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СРАВНИТЕЛЬНОЕ ИССЛЕДОВАНИЕ МЕТОДОВ УБЕЖДЕНИЯ, ИСПОЛЬЗОВАННЫХ В ЖЕНСКОЙ И МУЖСКОЙ РЕКЛАМЕ ПАРФЮМЕРИИ НА YOUTUBE

Научная статья

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Аннотация

В настоящей статье представлен сравнительный анализ методов убеждения, использованных в коммерческой рекламе женских и мужских парфюмов, проведенный с социально-прагматической точки зрения. Отобранные рекламные ролики принадлежат шести международным брендам парфюмерии, а именно: Dior, Dolce & Gabbana (женские духи), Chanel № 5, Davidoff, Hugo Boss и Tom Ford (мужские духи). Метод этой статьи представляет собой сочетание двух социолингвистических наблюдений и двух прагматических моделей. Социолингвистические наблюдения фокусируются на гендерных различиях в выборе цветочных терминов, прилагательных, ограничителей и тем для публичных дискуссий. Прагматические модели концентрируются на случаях несоблюдения максим Грайса и скрытых стратегий теории вежливости. Анализ показывает, что социально-прагматические методы убеждения, использованные в рекламных роликах женской парфюмерии, отличаются от методов, использованных в рекламе мужской парфюмерии. Это доказывает, что язык женской коммерческой парфюмерии отличается от языка мужской парфюмерии с социально-прагматической точки зрения.

Ключевые слова: коммерческая реклама, убеждение, прагматические кейсы и стратегии, социолингвистические аспекты, женщины, мужчины.

A COMPARATIVE STUDY OF THE USED PERSUASIVE TECHNIQUES BETWEEN WOMEN AND MEN'S YOUTUBE ADVERTISEMENTS OF PERFUME MARKETING

Research article

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Abstract

The current paper presents a comparative examination of the persuasive techniques exploited in the commercial advertisements of women's and men's perfume from the socio-pragmatic perspective. The selected commercials advertisements are taken from six international brands of perfume namely: Dior, Dolce & Gabbana (women's perfume), Chanel No.5, Davidoff, Hugo Boss and Tom Ford (men's perfume). The method of this paper is a combination of two sociolinguistic observations and two pragmatic models. The sociolinguistic observations focus on the gendered differences in the choice of colour terms, adjectives, hedges and the topics of public discussions. The pragmatic models concentrate on the cases of not-observing Grice's maxims and the off record strategies (OFR) of politeness theory. The analysis reveals that the socio-pragmatic persuasive techniques examined in the commercials of women's perfume are different from those employed in the commercials of men's perfume. This shows that the language of women's commercial perfumes is socio-pragmatically distinctive from that of men's perfumes.

Keywords: commercial advertisements, Persuasion, pragmatic cases and strategies, sociolinguistic aspects, women, men.

Introduction

The study of persuasion as an effective phenomenon can be traced back to the Aristotelian time. Aristotle uses the word "*Rhetoric*" as a referential word for the persuasive techniques. In this respect, he introduces three modes of persuasion which are: reasonable mode, ethical mode and emotional mode. Those three modes are linguistically labelled as "logos", "ethos" and "pathos" (Mayuuf, 2015). Notwithstanding, contemporary linguists have introduced variant definitions for the word persuasion. For instance, Fotheringham (1996) defines persuasion as the process which aims to create certain effects in the addressee's mind in order to fulfill the speaker's purposes (Altikriti, 2010). Due to the purposeful importance of persuasion as a linguistic technique; persuasion is used as an influential instrument in the political, social, religious and economic speeches. In advertisements as a marketing tool to promote products or services, persuasion plays a noticeable role in the process of producing impressive advertisements. For instance, Dominique Laugu's study (2010) which is entitled "*Persuasive Advertising with Sophisticated but Impressionable Consumers*" shows the preference of the marketing companies to adopt the persuasive advertising upon the informative one. In addition, Lauge demonstrates that the persuasive advertising is chosen even if it is quite clear that the consumers are conscious of its presence. The model of Laugu's study is built depending on the effect of persuasive advertising on the meant users rather than considering persuasive advertising as a factor for benefiting them (Laugu, 2010). The study of persuasion within the marketing domain in the core of Anna Kuzio's study (2015). Kuzio's study "*Persuasive Communication in Social Media Advertising: A Case Study of Polish and English*" shows the differences between the Polish language and English language in the use of the page post advertising on Facebook. Kuzio analyses the post page of the cosmetic products on Facebook. Mainly, Kuzio focuses on the persuasive techniques of the international makeup brands like, *Max Factor*, *Maybelline*, *Olay*, *Avon* and *Garnier*. In the findings, Kuzio declares that there are many similarities and

the same time difference between the Polish people's and the English people's persuasive techniques, for instance the categorization, exemplification and description of applied rhetoric figures. Kuzio claims that the similarities between those two languages would give hint that those persuasive techniques are not local, on the contrary, they seem to be international. Perfume advertising specifically is the general framework of Anna Lindqvist experimental study in (2013). Lindqvist's sociolinguistic work is put under the title "*Gendered Categorization of Perfume: The Differences between Odour perception and Commercial Classification*". The researcher takes eighteen undergraduate students aged between 20 to 30 years from Stockholm University. The participants are requested to smell to the twelve perfume and identify which of these belong to women and which belong to men. The perfumes are divided into six feminine, five as masculine and one as unisex. The researcher finds that the participants are able to differentiate between the perfumes which lead the scholar to conclude that the "gendered dichotomy" of masculinity and femininity is not applicable in the case of perfume advertisements. This paper aims to compare between the YouTube advertisements of women and men's perfume from the socio-pragmatic perspectives.

Method

The persuasive techniques of this paper are examined in relation to two sociolinguistic observations of the gendered language and two pragmatic models.

The Sociolinguistic Methods of the Current Paper

The first sociolinguistic observation is Robin Lakoff's observation. Lakoff's book "*Language and Women's Place*" (1973) confirms the universal fact that women's language is distinctive in certain aspects from men's language. Additionally, Lakoff's book contributes in the process of identifying the aspects in which women's language is different from men's language. This paper builds its analysis depending on two aspects of Lakoff's observation which are:

1. Women's and men's diversity in choosing the colour terms; and
2. Women's and men's diversity in choosing the adjectives (Lakoff, 1973).

Suzanne Romaine's (2000) observation is the second sociolinguistic observation which is used in this paper. Romaine concentrates on several aspects in her attempt to discover the difference between women's and men's language. Only two aspects of Romaine's observation are adopted in here which are:

1. Women's tendency to use the hedging expressions in their speeches and men's avoidance of such expressions in their speeches; and
2. Women's tendency to talk with others about their emotional status and men's tendency to discuss with others their practical achievements (Romaine, 2000).

The Pragmatic Model of the Current Paper

Concerning the pragmatic models of the current paper, the process of not-observing Grice's maxims is the first one. Paul Grice's paper (1975) is entitled "Logic and Conversation" does not only present the maxims of a cooperative communication, but adequately refers to cases in which a participant may not have the capacity to fulfill a certain maxim. Grice's cases of not-observing the cooperative maxims examined here are:

1. "Flouting a maxim";
2. "Violating a maxim"; and
3. "Suspending a maxim" (Grice, 1975).

The second case "violating a maxim" is the foundation of the second pragmatic model of this paper which is taken from Brown's and Levinson's (1987) politeness theory. Brown's and Levinson's book "*Politeness Some Universals in Language Usage*" proposes two major strategies of achieving a face threatening act which the "on record" and the "OFR" strategies. The case of violating the Grice's maxims is the foundational base for the "OFR" strategy. The "OFR" strategies result from violating the relevance maxims are:

1. "Giving hints";
2. "Using associative clues"; and
3. "Using presupposition".

The "OFR" strategies result from violating the quantity maxim are:

4. "Using understatement";
5. "Using overstatement"; and
6. "Using tautologies".

The "OFR" strategies result from violating the quality maxim are:

7. "Using contradictions";
8. "Using metaphor"; and
9. "Using rhetorical questions".

The "OFR" strategies result from violating the manner maxim are:

10. "Being vague";
11. "Using over-generalization"; and (Brown and Levinson, 1987).

The procedures the Socio-Pragmatic investigation of the Persuasive techniques of the advertisements of perfume marketing starts with eight commercials of women's perfume and ends with the eight commercials of men's perfume.

Dior in 2011

Dior commercial advertisement in (2011) which is taken from the following link (<https://youtu.be/YL-8K7-rdFU>) is performed by Charlize Theron. The choice of adjective is the prominent sociolinguistic aspect. Theron says "*Gold is cold, diamonds are dead*". The adjectives *cold* and *dead* which are used to postmodify the nouns *gold* and *diamonds* do not reflect their literal meaning in this context. Yet, the referential meaning of these two adjectives refer to the state of being incapable of showing any sympathy or kindness for the adjective *cold* and to the state of being incapable of sensing the surrounding things for the adjective *dead*. The contextual analysis of the two used adjectives indicate the state of being emotionless and lifeless. The suggested interpretation of the mentioned adjectives is confirmed by Theron's next sentence, "*Do not pretend, feel what is*

real". The contextual interpretation of the adjective *real* does not match with the literal meaning of this adjective. The interpretive meaning of this adjective indicates the state of being full of life and emotions. The prior interpretation of the used adjective is the most appropriate one if it is linked with the contextual meaning of the previous adjectives *cold* and *dead*. In this respect, the scriptwriter of Theron's commercial intends to present a diverse dichotomy of the state of being emotionless and lifeless by using the adjectives *cold* and *dead* and the state of being full of emotions and life by using the adjective *real*.

The case of flouting the relation maxim is noticed here. The relation maxim is flouted since the contextual framework of the commercial is to market a women's perfume, but the textual framework involves the following:

- 1- Describing gold as being cold;
- 2- Describing diamonds as being dead;
- 3- Describing Limousine as being car; and
- 4- Advising the targeted audience to sense the real things around.

The first "OFR" strategy here is "giving associative clues". This strategy occurs due to the usage of words like *gold* and *diamonds* which are jewels types and the majority of women around the world like to wear such jewels as accessories. Although the usage of such words in a commercial advertisement of women's perfume violates the relevance maxim, but this violation indicates a quite comprehensive understanding of women's tendencies. The second "OFR" strategy here is the understatement. In Theron's monologue the statement "*Limousine is car*" is found. Theron gives the impression that though Limousine is an expensive car which is driven by the billionaires only, still it is only a car. The linkage between underestimating the value of Limousine and the process of marketing a perfume of Dior is that using Dior is much more significant than driving an expensive car like Limousine. The last "OFR" strategy here is metaphor. Theron's demonstration "*Gold is cold, diamonds are dead*" is a metaphoric one. The meaning of the used adjectives can not be truly applied on the meant nouns.

Infinity

Infinity is another commercial of Dior brand which is taken from the following link (<https://www.videoer.net/media?mode=2&url=https://youtube.com/watch?v=mGFEcm2630>) and it is also presented by Theron. None of the examined sociolinguistic aspects has an application on the named commercial. The quantity maxim is flouted here because Theron in this commercial monologue asks a question, but she does not provide her audience with an answer for her proposed question. Theron's question which is "*how would you make it yours*" is intentionally kept without an explicit answer. The stated information in this context is less than the information which is needed in order to build a communicative context. Besides, uttering a question without an answer is regarded as an "OFR" strategy because the speaker does not directly provide the addressee with an answer. The second "OFR" strategy appears in the commercial name which is the strategy of giving hint. The commercial name Infinity carries the following hint "*Using Dior perfume gives women infinity*".

The Absolute Femininity

This is the third commercial of Dior performed by Theron and it is taken from the following link (<https://youtu.be/tfbXSTKX7SM>). The sociolinguistic aspect found in this commercial is the choice of the colour terms. The choice of the *gold* colour is reflected in the surrounding environment of the commercial. The gradual grades of the *gold* colour is noticed in:

- 1- Theron's hair, dress, bracelets and sandal which are feminine symbols. Notwithstanding, those feminine symbols are linked with the commercial name; and
- 2- The waves of the sea, the little hills and the sun rays which are essential sources of life. The water, the earth and the sun control the human kind's presence on this planet.

The shared character between the feminine symbols, the essential sources of life and Dior marketed perfume is the gold colour. The case of flouting the relation maxim takes place in this commercial. Theron chooses to talk about the waves of the sea, the sun rays and the hills which are not related to the contextual framework of the referred commercial advertisement. The mentioned objects which are sea, earth and sun are natural sources of life while the marketed object is an artificial object. If the script of this advertisement is separated from the visual elements, no one would be capable of recognizing the advertisement belongingness.

"Giving hint" is the first "OFR" strategy which results from the commercial name. The commercial name which *The Absolute Femininity* draws the following hint "*Dior perfume is your absolute source of femininity*". The prior concluding hint is directed to all women. The second "OFR" strategy that is used in this commercial is metaphor. Theron in this commercial announces "*We are shining in the raising sun*". Theron's announcement is a metaphoric one because human beings can not literally "*shine*".

The Future is Gold

This is the fourth commercial advertisement of Dior which is taken from the following link (<https://youtu.be/T6jy754fQ6o>). Two sociolinguistic aspects are used in the named commercial advertisement. The first sociolinguistic aspect in this commercial advertisement is the choice of colour terms. The chosen colour is gold and it is used in a way quite similar to the way which is used in Dior commercial *The Absolute Femininity*. Theron's hair, evening dress, accessories and high heel shoes are all coloured of gold. Besides, the commercial inside setting which represents the past, the outside setting which represents the future and the ribbon which exemplifies the imaginary connection between the past and the future are also of gold colour. Accordingly, the gold colour is the linkage among the past, the future, the celebrity's outfit and accessories and the bottle of the marketed perfume. The choice of adjectives is the second sociolinguistic aspect which is presented here. Four adjectives are used here: (*new, possible, bright and beautiful*). It is quite obvious that there is not any gendered sign in the first three adjectives usage. Nevertheless, the adjective "*beautiful*" which is chosen in the phrase "*The past can be beautiful*" is of a feminine characterization. *Beautiful* is an adjective which is used to describe women or girls who are characterized with their physical beauty. The scriptwriter connects the past which is described by this adjective with the future

which is referred to as a woman in Theron's statement "*The future is woman*". The past, the future and Dior perfume belong to women's world.

The relation maxim is flouted in this fourth commercial advertisements of Dior. In Dior commercial advertisement "*The Future is Gold*" Theron shows the similarity between the past and the future. Talking about the past nor the future does not have a relation with the process of marketing a perfume. Flouting the relation maxim serves to indirectly persuade the targeted audience to buy the marketed perfume and to avoid any kind of embarrassment to the advertisements presenter.

Similarly, the process of violating the relevance maxim produces an "OFR" strategy namely giving hint. The mentioned strategy is found specifically in the commercial name "*The Future is Gold*". The implicit hint is "*The presented perfume is your leading signal in the coming future*". Theron's sentences "*The future is bright. The future is gold. The future is woman*" violates the quality maxim. Thereon uses three words to label the future which are (*bright, gold and woman*). The used words are not real characters of the future, that is why the truthfulness condition is violated. This allows the speaker to produce metaphoric expressions to describe the coming future.

After investigating the sociolinguistic aspects and the pragmatic cases, strategies and figures which function as persuasive techniques in the selected commercial advertisements of Dior perfume, it is necessary to denote that Romaine's Observation of the gendered language does not have an application on Dior selected commercials. Romaine's first aspect is the usage of hedging expressions. As well as the selected commercials of Dior brand are all performed by Charlize Theron. Theron is well-known with her strong character. She stands as a stereotype of strong women. Furthermore, the hedging expressions according to Romaine's claim are functioned as hesitation signals on the hearer's part. Therefore, the usage of hedging expressions by a character like Theron causes a clash between the major elements of the commercial advertisement which are the commercial performer and the textual expressions. The second aspect of Romaine's Observation is women's tendency to discuss with the others their emotional status. As previously illustrated, the selected advertisements of Dior are presented by Theron who is known with her strong character, it would not be appropriate for a strong woman to discuss publicly her emotional needs and wants. The absence of the two mentioned aspects of Romaine's Observation in Dior commercial advertisements facilitates the process of presenting convenient persuasive context. They are persuasive in the sense that in all societies there are those strong women who does not show any hesitation in their speeches nor think to discuss with the others their emotional status.

L'eau The one

This is a commercial of Dolce & Gabbana and it is taken from the following link (https://youtu.be/D_8OdZ-5XGk). It is presented by Scarlett Johansson. The first sociolinguistic aspect which occurs in this commercial is the adjectives choice. Johansson in the denoted commercial declares "*You might have to get what is inside to get what is sweet*". The used adjective in Johansson's declaration is "*sweet*". *Sweet* is the third adjective in Lakoff's list of women's adjectives. The second sociolinguistic aspect which is found is the usage of hedging expressions. The used hedging expression is "*seemed to*". This use is not accidental. It suits the speaker's personality who is Johansson. She is well-known with her seductive personality, therefore using a hesitant expression is in harmony with her personality. The third sociolinguistic aspect which occurs in this commercial advertisement is discussing with the others the emotional status. In this commercial, the phrase "*The One*" repeated twice has a thematic story. The thematic story views the concept that any beautiful woman must be pursued by more than one man. The decision maker in this pursuit situation is the followed woman. She decides the one whom she wants to be in a relationship with. The linkage between the prior story and the process of marketing a perfume is that there are numberless perfume brands around the world, yet the woman decides which brand to select. The case of flouting the relation maxim is noticed here. Johansson's monologue in the named commercial views a comparison between the simplicity of beauty from the outside and its sweetness from the inside. The physical action that Johansson is doing while she is making the denoted comparison is peeling an orange. Comparing the beauty from the outside and the inside and peeling an orange does not have any clear relation with the meant process which is marketing a perfume.

Two "OFR" strategies are chosen in this commercial advertisement. Giving hint is the first strategy. The commercial name gives the following hint "*The proposed perfume suits all women's taste*". The thematic story behind the usage of the phrase "*The One*" leads to the second "OFR" strategy which is using an "associative clue".

Rose The One

This is the second commercial of Dolce & Gabbana brand which is taken from the following link (<https://youtu.be/zmveH9xgBOU>). It is also presented by Johansson. The first sociolinguistic aspect is the choice of the colour term. The used colour in this commercial is *rose*. It is worthy to note that the director of Dior commercia *The Absolute Femininity* Jean-Baptiste Mondino is the same director of this commercial, he uses the same techniques in Dior advertisement. Johansson utters the word "*rose*" and her surrounding environment is all coloured of rose which are:

- 1- The bedsheet, the carpet, the curtain, the chest of drawers and the bed itself are furniture pieces;
- 2- Johansson's dress, eyeshadow and lipstick are beauty elements; and
- 3- The strawberry is a healthy food.

The common character among the above categorized objects and the bottle of the marketed perfume is the rose colour. Mandio as a professional director knows how to attract women's attention to his directed advertisement. He depends on the mechanism of matching the presented perfume bottle with essential things in their surrounding environment. In this commercial Mandino matches the coloured bottle of the marketed perfume with the essential pieces of comfort, elements of beauty and healthy food. The second sociolinguistic aspect used in this commercial is discussing with other the emotional status. The usage of the phrase "*The One*" in the title and commercial script reflects the thematic story of women's pursuit which is explained previously. By using this phrase, Johansson attempts to give her targeted audience an idea about her future plans in choosing her partner.

The case of flouting the relation maxim is present here and it is quite clear in this commercial of Dolce & Gabbana because Johansson presents the forgetfulness concept vs. remembrance concept. The strategy of giving hint is the first "OFR" strategy here. The resulted hint is found due to the used phrase "*The One*". The suggested hint is "*The proposed perfume suits*

all women's taste". Using contradictions is the second strategy that is employed in Johansson's sentence "*It is funny when you forget, but you never forget the one*". The last "OFR" strategy in this commercial is using associative clue. The named strategy appears again due to the usage of the phrase "*The One*" in this commercial.

The One 2006

This is the third advertisement of Dolce & Gabbana, it is taken from the following link (<https://youtu.be/1M7HsOGDDYM>). It is performed by Johansson. Using the hedging expressions is the first sociolinguistic aspect. The used hedging expressions are (*ah, oh and you know*). The communicative function of those hedges according to the linguistic analysts is to appear as polite as possible on the speaker's part. Here Johansson performs the role of a famous lady who is talking to the public about her own issues. She is in the journey of looking for her perfect partner. Using the hedging expressions in this commercial suits Johansson's character. The scriptwriter finds a harmonic relation between those expressions and the commercial presenter in order to create a convincable commercial. The second sociolinguistic aspect which is recognized in this advertisement is discussing with others their emotional status. At the beginning of the commercial, Johansson shows her old relationship with an Italian guy by saying "*I had an Italian boyfriend once*". The prior sentence is a clear description of Johansson's passed emotional relationship. Choosing Italy to refer her ex-boyfriend's nationality as a common ground between the marketed perfume and Johansson's old relationship. The brand of the presented perfume is Italian and Johansson's ex-boyfriend is also Italian. Near to the end of the advertisement, Johansson declares "*I am not looking for a million things, just the perfect thing . Love that is the one*". The employment of the word "love" helps in emphasizing Johansson's willingness to share with the others her emotional needs.

The case of flouting the relation maxim occurs in this commercial. The reason behind flouting the relation maxim is that Johansson chooses to talk about topics unrelated to the commercial purpose which is marketing a perfume. A further case of the process of not-observing Grice's maxims is resulted in this advertisement. Suspending the quality maxim is the case that is concluded in this commercial. Johansson states "*I had an Italian boyfriend once, his mother broke up with me*". Johansson in the above written sentence claims that the Italian guy's mother is the reason behind their breaking up. It is obvious that Johansson attempts not to confirm the known fact that the Italian men are not stable in their relationship. That is why Johansson chooses to give false information in order not cause any offense to the Italian men and to avoid any clash between the American and the Italian cultures.

Firstly, giving hint is the first "OFR" strategy in this commercial and the noted hint is "*The proposed perfume suits all women's taste*". Secondly, using an associative clue is the second "OFR" strategy here. The usage of the phrase "*The one*" and it's thematic story promotes the prior strategy. Thirdly, metaphor is the third "OFR" strategy. Johansson expresses "*The smell of sunshine is the best*". Johansson's expressive sentence is a metaphoric one because the state of sunshine is an abstract state can not be smelt. Fourthly, vagueness as an "OFR" strategy is realized here. Johansson directs her speech to the journalist by saying "*You know what I mean*". The meaning of the directed sentence is quite vague. The audience are incapable of understanding Johansson's sentence. Johansson prefers here to utter a vague sentence than directly saying "*The smell of sunshine is presented in the marketed perfume*". Fifthly, the strategy of using ellipsis or incomplete utterances is the last "OFR" strategy here. Johansson demonstrates "*Music inspires me, art inspires me, but so does the winds*". "*So does*" is a verbal phrase substituting the suggested phrase "*does the winds inspires me*".

The One 2009

This is the last commercial of Dolce & Gabbana and it is taken from the following cite (<https://youtu.be/BsLLj7hfLtk>). The first sociolinguistic aspect which is found is the aspect of using hedging expressions. Two hedging expressions occur twice here which are "*You know*" and "*may be*". Again, the hedges usage reflects the state of being as polite as possible. Discussing with the others the emotional needs and wants is the second sociolinguistic aspect which is present in this commercial. The thematic story behind the phrase "*The one*" is the indicator of the second sociolinguistic aspect.

The manner maxim is flouted here. This results from the mechanism of giving vague and complicated information in Johansson's claim "*I am looking, I do not know what I am looking for. May be everything, may be nothing*". As a consequence, the addressee is absolutely incapable of getting Johansson's exact meaning.

"Giving hint" is the first "OFR" strategy and the concluding hint is the same as in the previous three commercial advertisements. The second "OFR" strategy is "using an associative clue" which gained from using the phrase "*The one*".

Whenever I Go

This is a commercial of Chanel No.5 which is performed by Brad Pitt and it is taken from the following link (<https://youtu.be/9UvVmMamNgE>). "The choice of adjectives" is the first aspect appears here. The adjective "*Inevitable*" is chosen. The thematic meaning of the commercial name is correspondent with the meaning of the chosen adjectives. The second sociolinguistic aspect is talking with the others about the practical achievements. In this commercial Pitt marks "*My luck, my fate, my fortunate*". The literal using of the word "*fortunate*" is a quite prominent example of the speaker's practical achievement.

The case of flouting the relation maxim is present in Pitt's monologue. Pitt selects to talk about topics like the nature of any journey, the distinction between the nature of human beings and the nature of a normal journey, plans and dreams characterization and his conceptual practical achievement.

"Giving hint" is the first employed "OFR" strategy. This strategy is particularly found in the commercial name, thus the following hint is resulted "*The marketed perfume of Chanel No.5 is the perfume which accompanies you everywhere*". "Using an associative clue" is the second "OFR" strategy here. The usage of the word "*journey*" confirms the idea that men are generally interested in the idea of going in a journey. "Over-generalization" is the last "OFR" strategy utilised here. Every journey must have an end is the general fact which is presented by Pitt. Yet, giving this general fact violates the manner maxim.

Davidoff Adventure

Davidoff Adventure is an advertisement of Davidoff which is presented by Ewan McGregor and it is taken from the following link (<https://youtu.be/DvldSrhcuo>). "The choice of adjectives" is the only sociolinguistic aspect that is introduced here. *Exhilarating, extraordinary, magnificent* and *new* are the four chosen adjectives in this commercial advertisement. The choice of those adjectives is in accordance with the commercial name. The meaning of the chosen adjectives promotes the sense of being in a real adventure.

The case of flouting the relation maxim also exists here. McGregor chooses to describe the state of being in an adventure and McGregor's description is not related to the state of marketing a perfume.

"Giving hint" is the first "OFR" strategy which results from the commercial name. The given hint is *"The best choice that satisfies your adventure sense is Davidoff"*. The second "OFR" strategy is "using an associative clue" which appears as result of using the word *"journey"* as previously explained in Chanel No.5 commercial. McGregor's statement *"The scent of adventure in the air"* is the key for the third "OFR" strategy which is "metaphor". The prior statement is a metaphoric one, because an adventure does not literally have a scent. The last "OFR" strategy in this commercial is over-generalization. The previous strategy results from the usage of the following sentence *"Every smell, every sight, every step pushes me for reason till I find myself in a place like something magnificent"*.

Hugo Boss Red for Men

It is another commercial of Hugo Boss which is taken from the following link (<https://youtu.be/ymDoacVCMcg>). It is presented by Jared Leto. The choice of red colour is the first sociolinguistic aspect in this commercial. According to J.Suresh Kumar's study entitled *"The Psychology of the Colours Influence Consumer Buying Behaviour-A Diagnostic Study"* the red colour symbolizes dominance and energy. In this commercial Leto has the capacity of destroying the red-coloured light with his red-coloured eyes. Therefore, the first symbolic reference of the red colour is reflected in the scenarios design of the commercial. The second symbol which is energy is captured by Leto's physical steps which are quite energetic. Accordingly, the word *red* in the commercial name is connected thematically with the symbolic reference of the red colour of men's purchasing psychological perspective. "The choice of the adjectives" is the second sociolinguistic aspect here. Leto's choice of the adjective *"daring"* suits his performed character which is daring and challenging.

The case of flouting the relation maxim is recognized as a result of talking about apparently irrelevant things. No "OFR" strategy exists in this advertisement.

Just Different

It is Leto second commercial of Hugo Boss which is taken from the following link (<https://youtu.be/fPI4bZeYZQM>). The sociolinguistic aspect which is found in this commercial is the choice of adjectives. *Different* is the chosen adjective and it is repeated three times. The commercial advertisement name is the first contextual location for the indicated adjective. In addition, it is used twice in the commercial monologue. The literal repetition is the technique that is followed in the adjective choice in this commercial.

The case of flouting the relation maxim is the used case here. Leto as in this commercial chooses to talk about irrelevant things rather talking about the marketed perfume characteristics.

The strategy of "giving hint" as an "OFR" strategy is realized in the commercial name and the following hint is understood *"The marketed perfume is as different as your personality"*.

Man of Success

This is Gerard Butler's commercial advertisement of Hugo Boss and it is taken from the following link (<https://youtu.be/5um1a9wOcGI>). "The choice of adjectives" is the first sociolinguistic aspect in this commercial advertisement. *Good* is the given adjective in this commercial and it is repeated twice. The above written adjective is employed to postmodify the nouns *"conduct"* and *"handshake"*. It is important to refer to the known fact that the business men are quite practical in their speeches. For business men it would be appropriate to use another adjective to postmodify the mentioned nouns. Talking with the others about the practical achievements is the second sociolinguistic aspect in this commercial. Starting from the commercial name *"Man of Success"* and specifically the word *"Success"* in it. The word *"Success"* is used to describe the conceptual practical achievement of a particular person. Due to its necessity all the people in all societies are looking for. Likewise, the first sentence which is *"I do not believe in less"* is selected to describe the speaker's practical ambition which is not low at all. Then the phrases *"Good conduct"*, *"Good handshake"* and *"job well"* are all instances of every successful man's achievement. Talking about the practical achievements in this commercial takes three forms which are word, phrases and sentence.

The case of flouting the relation maxim occurs because Butler chooses to talk about his practical achievements as a business man rather than to talk about the marketed perfume characteristics. "Giving hint" is the only "OFR" strategy here. As a result of naming the commercial advertisement as *"Man of Success"*, the following hint is formed *"The presented perfume is suitable for successful men"*.

Man of Today

This is the fourth commercial of Hugo Boss which is taken from the following link (<https://youtu.be/wuolDtCniKc>). Chris Hemsworth is the mouthpiece of this commercial. Talking with the others about the practical achievements is the only sociolinguistic aspect in this commercial. Hemsworth introduces his commercial by stating *"Success without integrity means nothing"*. Hemsworth's introduced statement is an indication that the speaker has obtained both success and integrity. Obtaining success and integrity are significant achievement which are the majority of the people are working on. Equally, Hemsworth's statement *"We make a living by what we get and we make a life by what we give"* is an indirect mark of the speaker's achievement. Hemsworth maintains that the process of giving and getting a means of living are gained with their own personal efforts and using the personal pronoun *"we"* supports the suggested interpretation.

Flouting the relation maxim is the used case here. The reason behind this flouting is that Hemsworth's monologue revolves around the essential elements of the business men's life. Giving hint is the first "OFR" strategy and again the commercial name

produces the following hint "*The proposed perfume is suitable for men who are in charge of the contemporary world*". Using elliptical utterance is the second strategy which results from the sentence "*Your belonging does not make you a better man, but your behaviour does*". Using the pronoun "*does*" is preferred rather than saying "*your behaviour makes you a better man*". The last "OFR" strategy is "over-generalization" which appears because of Hemsworth's general proposed ideas.

Tom Ford Noir Perfume

The named commercial is presented by Tom Ford belongs to Tom Ford brand. It is taken from the following link (<https://youtu.be/hIkmae6m3I4>). Using the *black* colour is the trigger of the first sociolinguistic aspect in Ford's commercial. Psychological research denotes that the *black* colour refers to a power source according to men's perspective. In this commercial Ford maintains that the *black* colour exemplifies the senses of elegance, luxury and mystery. The above targeted senses of the black colour is realized by literal using of the adjectives *elegant*, *luxurious* and the noun *mystery*. The prior adjectives produces the second sociolinguistic aspect which is adjectives choice. Although, Ford commercial contains eleven adjectives the adjective choice does not have a criterion formula. The process of not-observing Grice's maxims had no application in Ford's advertisement.

Presupposition is the first "OFR" strategy which results from using the conjunction "*yet*" at the end of the indicated commercial. However, using this conjunction presupposes the assumption that the speaker's usage of the Tom Ford Noir Perfume might be replaced by another perfume in the future. The suggested interpretation is justified by the assumption that Ford's group of men's perfume is a continuously new produced perfume. Therefore, the speaker is marketing even the non produced perfumes. "Overstatement" as an "OFR" strategy is resulted from the exaggerated description in the following sentences

- 1-"*I like the colour black, it is elegant and luxurious. It is the colour of mystery*"; and
- 2-"*Noir is spicy, woody, oriental fragrance that reveals itself in layers. It is warm and seductive*".

"Over-generalization" is the last "OFR" strategy which appears as conclusion of using the general sentence "*I like fragrance that unfold from so good to complex*".

Your Time is Now

This is Leto's third selected commercial of Hugo Boss which is taken from the following link (<https://youtu.be/9zOI8bvs8ow>). No sociolinguistic aspect is being exploited with the current commercial. The case of flouting the relation maxim is recognized because Leto in this commercial tries to give a challenging speech rather than marketing a perfume.

"Giving hint" is the first "OFR" strategy which exists in the commercial name. Thus, the following hint is captured "*Hugo Boss perfume is your starting point*". Using the rhetorical question is the second strategy, because of asking the question "*what are you waiting for*". The prior question does not need to be answered because its answer is quite understandable.

In the eight commercial advertisements of men's perfume no single hedging expression is present. The attempt to appear as polite as possible is the known interpretative function of the hedging words on the speaker's part, but they give the sense of hesitation on the hearer's part. It is worthy to denote that Pitt, McGregor, Hemsworth, Butler, Leto and Ford who are the mouthpieces of the prior commercials are international celebrities. Thus, the absence of the hedges in the advertisements of men's perfume is an intended sociolinguistic stylization.

Results and Discussion

Table – 1: The Sociolinguistic Aspects in the Selected Advertisements of Women's and Men's Perfume

The Examined Sociolinguistic Aspects	The Number of Occurrence of the Examined Sociolinguistic Aspects in the Advertisements of Women's Perfume	The Percentage Scoring of the Examined Sociolinguistic Aspects in the Advertisements of Women's Perfume	The Number of Occurrence of the Examined Aspects in the Advertisements of Men's Perfume	The Percentage Scoring of the Examined Sociolinguistic Aspects in the Advertisements of Men's Perfume
1.The choice of the colour terms	3	37%	2	25%
2.The choice of adjectives	3	37%	5	62%
3.The usage of hedges	4	50%	0	0%
4.Talking about the emotional status	4	50%	0	0%
5.Talking about the Practical achievements	0	0%	3	37%

Table – 2: The Process of Not-Observing Grice’s Maxims in Relation to the Selected Advertisements of Women’s and Men’s Perfume

The Used Cases	The Number of Occurrence of the used cases in the Advertisements of Women’s Perfume	The Percentage Scoring of the Used cases in the Advertisements of Women’s Perfume	The Number of Occurrence of the used cases in the Advertisements of Men’s Perfume	The Percentage Scoring of the Used cases in the Advertisements of Men’s Perfume
1. The case of flouting a maxim	8	100%	7	87%
2. The case of suspending a maxim	1	12%	0	0%

Table – 3: The "OFR" Strategies in Relation to the Selected Advertisements of Women’s and Men’s Perfume

The Used OFR Strategies	The Number of Occurrence of the used OFR Strategies in the Advertisements of Women’s Perfume	The Percentage Scoring of the Used OFR Strategies in the Advertisements of Women’s Perfume	The Number of Occurrence of the used OFR Strategies in the Advertisements of Men’s Perfume	The Percentage Scoring of the Used OFR Strategies in the Advertisements of Men’s Perfume
1. Giving hints	6	75%	6	75%
2. Using associative clues	5	62%	2	25%
3. Using presupposition	0	0%	1	12%
4. Using understatement	1	12%	0	0%
5. Using overstatement	0	0%	2	25%
6. Using contadictions	1	12%	0	0%
7. Using metaphor	4	50%	1	12%
8. Using rhetorical questions	1	12%	1	12%
9. Using vague utterances	1	12%	0	0%
10. Over-generalization	0	0%	5	62%
11. Ellipsis	1	12%	1	12%

Persuasion, as an influential instrument in the process of marketing women’s and men’s perfume, is achieved by using :

1. *Rose* and *gold* colours are chosen in the commercials of women’s as a sociolinguistic aspects that contribute in the process of producing persuasive context. The previously mentioned colours are used as symbols of femininty and beauty. In the commercials of men’s, the *red* and *black* colours are employed as symbols of dominance and energy for the red colour and as symbols of elegance, luxury and mystery for the black one;

2. The choice of adjectives as a sociolinguistic aspect is linked implicitly or explicitly with feminine reference in the advertisements of women’s perfume. However, the chosen adjectives in the commercials of men’s perfume are linked explicitly with masculine contextual reference;

3. The usage of "hedges" and talking with others about the emotional status as further sociolinguistic aspects are exclusive feminine aspects for the commercials of women’s perfume;

4. Discussing with others the practical achievements as a sociolinguistic aspect appears to be an exclusive masculine aspect for the advertisements of men’s perfume;

5. The case of flouting the Grice’s maxims as a part of the pragmatic process of not-observing Grice’s maxims scores 100% of the commercials of women’s perfume and it scores 87% of the commercials of men’s perfume. The high perecentage scoring of this pragmatic case denotes its wide significance in the process of producing successful marketing context;

6. The case of suspending Grice’s maxim scores 12% in women’s commercials and it scores 0% in those of men’s. This low percentage scoring of this pragmatic case refers to it’s limited significance in the process of producing successful marketing context;

7. "Giving hints", "using rhetorical questions and ellipsis" as "OFR" strategies and as a part of Brown’s and Levinson’s politeness theory are of equal percentage scoring in both the advertisements of women’s and men’s perfume. This equal percentage scoring indicates the persuasive significance of the prior written strategies in the process of marketing women’s and men’s perfume;

8. The "OFR" strategies of "using associative clues, understatement, contradictions, using metaphor and using vague utterances" are of higher scoring percentage in the commercials of women's than those of men's. This is variant percentage scoring reveals the persuasive significance of the mentioned strategies in the process of producing an effective commercials of women's perfume; and

9. The "OFR" strategies of "using presupposition", overstatement and over-generalization" are of higher scoring percentage in the commercials of men's perfume than those of . This variant percentage scoring reveals the persuasive significance of the mentioned strategies in the process of producing an effective advertisements of men's perfume.

Conclusion

This paper proves that the persuasive techniques used in the commercial advertisements of women's perfume are distinctive from those of men's perfume from the sociolinguistic and pragmatic perspectives.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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