ may effectuate a sense of something positive from something else that is extremely attractive. It is clear then that the sense that those words have brought up is being exaggerated. Finally, in the correlation with the persuasive message of the advert, the lexical choice seemingly implies that the users will seem extremely attractive in positive sense only by the help of the perfume.

4.2.2.2.Sound Pattern Analysis

The phrase ‘The cool side of passion’ definitely applies a certain pattern of sound namely *assonance*. It is due to the fact that there is a repetition of the vowel sound /- /- within the words ‘of’ and ‘passion’.

4.2.2.3.Imagery Analysis

The kind of imagery that is suggested from the lexical choice of this advertisement, is the one categorized into *touch* or *tactile imagery*. It is obvious that the imagery is evoked by the word ‘cool’. Based on the definition of that word which is *between warm and cold*, when people read or hear the word, they

may recall the experience of feeling something—water or probably the weather—that is fairly cold, not hot or warm. Therefore, through this advertisement, people may imagine as if they touch cool water or perhaps, they are surrounded by the cool atmosphere so that they can feel the experience.

However, within the context of this advertisement, the association of the meaning of the word ‘cool’ is being deviated as the qualities of person’s emotions such as being calm, mature, confident, excellent, and impressive. Therefore, within this context, the imagery suggested by the word ‘cool’ is no longer the tactile imagery, but it is more likely to be *sight imagery*, in which people may imagine an image of a person with calm, confident, mature, and impressive qualities through the lexical choice.

Furthermore, when people notice on the word ‘passion’, they may also come up with a kind of *internal sensation imagery* or *organic imagery*; meaning that though they are not really in passion of something, when they read this lexical choice, they could seemingly feel the internal sensation of being passionate about one thing such as being enthusiastic and spirited. In conclusion, the kinds of imagery evoked through this lexical choice are those of *tactile*, *sight*, and also *organic imagery*. Nevertheless, when those imageries are related to the phrase ‘the cool side of passion’, then, it actually suggests an image of the users, whose qualities are basically enthusiastic and spirited, but also in certain other time could be calm, mature, confident, whenever they are needed.

4.2.3. The Analysis of the Application of the Stylistic Devices in Polo Ralph Laurent’s Blue Perfume Advertisement

As one of the brands of the fashion icons that has been established since many years ago, Polo Ralph Laurent has also periodically introduced new perfume for men. The latest and newest male fragrance produced by this company is called *Blue*. Like other perfumes, this new fragrance has also been promoted through advertisements that were located within recent editions of some popular male magazines with the lexical choice—**New Fragrance New Classic**. Its lexical choice is analyzed as follows

4.2.3.1. Figure of Speech Analysis

Having taken a glance at the advertisement, people might be impressed by its brief, simple yet meaningful choice of words. This four-word advertisement is basically apparent to apply some figures of speech. One of them is defined as *paradox*. Indeed, the lexical choice of this perfume advertisement contains a *paradoxical statement*, as its contradiction strongly lies upon the words ‘new’ and ‘classic’. Based on each meaning, ‘new’ literally means *not existing before; seen, heard of, introduced for the first time*. On the other hand, ‘classic’ means *traditional; not new*. It is obvious then, that the meanings of those two words are certainly contradictory to each other. However, though both do have contradictory associative meanings, the word ‘new’ is precisely paralleled with the word ‘classic’ in order to generate certain interpretation to the readers. The logical interpretation that can be deduced from this parallelism is basically that the product—perfume, might be considered representing the qualities of being new and in the same time being classic as well. In the sense, on the first level of interpretation, this edition is the latest and newest perfume product from Polo Ralph Laurent. Starting from the shape of the bottle, the formula of the liquid, as well as its packaging, all might be considered completely new-made and different from others. Thus, the advertisers are supposed to induce the readers to have an opinion of the perfume as the first and distinctive perfume ever. Meanwhile, on the second level of interpretation, this new fragrance produced by Polo Ralph Laurent may also in the same time offer an experience of being classic. On the understanding that Polo Ralph Laurent has actually been famous for its classic style. From its clothes collection, shoes, until accessories collection such as watch, hat, etc, all is still reflected and loaded by a classic touch, though it keeps adapting the new trend. Therefore, though it is new-produced perfume, *Blue* is intended to keep maintaining the idea of classic. Thus, in the correlation to the message of the advertisement that is aimed to the male readers, this lexical choice offers an experience of being distinctively classic by applying the new perfume.

Moreover, it is also worthwhile to note that the linguistic representation of this advertisement has also, in fact, presented an idea of *metaphor*. Its comparison can be illustrated by strongly referring to the phrase ‘new fragrance’ and ‘new

classic'. The phrase 'new fragrance' can simply be compared to the phrase 'new classic' to serve a certain interpretation. The interpretation can be firstly, referred to the literal meaning of the phrase 'new fragrance' that is the fragrance that has just been introduced and produced by Polo Ralph Laurent. Secondly, this idea is compared to the idea carried by the phrase 'new classic' that is the classic style that has just been created and has always been kept maintaining in every recent Polo Ralph Laurent's collection including its perfume. Classic itself, moreover, could also be associated to be legendary. Something classic usually contains a certain proved value that has passed the test of time. Classical music, for example, has been a legend and inspiration for many musicians around the world in composing varied kinds of music. Thus, overall, characteristically, the new fragrance produced by this brand is classic; in the sense, it could be considered as legend. In the other words, this new-produced perfume is assumed to have a classic style that somehow can inspire the male users to be legends. Therefore, indirectly, the lexical choice of this advert allows the readers to receive message in which the users may share the feeling of becoming the legends through applying the new perfume by Polo Ralph Laurent.

4.2.3.2.Sound Pattern Analysis

The lexical choice of this advertisement—**New Fragrance New Classic**—is obvious applying some particular patterns of sounds. Firstly, its choice of words certainly follows a pattern of sound namely *alliteration*. It is due to the fact that there is a repetition of the initial consonant sound /n-/ on the word 'new' that is, in fact, repeated twice. Secondly, still on the same words, it is certain that there is a repetition of the vowel sound /-u-/. Therefore, it is categorized into *assonance*. The last, it might also be classified into *consonance* since the final consonant sound /-w/ is also repeated twice. Thus, basically by having the word 'new' that is repeated twice on the advertisement, its lexical choice applies three patterns of sounds namely *alliteration*, *assonance*, and *consonance* altogether.

4.2.3.3. Imagery Analysis

Two kinds of imagery that are obviously presented through this lexical choice are the kinds of *sight* and *smell imagery*. In more specific terms, the *sight imagery*, firstly, refers to the phrase ‘new fragrance’. Noticing the phrase, people may depict a mental image of a new packaging bottle of perfume with its full liquid substance. However, from the same phrase, people might also conceive the *smell imagery*. It is related, in fact, that when people read or hear the word ‘fragrance’, they imagine as though they smell the fragrance that has just been produced whose smell must be aromatic, fragrant, or great. Furthermore, secondly, when people pay attention toward the word ‘classic’, they may also simultaneously illustrate a *mental image* of a classic style belonging to someone’s appearance that is commonly associated as being conservative, excellent, impressive, stable, and principal. Thus, persuasively, the choice of words of this advert allows the readers to have an image of the perfume users as for the most part being conservative, yet still looked excellent and impressive.

4.2.4. The Analysis of the Application of the Stylistic Devices in Lauder’s Intuition Perfume Advertisement

Estee Lauder International Cosmetic Company that has been famous throughout the world, has recently produced not only female perfume, but also male perfume namely *Intuition*. The latest perfume product produced by this brand has been advertised through recent popular male magazines with the lexical choice—**The nature of man**. This choice of words is analyzed as follows.

4.2.4.1. Figure of Speech Analysis

Although this advert appears to be simple, the associative meaning of its lexical choice strongly presents a figurative language. Significantly, the linguistic representation of this advert indeed, serves to illustrate the figurative language, *metonymy*. As *metonymy* is characterized by substitution of a term naming an object closely associated with the word itself, therefore, firstly, readers’ interpretation should refer to the idea substituted by the word ‘nature’. In order to clarify this point, the word ‘nature’ literally means *the whole universe and every*

created thing; simple life without civilization; qualities and characteristics, physical, mental, and spiritual, which naturally belong to a person or thing. However, within the context of this advert, the logical associative meaning of the word 'nature' must, of course, refer to *the qualities and characteristics, physical, mental, and spiritual, which naturally belong to a person or thing.* Thus, basically, in the correlation to the whole lexical choice of this advert, the use of the word 'nature' here substitutes an idea of qualities or characteristics of man. Generally, people tend to perceive that men possess some natural characteristics as being logical, rational, independent, responsible, fearless, rugged, etc. Men, too, are often portrayed as strong individuals who are able to struggle and cope with any tough situation of life. Thus, basically, men appear to be indicative of masculinity.

Nevertheless, when it is interrelated to the name of the fragrance that is *Intuition*, it can be deduced that the nature of man no longer refers to the qualities stated above. Logically, this advert precisely views the characteristic of man as being intuitive. Having looked up a dictionary, intuition is basically *the immediate understanding of something without conscious reasoning or study.* Thus, being intuitive could mean having a sudden or immediate understanding without any observation or logical analysis before. Based on universal perception, the ones that are usually assumed to possess the quality of being intuitive are mostly women, though basically everybody might have this quality. To illuminate this point, people's perception is commonly related to the maternal concept in which a mother is usually able to sense directly the feeling what her children feel, because she is the one who carries and bears the babies. Thus, starting from this point of view, people's perception about women's possessing the quality of being intuitive more than men's, begins to develop. Yet, this advert precisely sets forth the opposite fact that men possibly possess the quality of being intuitive where in it is barely exposed within their personalities after all. Thus, the concept of the ones' possessing the strong intuition is being transited into men in order to shape a certain opinion. The opinion that can be generated is that ideally, men are supposed to have either the quality of being intuitive, logical, or rational so that their qualities are in balance and complete. Thus, predictably, this advert exhibits an image of the male users as individuals that possess a fully complete

characteristic as being intuitive, logical, as well as rational. Finally, in conclusion, through its lexical choice, this advertisement could be considered to inspire the male readers specifically the users of the perfume to reflect this image on them.

4.2.4.2.Sound pattern Analysis

This advert basically presents an idea of being brief and simple, and apparently, the lexical choice of this advert does not apply any pattern of sound. Referring to the choice of words—**The nature of man**, people may notice that there is not any repetition concerning either the initial consonant sound, the vowel sound, or the final consonant sound. Therefore, it cannot be assumed to be categorized into certain pattern of sound.

4.2.4.3.Imagery Analysis

Some words may carry some particular senses so that people may come up with certain kinds of imagery. Like on this advert, having noticed on the word ‘man’, the readers may be delineated by a kind of *sight imagery* concerning the physical and general characteristics of man. Firstly, when people read or hear the word ‘man’, they may spontaneously depict a physical appearance of man as male adult character—not a boy. The mental image of a man can be approximately over twenty-one years old with the Adam’s apple on the neck and perhaps, with a low big voice. A man is also commonly projected to have short hair—not long like women’s. Secondly, the *sight imagery* evoked within this advert may also refer to the general characteristics of man. Like what has been exposed before that people tend to categorize the qualities of man as being courageous, brave, fearless, logical, rational, rugged, and tough. Thus, by having the word ‘man’ on this advert, people specifically the readers of this advert may come up with a mental image of man concerning the physical as well as general characteristics of man like what has been explained above.

However, overall, when the lexical choice of this advert—**The nature of man**—is related to the name of the perfume that is *Intuition*, the readers may also illustrate a particular character of man as being intuitive. In this case, the mental image of man concerning his characteristic becomes fully complete not only as

being logical, rational, brave, fearless, courageous, and tough, but also as being intuitive. Significantly, the relation between the lexical choice and the name of the perfume serves a desirable image of man as a perfect individual that possesses the complete qualities.

4.3. The Finding of the Application of the Stylistic Devices in Female and Male Perfume Advertisements.

As written in the subtitle above, this part concerns the finding of the analyses that have been rolled out before. Accordingly, it strongly focuses the finding that is in the form of table as well as its explanation.

Table 1. the Application of the Stylistic Devices in Female Perfume
Advertisements

Advertisements		Ads 1	Ads 2	Ads 3	Ads 4
Stylistic Devices	Metaphor	X		X	
	Simile				
	Personification				
	Apostrophe				
	Synecdoche				
Figures of Speech	Metonymy			X	
	Symbol	X		X	
	Allegory				
	Paradox		X		
	Overstatement				X
	Understatement				
	Verbal Irony				
Sound Patterns	Alliteration	X	X		
	Assonance	X	X	X	X
	Consonance	X	X	X	X
	Sight Imagery	X	X	X	
	Sound Imagery				
Imageries	Smell Imagery	X			
	Taste Imagery				
	Tactile Imagery			X	
	Organic Imagery				X
	Kinesthetic Imagery				

Table 2. the Application of the Stylistic Devices in Male Perfume Advertisements

Advertisements		Ads 1	Ads 2	Ads 3	Ads 4
Stylistic Devices	Metaphor			X	
	Simile				
	Personification				
	Apostrophe				
	Synecdoche				
Figures of Speech	Metonymy		X		X
	Symbol				
	Allegory				
	Paradox			X	
	Overstatement	X	X		
	Understatement				
	Verbal Irony				
Sound patterns	Alliteration	X		X	
	Assonance		X	X	
	Consonance	X		X	
	Sight Imagery		X	X	X
	Sound Imagery				
Imagery	Smell Imagery			X	
	Taste Imagery				
	Tactile Imagery	X	X		
	Organic Imagery		X		
	Kinesthetic Imagery				

From both tables, table 1 and 2, it is tangible then, that the stylistic devices mentioned—figure of speech, sound pattern, and imagery—are applied in the female and male perfume advertisements that were located in the recent popular female and male magazines. Even, from those four female perfume advertisements, the three stylistic devices are always applied within the lexical choice. The first female perfume advertisement that is the advertisement of **Estee Lauder's Pleasures Intense** perfume, certainly denotes some figurative language namely *metaphor* and *symbol*. Its choice of words particularly also applies all patterns of sound—*alliteration*, *assonance*, as well as *consonance*. Practically, the lexical choice of this advertisement evokes two kinds of imagery that are considered as *sight* and *smell imagery*. Meanwhile, the second advertisement of **Elizabeth Arden's Arden Beauty** perfume with its lexical choice containing 'Part Reality Part Illusion All Woman' implicitly represents the figurative language, *paradox*. Like the first female perfume advertisement, this second female perfume advert also applies those three patterns of sound namely *alliteration*, *assonance*, and *consonance*. The kind of imagery that is obviously delineated through its choice of words is the kind of *sight imagery*. Furthermore, on the third advertisement concerning the advert of **Givenchy** perfume, the figures of speech that are certainly represented through its lexical choice are the figure of *metaphor*, *metonymy*, and also *symbol*. While the patterns of sound which are apparent to be applied within this lexical choice are the patterns of *assonance* and *consonance*. The kinds of imagery that are illustrated through its choice of words are those of *sight* and *tactile imagery*. Finally, on the last female perfume advertisement, the advert of **Christian Dior's Dior Addict** perfume basically applies the figurative language, *overstatement*. The sound patterns, *assonance* and *consonance*, also have been a part of this lexical choice. While the imagery evoked is the one of *organic imagery*.

Furthermore, the male perfume advertisements essentially through their lexical choices also represent those three stylistic devices, though there is one advertisement, which does not apply all three together. The first male perfume advertisement, the advert of **Lacoste** perfume with its choice of words stating 'Style on Skin', fundamentally applies the figurative language, *overstatement*; the

sound pattern, *alliteration* and *consonance*; as well as the *imagery of tactile*. Meanwhile, the second male perfume advertisement concerning the advert of **Aigner's Blue Emotion** perfume denotes the figure of speech, *metonymy* and *overstatement*. Its lexical choice also follows a particular pattern of sound namely *assonance*; and the kinds of imagery that are depicted within readers' minds are the ones of *sight*, *tactile*, also *organic imagery*. Henceforth, for the third male perfume advertisement that is the advert of **Polo Ralph Laurent's Blue** perfume, the lexical choice 'New Fragrance New Classic' without fail implies the figurative language *metaphor* and *paradox*. It also, in fact, appears to follow the three patterns of sound—*alliteration*, *assonance*, and *consonance* as well. Meanwhile, two kinds of imagery do apparently become a part of this lexical choice as it reflects the kinds of *sight* and *smell* imagery. The last, the advertisement of **Lauder's Intuition** perfume with its choice of words presents an idea of *metonymy* as the figurative language. One interesting fact about this advertisement is that it affirms the idea of being brief, short, and simple; therefore, the lexical choice certainly does not apply any pattern of sound. However, a specific kind of imagery, *sight imagery*, is seemingly also being illustrated through its choice of words.

Thus, from the explanation concerning the tables of finding above, it can be deduced that firstly, both female and male perfume advertisements, definitely apply the three stylistic devices. To illuminate this point, the lexical choice revealed by the advertisements represents the application of figures of speech, sound patterns, as well as imagery. Thus, it strongly affirms that the application of stylistic devices is not merely on the literary works, it can also however, possibly be applied within non-literary texts such on these advertisements. The figure of speech device, furthermore, serves to deliver certain interpretation in the readers' perceptions as well as to make the language more persuasive, while the sound pattern device precisely functions to make the language of the advertisements catchy. Meanwhile, the imagery device is aimed so that the readers might have a sort of illustration of the image derived in their minds. Thus, these three stylistic devices could be considered as one package of approach to get the readers' attention.

Secondly, in further details, those three stylistic devices are represented differently in each advertisement. The difference lies on the way the lexical choice on each advertisement applies the stylistic devices. Thus, for example, the choice of words of the first female perfume advertisement might apply a certain figure of speech, a particular pattern of sound, and a specific kind of imagery that are completely different from the application of the stylistic devices of the choice of words of the third female perfume advertisement. Accordingly, because the way the lexical choice of one advertisement applies the stylistic devices is different from another, the interpretation resulted then, would also differ from another.

Thirdly, from both tables of finding, it appears that there are three advertisements of four female perfume advertisements as well as three advertisements of four male perfume advertisements that explicate the stylistic device of sight imagery. Thus, it could be reiterated that throughout eight advertisements consisting of four female perfume advertisements and four male perfume ones, the probability of utilizing a mental image is higher than another kind of imagery. It could be remarked, then, that either female or male perfume advertisements specifically those that have been the data of this study, both reinforce the kind of sight imagery as one of the main stylistic devices. Therefore, one of many ways used as an approach to get the readers' attention to the advertisement is by presenting a sort of mental image on the readers' minds through its lexical choice.

Fourthly, from those four female perfume advertisements, all lexical choices appear to apply the three stylistic devices. Meanwhile, within the four male perfume advertisements, there is one advertisement whose lexical choice does not show the three stylistic devices altogether; in the sense, it does not reflect any pattern of sound. Based on this finding, it can be concluded that this specific advertisement with its certain choice of words is likely to emphasize on the other stylistic devices as mentioned as figure of speech and imagery rather than the sound pattern.

The last, referring back to the analyses of the lexical choice of female and male perfume advertisements, it might be asserted that mostly, through the lexical choice, the female perfume advertisements specifically those being the data of this

study, expose the general perception along with the general identity of women that have been ingrained among society. It can be proven by the analyses of the lexical choice in female perfume advertisements in which from advertisement 1,2,3, until 4, all interpretation is closely related to general identity of women. In the sense, it tends to depict the general characteristics of women such as being tender, supple, as well as caring, and loving. On the other hand, the choice of words within the male perfume advertisements does not always stress on universal perception about men. It does not always focus on the universal characteristics of men. Thus, it might be considered variant in presenting the idea of the advertisements. In conclusion, it can be discerned that those female perfume advertisements still consider the general concept about women as one of the approaches to get the female readers' attentions.