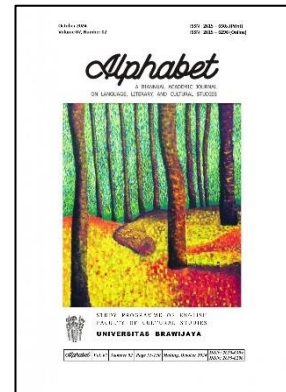


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## Textual and Contextual Meaning Analysis in Perfume Advertisement Discourse

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Alphabet / Volume 07 / Number 02 / October 2024, pp. 119-130  
doi: 10.21776/ub.alphabet.2024.07.02.06, Published online: October 2024

### How to cite this article :

Jati, M. & Wardoyo, H. (2024). Textual and contextual meaning analysis in perfume advertisement discourse. *Alphabet*, 07(02), 119-130. doi: 10.21776/ub.alphabet.2024.07.02.06

# Textual and Contextual Meaning Analysis in Perfume Advertisement Discourse

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ISSN: 2615-630X (print)  
2615-6296 (online)  
Vol. 07, No. 02

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## Abstract

This research explores the discourse on men's perfume advertisements in Oriflame products through Guy Cook's advertisement discourse theory. This study aimed to analyze the textual and contextual meaning constructions embedded within these advertising texts. Employing a qualitative critical discourse analysis approach, this research focuses on linguistic structures, visual elements, and the sociocultural context surrounding advertisements. Cook's theoretical framework is utilized to deconstruct the dimensions of text, context, and interaction in advertising discourse. The analysis concentrates on textual aspects, including language structure, word choice, and communication style, alongside contextual elements that encompass the social, cultural, and ideological backgrounds represented in the advertisements. This study investigates how masculinity, self-image, and symbolic values are constructed through strategic communication mechanisms. The findings reveal that Oriflame's perfume advertisements employ complex representational strategies to construct a contemporary masculine identity. The meaning-making process occurs through intricate interactions among verbal text, visual imagery, and dynamic social contexts, creating persuasive narratives about male identity and lifestyle. All of these aspects are made to make a perception of the true masculinity of the man. This study contributes to the understanding of the sophisticated discourse mechanisms employed in contemporary marketing communication, particularly in gendered product advertising.

**Keywords:** discourse; advertisement; perfume; men; masculinity

Advertisements serve as a medium for introducing products to the public, particularly to potential buyers. The emergence of advertisements has given rise to the art of encoding messages that advertisers want to convey. The message in advertisements constructed to persuade people to buy and the usage of alluring words or phrases, such as catch phrases is essential for marketing purposes ((Lingga et al., 2021). Moreover, advertisements present various aspects that can be studied, including the linguistic, economic, and political dimensions. The use of specific visuals in an advertisement also

carries hidden meanings that intrigue linguistic experts, making advertisements popular research objects. This popularity suggests that advertising studies within the linguistic domain should focus on the use of linguistic devices and other visual elements of the advertisement (Al-Subhi, 2022). The visual elements in advertisements are now considered something important because the majority of people will be attracted by the visuals when they see an advertisement in the first place (Morris & Nichols, 2020). Thus, advertisements are an interesting medium for studying the discourse used in it.

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Discussing meaning in advertisements has always been an intriguing research area. The purpose of visual elements seems to obscure the actual message being communicated. As noted by Kaur et al. (2013) which found many beauty products depicted how beautiful women should look like with different visuals. Advertisers tend to focus on their eyes, eyebrows, lips, and skin to portray beauty. Thus, this visual played a crucial role in influencing women's perceptions of what beautiful women should look like.

Beyond beauty product advertisements, perfume advertisements provide another compelling example. Perfume use in social contexts is highly common and employed across various activities, from formal events to casual outings, such as family gatherings. Perfumes have been used for thousands of years and are intrinsically associated with mystery, fantasy, and imagination (McGill University 2017). Initially used by a select few, primarily for important events and rituals, perfumes evolved. Today, they are no longer used solely for therapeutic purposes, but also to provide comfort to the wearer, enhance attractiveness, establish personal identity in social environments, influence personality and consciousness, and alter mood and emotions (Mensing, 2023). This finding is supported by Herz (2009) who successfully identified a strong correlation between perfume aromas and their ability to influence an individual's mood, psychology, and behavior.

Perfume representation in advertisements is perceived as having a social construction. When promoting their products, advertisers do not merely display the product visually but also employ persuasive language to attract potential buyers. Additionally, attractive visual packaging has become a selling point for engaging the audience more effectively (Ruiz, 2015). This aligns with Leiss et al.'s (1999) perspective that advertisements possess three primary communication elements: "power, persuasion, and manipulation". This implies that advertisements typically aim to capture potential buyers almost imperceptibly, potentially altering opinions, emotions, perceptions, and behaviors (Cook, 2001).

Furthermore, when promoting perfumes, advertisers often use personal, evocative words, such as warmth, enchantment, and glamour. These word choices undoubtedly carry an intensity that implies the product's essence and potential effects on the user (Ledin & Machin, 2020). Perfume advertisements also create personality images for potential users, often manifesting as feminine or masculine. Although contemporary understanding seeks neutrality to avoid demeaning any particular group, stereotypes remain implicitly prevalent. Men's perfume advertisements typically feature strong and authoritative models rather than ordinary or slim ones. This stems from stereotypes portraying men as controllers, manifestations of power and prosperity (Ruiz, 2015), or what Fairclough (2001) describes as the "domination of some people by others." These stereotypes generate gender dimensions wherein a man might feel more masculine by using a perfume with a masculine aroma or vice versa (Lindqvist, 2012).

Hence, this study examines men's perfume advertisements and explores masculinity through discourse analysis using Cook's discourse analysis theory. Discourse research attempts to understand linguistic constructions within a specific context (Masitoh, 2020). Cook (2001) emphasizes that discourse analysis requires both linguistic (textual) and contextual aspects, which are "meaningful and unified." Using discourse analysis, this study investigated two primary research questions:

- 1) How do men's perfume advertisements construct masculinity from a textual perspective?
- 2) How is masculinity portrayed in men's perfume advertisements from a contextual perspective?

By critically examining these issues, this research aims to uncover the complex mechanisms through which perfume advertisements construct and represent masculine identities within discourse disciplines.

## METHODS

This study employs a descriptive qualitative research design to investigate the

advertisement discourse of Oriflame men's perfume ads, utilizing Cook's advertisement discourse theory as the primary framework. The descriptive method is a research approach that attempts to solve emerging problems by processing all available data objectively and factually (Nawawi, 2015). Furthermore, descriptive data were collected in the form of words, pictures, manuscripts, and many more and excluded numerical data (Moleong, 2015; Cresswell, 2013). The research focuses on systematically analyzing the textual and contextual meanings embedded within advertisements, with a comprehensive approach to understanding the nuanced representations of masculinity.

The data collection process utilized purposive random sampling, targeting Oriflame men's perfume advertisements. Data were primarily collected from the Oriflame 2021 catalogue and from the Oriflame website. Thus, in 2021, Oriflame catalogues still incorporated both textual elements (including taglines, descriptions, and catchphrases) and visual models, whereas post-2021 catalogues predominantly emphasized visual aspects. This shift resulted in a reduced presence of observable linguistic elements within the advertisements. The selection of Oriflame advertisements from 2021 aligns with purposive random sampling methodology, wherein sample selection is predicated upon specific criteria that correspond to the research objectives (Emmel, 2014). Moreover, in 2021, Oriflame securely saved sales and even launched new products, as the world was still struggling to fight the pandemic. This information was published in their 2021 first-quarter report, which can be accessed publicly on their website. The consistent practice of Oriflame in regularly releasing its product catalog every month, which is accessible to anyone, is one of the primary reasons for selecting it as a data source.

This sampling method allows for the strategic selection of advertisements that provide rich, meaningful insights into the discourse of masculinity and perfume marketing. The research sample was carefully curated to ensure representativeness and diversity in visual and

textual elements, capturing the breadth of Oriflame's men's perfume advertising strategies during the specified timeframe.

When studying advertisement discourse, researchers should not believe in what they see. This is because advertisements tend to reflect reality and meaning. Advertisers like to send meanings implicitly covered by visual images. This point became the idea of (Kress & van Leeuwen, 2020), who believed that "images are never neutral". This means that there is always something beneath every image construction, something unobvious, and somewhat abstract. From this perspective, the authors agree that all advertisements underlay the meaning of Oriflame's men's perfume.

Thus, to grasp the whole understanding, the authors integrated Cook's discourse analysis framework, which emphasizes the intricate relationship between textual elements and contextual meanings. As Cook (2001) said, "Advertisements do not merely describe the world; they create a world of their own". Then, the process of analyzing the meaning should be done comprehensively to point out the true meaning, not the ambiguous one. The analytical process involved several systematic stages.

1. Preliminary screening and selection of relevant advertisements.
2. Textual analysis: examining linguistic choices, verbal rhetoric, and semantic structures.
3. Contextual analysis; investigating image composition and symbolic representations; exploring social and cultural-related implications.

This methodological design allows for an in-depth exploration of how Oriflame's men's perfume advertisements construct and negotiate masculinity through sophisticated communicative strategies, providing valuable insights into contemporary marketing discourse and gender representation. Finally, the data analysis in this research employs Cook's advertising discourse theory to address emerging problems by focusing on textual and contextual analysis within advertisements.

## RESULTS AND DISCUSSION

### Textual Analysis

Textual analysis in discourse studies endeavors to explore the intricate linguistic mechanisms and embedded meanings inherent in communicative texts. In advertising discourse, meaning construction must transcend ambiguity and subjective interpretation to maintain communicative integrity and audience trust (Edouihri, 2024). Critically, the dichotomous categorization of advertisements as "good" or "bad" proves reductive and epistemologically problematic.

Manipulative advertising narratives, for instance, warrant nuanced scholarly examination as they often contain sophisticated implicit messages accessible only to critically discern audiences. These texts represent complex communicative phenomena that require sophisticated analytical frameworks. Consequently, Cook (2001) developed a comprehensive textual analysis approach specifically designed to uncover latent meanings within the advertising discourse.

To systematically deconstruct textual aspects in advertising communication, Cook (2001) proposed a methodological approach centered on analyzing texts through three critical semantic dimensions: connotative meaning, denotative meaning, and parallelistic linguistic structures. This analytical strategy enables researchers to penetrate beyond surface-level textual representations and excavate a deeper communicative significance. The proposed methodology represents a sophisticated hermeneutic approach to understanding advertising as a complex linguistic and cultural phenomenon, challenging simplistic interpretative models and offering a more nuanced comprehension of communicative strategies.

### Denotative and Connotative Meaning

Denotative and connotative meanings emerge at the textual level. The presence of connotation and denotation can make the meaning of a text directive or obscure reality. These two terms originate from the brilliant ideas of Roland Barthes, who developed a

semiotic theory based on Ferdinand de Saussure's work. He argued that connotative meaning is an unnatural meaning that serves to add constructed messages (Barthes, 1972). This implies that understanding connotative meanings requires a comprehensive analysis of sentences and supporting aspects such as images in advertisements. On the other hand, denotative meaning emphasizes the "literal and primary meaning" of a word (Seba & Prihandini, 2021). In other words, it refers to the actual meaning of a word that does not have multiple interpretations. To determine the denotative meaning of a word, examples can be found in dictionaries. Examples of Oriflame's perfume advertisements are presented in Figure 1.



**Figure 1.** Possess Man Perfume Advertisement "Dunia Milik Anda"

The phrase "*Dunia Milik Anda*" (the world belongs to you) contains a denotative meaning that aligns with its literal interpretation. According to the Dictionary of Indonesian Language (KBBI), the word "*dunia*" has the following meanings: 1) the earth where humans live, 2) the realm of life, 3) all humans on the surface of the earth, and 4) the environment or field of life. From this, the explanation that can be derived from the phrase 'Dunia Milik Anda' is that it refers to the environment or space in which a person can explore their abilities and be themselves. This aligns with several other Oriflame men's perfume advertisements as shown in Figure 2. Moreover, the phrase "*Dunia Milik Anda*" (the world belongs to you) represents the male portrayal of happiness and thrill-seeking as mentioned by (Nemcoková et al., 2021). They found that males were always looking for something to achieve while showing off their greatness. That perfectly matches

the description of the phrase “dunia milik anda” (the world belongs to you), which tries to tell male buyers that you could own the world and achieve anything they want by using this perfume.



**Figure 2.** Excite Force Perfume Advertisement “Rasakan Kekuatan Sejati”

In Figure 2, the phrase “Rasakan Kekuatan Sejati” (feel the true power) is followed by the description “tak ada yang bisa menghentikan Anda” (nothing can stop you). Both phrases attempt to express the presence of strength and freedom within a person. In other words, Oriflame, through its perfume, seeks to convey the impression that a man's masculine image should embody characteristics centered on strength and freedom. This phrase describes men as having power. This representation is the male subject positioning. (Nemcoková et al., 2021) In line with that, this advertisement shows Oriflame trying to show that this perfume will ignite the power inside every man.

**Table 1.** Words classification of connotative meanings

List of words	KBBI translation	Connotative meanings
Wewangian	Berbau sedap	Wewangian karismatik: Aroma wangi yang dapat meningkatkan kepercayaan diri dan citra pribadi sehingga membuat orang kagum
Karismatik	Bakat seseorang untuk memimpin yang dapat memunculkan rasa kagum dari orang lain	
Merebakkan	Meleleh (air mata)	Merebakkan harumnya prestasi: Memamerkan kesuksesan diri pada khalayak umum
Harumnya	Wangi atau sedap	
Prestasi	Hasil yang telah dicapai	
Segar	Nyaman dan ringan	yang segar menggigit: perasaan segar dan nyaman yang sangat kuat
Menggigit	Menjepit dengan gigi	
Sensasi	yang merangsang emosi	sensasi sentuhan es: sebuah perasaan yang dingin seperti es yang membeku.
Sentuhan	Bersinggungan atau menimbulkan semacam perasaan tertentu	
Es	Air yang membeku	
Kulitnya	Bagian terluar yang membungkus tubuh	kulitnya yang hangat: pribadi seseorang yang ramah, perhatian dan menyenangkan.
Hangat	Agak panas	
Pria	Laki-laki dewasa	bagi seorang pria dengan semangat Spartacus: menyiratkan semangat pantang menyerah dan berani bagaikan seorang Spartacus di medan perang.
Semangat	Kehidupan batin manusia, perasaan hati, nafsu	
Spartacus	Seorang prajurit yang tak terkalahkan dalam sejarah Romawi	
Ditakdirkan	Berhubungan dengan nasib	ditakdirkan untuk memiliki dunia: menggambarkan potensi besar untuk mencapai kesuksesan dan pengaruh yang luas
Memiliki	Mempunyai	
Dunia	Alam kehidupan	

In addition to denotative meaning, Oriflame's men's perfume advertisements also have a connotative meaning. The connotative meaning appears in Oriflame's men's perfume advertisements, one of which is the Possess perfume advertisement. In that advertisement, the phrase "Dunia Milik Anda" is followed by the following description:

*"Sebuah wewangian karismatik yang merebakkan harumnya prestasi melalui aroma grapefruit, dan laurei oil yang segar menggigit berpadu dengan orris yang memikat, seperti sensasi sentuhan es pada kulitnya yang hangat. Bagi seorang pria dengan semangat Spartacus, yang ditakdirkan untuk memiliki dunia!"*

(A charismatic fragrance that spreads the scent of achievement through the aroma of grapefruit and biting fresh laurel oil combined with captivating orris, like the sensation of ice touching warm skin. A man with the spirit of Spartacus destined to own the world). This sentence can be classified, as shown in Table 1.

The description of this perfume begins by characterizing the aroma of Possess with the phrase "*wewangian kharismatik*" (charismatic fragrance). This phrase consists of two words: "*wewangian*" (fragrance) and "*kharismatik*" (charismatic). The word "fragrant" is an adjective meaning having a pleasant or sweet smell, while "charismatic" is an adjective derived from the word "charisma," which signifies an extraordinary talent in leadership that inspires admiration in others. Together, these words form a phrase that can be interpreted as describing a charm or allure that possesses the power to influence and captivate rather than just an ordinary pleasant scent. This phrase links fragrance with charisma as if it can attract attention and leave a lasting impression.

Next, the phrase "*merebakkan harumnya prestasi*" (spreading the scent of achievement) also carries a connotative meaning when compared to the meanings of each word. This phrase originates from the word "spread," which means to extend (as in disease) or to widen (as in fire or war). The use of the word "spreading" conveys a sense that achievements are rapidly disseminated and contagious, much like a pleasant aroma filling a space. When examined

in a dictionary, this word has no direct connection to perfume or scent; however, in the context of Oriflame's perfume advertisement, it is used to indicate the fragrance that can be sensed when spraying or wearing perfume, allowing it to be detected by anyone nearby. From this, the phrase attempts to convey that, with this perfume, a man can spread or showcase his successes or achievements impressively.

The next phrase is "*yang segar menggigit*" (that refreshing bites). This phrase consists of the adjective "refreshing" and the verb "to bite." In the Dictionary of Indonesian Language (KBBI), the word "refreshing" means a feeling of comfort, while "bite" refers to the act of pinching with teeth. This phrase appears in Oriflame's perfume advertisement, where its meaning shifts from denotative to connotative. The phrase attempts to describe something that feels sharp, and intense and creates a strong sensation. It conjures an image of freshness that is not merely refreshing but possesses a sharpness that is almost painful or piercing, like a freshness that is so acute it feels biting.

Meanwhile, the phrases "*sensasi sentuhan es*" (the sensation of an ice touch) and "*pada kulitnya yang hangat*" (his warm skin) have an interesting relationship with their meanings. The phrase "the sensation of an ice touch" gives a sense of personification, where the perfume user seems to experience a touch as cold as ice. In the context of a perfume advertisement, this phrase also attempts to depict a deep emotion when the perfume is worn. The phrase "his warm skin" indicates that human skin is generally warm; however, this phrase does not merely discuss this aspect. It attempts to portray a man's side as friendly, caring, and pleasant, thus creating an emotional closeness for anyone nearby. These two phrases are unique because they are juxtaposed with each other. The phrase "the sensation of an ice touch on his warm skin" creates a metaphor for the temperature between cold and warm that emerges within a man as a cohesive whole.

The next phrase consists of two parts: the first phrase is "*Bagi seorang pria dengan semangat*



*Spartacus*” (for a man with the spirit of Spartacus) and the second phrase reads “*yang ditakdirkan untuk memiliki dunia*” (destined to own the world). In the first phrase, the name Spartacus is included to reinforce this meaning. Spartacus refers to a gladiator who led a slave rebellion against the Roman Republic (Shaw, 2001). The use of the word spartacus implies a spirit of perseverance and bravery. This phrase can be interpreted to mean that a man who wears this perfume embodies a spirit of determination and courage. The second phrase suggests the ability to dominate or influence others. Therefore, both phrases can be understood as conveying that man possesses a high fighting spirit and influence.

### Parallelism in Perfume Advertisements

The strength of the text in advertising discourse also plays a role in constructing the image of the perfume product, the fragrance used, and the effects that users experience after spraying the perfume. Parallelism is a form of text that appears in advertising discourse. Parallelism is a device in which two or more segments of a text are expressed in a similar grammatical or structural form to connect ideas (Leech, 2014). The repetition that occurs in parallelism is used to indicate similarities in function or alignment within a structure, thereby reinforcing the meaning behind it (Keraf, 2007 in Nugraha & Sofian, 2023). They also note that parallelism not only beautifies the language but also emphasizes differences or similarities between ideas. Specifically, parallelism is classified into two; grammatical and semantical. Grammatical parallelism generally occurs in the morphological or syntactical level of a sentence, for example, it deals with the word classes (Lubis & Purba, 2021). On the other hand, semantics elaborates on the similarities and congruency of meaning based on the surrounding environment of the sentence (Jakobson, 1997 in Dewi, 2016). This technique allows the authors to juxtapose different concepts, thereby enriching the interpretative possibilities of their work. For example, they might structure lines in a way that mirrors each other,

creating a sense of balance and harmony that resonates with the readers.

Concerning the previous paragraph, Oriflame also implies parallelism in its advertisements. Based on data from Oriflame's men's perfume advertisements, 15 ads utilize parallelism, as shown in the sentences below.

- (1) *Eclat Lui: “modern, dinamis, dan selalu mengejar kesempurnaan”*  
(modern, dynamic, and always pursuing perfection)
- (2) *Giordani Gold Notte: “kebaruman difusif dan tahan lama”*  
(Giordani Gold Notte is a diffusive and long-lasting fragrance)
- (3) *Citrus Tonic: “menyegarkan, maskulin & penuh energi”*  
(refreshing, masculine & energetic)

Upon examination, in sentence (1), the words "modern" and "dinamis" are adjectives. Adjectives serve to describe nouns or pronouns, in this case, the perfume Eclat Lui. The word “modern” as an adjective represents the adaptable and flexible way of thinking. The word “dynamic” as an adjective represents someone who is able to adapt to changing situations have lots of ideas and enthusiasm. Both words had similar meanings. This makes them parallel. However, at the end of the sentence, the phrase "selalu mengejar kesempurnaan" is added, where "selalu" is an adverb, "mengejar" is a verb, and "kesempurnaan" is a noun. This forms a phrase that refers to someone who aims for perfection. Then, all of them combine into one group and create a sense of meaning in how men should be depicted as adaptive, innovative, enthusiastic, and ambitious. Morphologically, these words form grammatical parallelism by comparing adjectives and noun phrases. At the same time, they also form a semantical parallelism where the word “selalu mengejar kesempurnaan” is added to strengthen the sense that men should be alpha and have a leading role in every aspect.

In the Giordani Gold Notte perfume advertisement as written in sentence (2), it reflects a parallel structure that enhances its appeal and memorability. This parallelism is achieved



through the pairing of two qualities of fragrance—"difusif" (diffusive or spreading widely) and "tahan lama" (long-lasting). These qualities are complementary and emphasize both the reach and endurance of the scent, which are essential attributes of perfumery. The word "difusif" (diffusive) which means *mix together* is an adjective. It connects with the next word "tahan lama" (long-lasting) by adding the conjunction "and". Together, they create a holistic image of a fragrance that is not only pervasive but also enduring. These two words create grammatical parallelism because of their relevance, which takes the form of adjectives. By combining "keharuman difusif dan tahan lama," the phrase elegantly encapsulates these key aspects, aligning with consumer desires for both noticeable presence and enduring appeal.

A similar issue arises in sentence (3), which attempts to parallel the words "menyegarkan" (refreshing), "maskulin" (masculine), and "penuh energi" (energetic). Morphologically, these three words are adjectives. They form a grammatical parallelism that uses the same word classes to represent meaning. Their unique combinations created a strong rhetorical effect that portrayed the characteristics of men as powerful, idealistic, and positive. Semantically, this phrase tries to convey that Citrus Tonic perfume can provide all men with nature and that men can enhance their charisma with every spray of it. It is proven that the gradual intensity of the word choice starting from a refreshing feeling after spraying it over, then it will increase the masculinity of the users, and finally, it will also enhance their confidence by boosting energy.

### Contextual Analysis

Contextually, all analyzed advertisement data contained substances. Substance refers to the physical material that connects text (Cook, 2001) and context. In this case, the substance is represented by a visual representation of the perfume product. All data indicate that perfume visuals are displayed in larger proportions compared to text and model visuals. The placement of these large visuals is used to showcase

the offered product and to create a rhetorical impression in the minds of potential buyers. Scott (1994) states that visual aspects are crucial for establishing connections and impressions between products, ideas, and brands. From the data on Oriflame's men's perfume advertisements, it was found that all instances place the product visuals larger than the text, while the model visuals are placed on separate pages with sizes equal to those of the perfume visuals, as shown in Figure 3.



Figure 3. Product visual and text

However, images are an important part of advertisements. Cook (2001) emphasized that images can create mood, convey information, persuade, and make strong claims. In the data from Oriflame's men's perfume advertisements, out of 24 advertisements, 15 (63%) used a combination of perfume and model visuals, while the remaining nine (37%) featured only perfume visuals, as shown in Figure 4.



Figure 4. (a) Product visual and model,  
(b) Product visual only

As can be seen in Figure 4, Oriflame uses two methods to introduce and promote perfumes. The first is using product visuals and models as it showed in Figure 4a. Second, they show the product visually only as shown in Figure 4b. The use of Figure 4a represents man with simplicity. It is noticeable by picturing the visual model and visual product side-by-side to

strengthen the product imagery in the audience's mind, as said by Warell (2015) the visual product is the physical implementation of the brand. On the other hand, using Figure 4b means Oriflame would like to show the exclusivity of the fragrance and the detail of the packaging. The notes in their perfume mark its exclusivity. Then, the engraved-like circular pattern on the bottle adds the exclusivity and luxury of this perfume. Moreover, showing only the products in a close-up will shape the audience's image that the perfume is exclusive and worthy of buying. For men buyers, showing the detail of the perfume enhances the image of men as exclusive and depicted as wealthy.

Among these 15 advertisements, they can be further classified into 12 ads using large-sized model visuals as in Figure 4a and the rest using small-sized model visuals as shown in Figure 5.



**Figure 5.** The product visual is larger than the model

To attract buyer interest, Oriflame's advertisements use model visuals alongside product visuals. The placement of large-sized model visuals parallel to the perfume product is believed to enhance buyer interest and create an action that resembles the model. The chosen models are aligned with the theme and tagline of the perfume product to evoke imagination about the scent and ambiance that the perfume aims to convey.

This also serves as a bridge for potential buyers to connect with the fragrance offered by the perfume. Buyers are encouraged to envision an image of themselves using that

particular perfume. This contrasts with a scenario where potential buyers might purchase directly from a store. In other words, advertisers want to convey that if one wishes to appear charming like the model, they should try this perfume product. Furthermore, according to Archer & Lloyd in Synnott (2002), men have several stereotypes that reflect their masculinity as shown in Table 2. In the context of Oriflame men's perfume advertisement, the visual model is always pictured as muscular body, being handsome, having a beard, having a sharp gaze, and sometimes shirtless, or wearing a suit.

**Table 2.** Contemporary stereotypes of men and women (Archer & Lloyd, 1985 in Synnott, 2002)

Men	Women
Acts as leader	Affectionate
Aggressive	Emotional
Ambitious	Feminine
Assertive	Gentle
Competitive	Likes children
Dominant	Tender
Forceful	Understanding
Good at sports	Warm
Independent	
Loud	
Makes decisions easily	
Masculine	
Not excitable	
Self-confident	

To put it briefly, Oriflame wants to communicate that man in their perspective is someone masculine, ambitious, assertive, and dominant. This manifestation is evident in the visual representation employed by the advertiser, wherein the model embodies a consistent portrayal of masculinity, exhibiting the ambitious nature reminiscent of a Spartan warrior. The subject is characterized by assertiveness, exemplified through a muscular physique and penetrating gaze while demonstrating competitive traits and an adventurous spirit. Simultaneously, the model exhibits a contrasting dimension, capable of projecting romantic sensibilities, maintaining a polished appearance

through formal attire such as suits, and emanating self-assurance.

## CONCLUSION

Based on the result, it can be concluded that masculinity in Oriflame men's perfume is depicted with power, bravery, high achiever, and wealth. These personalities extend broader with the usage of both product and model visuals. In product visuals, the advertisers tend to use a close-up view. A close-up view is used to show the detail of the product. In the case of Oriflame men's perfume, it is used to show the luxuriousness of the product. By doing this, the advertisers would like to tell the audiences that their product is worth and of course, will increase confidence. Increasing confidence means increasing their social status. The advertisers would like to inform men that their prestigious and luxurious product will lift their confidence and social status (Krajina et al., 2021). They know exactly that men tend to show their greatness, and one of the ways is through social status. The results of the analysis reveal the finding that the visual and verbal aspects of Oriflame's men's perfume advertisements emphasize dominance, strength, and the friendly and warm nature of men. The visual elements are supported by the selection of male models who consistently display certain physical traits, including facial hair like beards, wearing shirts and suits, and maintaining a neat appearance.

Future research directions could explore more about the representations of scents and masculinity while acknowledging the linguistics, culture, and psychological factors that influence consumer behavior. This line of inquiry contributes to the expanding corpus of research within linguistics and its correlation with olfactory products and gender studies, building upon the foundational work established by scholars such as Speed & Majid (2019). Moreover, this could lead to significant approaches that better reflect contemporary understandings of gender identity. Additionally, the potential psychological impact of fragrances on self-perception and social interactions suggests that these products play a significant role in identity

formation and social dynamics (Sorokowska et al., 2016). The interaction between biological cues and artificial fragrances also adds a layer of complexity to understanding how scents affect perceptions of masculinity (Allen et al., 2016).

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