STYLISTIC ANALYSIS OF PERFUME ADVERTISING LANGUAGE:
REPRESENTATION OF GENDER ISSUES

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ABSTRACT

This article describes the stylistics analysis of language in perfume advertisement which correlates to gender issue. This topic was chosen due to the critical view on language and gender issue especially in advertisement which promotes the idea of masculinity and femininity represented by the name of the product, their taglines and the description of the product. This research aims at describing the stylistic features of the product name, the tagline and the description in the perfume advertisement. The method of research includes the method of collecting data which is from *Oriflame* advertisement in the form of a catalog and the method of data analysis which applies Mills' feminist stylistics (1998). The result shows that the naming of perfume represents the gender issue such as the representation of femininity in the perfume for women and masculinity in the perfume for men. Besides, the tagline marks femininity and masculinity in several directions correlate to women and men's nature. Meanwhile, the description of the product contains a lot of style, namely hyperbole, metaphor and personification to beautify the language of the advertisement as well as to promote gender issues to enlarge the target market of the product being promoted.

Keywords: *stylistics, style, gender issue, advertisement.*

A. INTRODUCTION

As a branch of science that examines the style of language of a text, stylistics has a fairly broad scope of analysis including analysis of advertising text. There is a lot of literature that limits stylistics only as a science that examines style in literary texts. Moreover, stylistic feature analysis can be used to dissect almost all types of text in analyzing stylistic, rhetorical features and the function of these features in achieving the purpose of writing a text. Verdonk (2002:4) explains that stylistics is the study of style which can be defined as an analysis of a different expression in language and a description of its purpose and effect. Different text genres or different text types have special features of a style that will have a certain influence. This applies to the advertising text of *Oriflame* perfume products which will be discussed in this paper through a feminist stylistic study proposed by Sara Mills (1998) to reveal the function of linguistic features that exist in the naming of *Oriflame* perfume products along with the representation of gender issues contained in each product name tagline along with a description of the product.

The choice of a perfume name which is quite unique and shows a gender dichotomy is a quite interesting topic in explaining the function of language as a communication tool as well as exploring the implicit message in advertising language. The use of unique lexicons and phrases as perfume names such as *Free Attitude, be the Legend,*

Glacier Athletic, So Fever Him, Love Potion, Embrace Her, Happydisiac , etc. along with their product descriptions have special linguistic features which imply the existence of gender issues in determining the marketing targets of each product. The division of fragrance types for men and women indirectly makes the issue of masculinity and femininity continue to be conveyed by advertisers to expand the target marketing of perfume products. This situation is in line with the opinion of Lazar (2005b: 7) in Ringrow (2016: 6) that "In beauty advertising, ideological assumptions about gender are continuously circulated and reinforced through discursive means as 'common sense' which means that ideology regarding gender is continuously conveyed and included in advertisements so that gender issues are considered as a matter of course. Thus, linguistics can be used as a 'tool' to reveal gender stereotypes through advertising language and make consumers aware of cosmetic or perfume products who are faced with advertising discourse on gender issues.

Previous research related to stylistics in advertising language revealed that the naming of cosmetics carries dreams, fantasies and beliefs about stereotypes of femininity (Radzi and Musa, 2017). The stereotyped meanings of femininity about ideal beauty, myths and sexism expressed in this study were analyzed through the linguistic features of cosmetic names for women only. Meanwhile, at the level of cosmetic advertising language analysis, Kusumawati (2010) examined the style of language in advertisements for facial skin care beauty products on television which found that the dominant style of language in advertising language on television, namely anaphora, serves to emphasize the importance of the product being offered. In addition, Ringrow (2016) in his collection of articles on " *Language in Cosmetic Advertising* " analyzes the relationship between the language of cosmetic advertising and gender issues and formulas in women's cosmetic advertising discourse. This paper discusses the stylistic analysis of perfume advertisements in terms of product naming, *taglines* and product descriptions associated with gender issues. The results of the analysis show that stylistics is very influential in the effectiveness of advertising language and can reveal gender ideology which can be used as a product marketing strategy.

Based on the description of the background above, the formulation of the problem in this paper is what stylistic features are used in naming and descriptions in *Oriflame* perfume advertisements?, what is the function of stylistic features in the language of *Oriflame* perfume advertising? How do stylistic features represent gender in the language of *Oriflame* perfume advertising?

By linking the relationship between stylistic analysis and language in advertising, this research provides a bridge between the analysis of stylistic features in advertising

language which includes analysis of the lexical level of text and gender issues which can be revealed through existing stylistic features. Therefore, the purpose of this study is to describe the stylistic features used in the language of *Oriflame* perfume advertisements , to explain the function of the stylistic features used in the language of *Oriflame* perfume advertisements, and finally to reveal gender issues obtained from the analysis of existing stylistic features in the language of *Oriflame* perfume ads.

B. LITERATURE REVIEW

Because this paper focuses on two main things, namely stylistics and advertising language, the theoretical framework section will present a theoretical framework that can be used to answer questions in the problem formulation. The first theory discussed is stylistic analysis. Stylistics is the study of styles found in language. As a study of style, stylistics can be defined as an analysis of certain expressions contained in language and a description of their purpose and the resulting effects (Verdonk, 2002: 4). In other words, stylistics is the study of the styles found in language. Style in language is "a collection of choices that are either consciously or unconsciously chosen to express expression, inspire or be contained in a certain context" (Verdonk, 2002: 21). Style in language is a unique expression used in language (Verdonk, 2002: 3), because the use of language has a direct and quite strong effect on readers. From this explanation, it can be concluded that style in language can be analyzed using stylistic theory.

In a stylistic study, a text can be analyzed from the existing stylistic elements. The stile element can consist of elements of sound/phonology, syntax, lexical, rhetoric (which are in the form of characteristics of the use of figurative language, rhetorical means, imagery and so on) as mentioned by Abrams (1999: 305-306) in Nurgiyantoro (150). The stylistic study is essentially a study of all the elements supporting the style, but an assessment of the quality of the style must be carried out thoroughly for all elements of the style (Nurgiyantoro, 209). In the smallest analysis, the naming and description of an advertising product can be seen from the phrase level and clause level. At the level of stylistic elements in the form of lexical elements, the naming of cosmetic products is formed from noun phrases. Noun phrases are the simplest clause structures and usually consist of a noun (sometimes referred to as a noun) and a verb (a word that does) (Hope and Wright, 1996: 1).

In addition to analysis at the level of linguistic features in the form of phrases and clauses, stylistics can be studied by looking at the stylistic features by dissecting the rhetoric

of a text. Abrams (1999: 268) in Nurgiyantoro (211) explains that rhetoric is a way of using language to convince listeners or readers or to obtain other effects. Meanwhile, judging from the text being analyzed, the theoretical framework regarding advertising language also needs to be explained. Goddard (1998: 5) states that advertising is a commercial promotion in which the products are represented as something very interesting to buy. Therefore, advertising consists of several elements, one of which is language that can attract readers to buy the product. Advertising is a communication medium that has a persuasive effect and is designed to respond and help achieve sales objectivity (Gilson and Berkman, 1980: 11). In addition, advertising is a specific message made by a person or an organization to attract readers (O'Guinn, Allen, and Semenik, 2003: 11). There are special stylistic features that are used by advertisers in achieving the goals of creating advertisements. Thus, language becomes an essential element in making advertisements so that persuasive messages to obtain marketing targets can be carried out properly.

In interpreting the existence of gender issues in the naming and description of *Oriflame* perfume advertising products, the author refers to the views of Sara Mills' feminist stylistic analysis (1998). Mills (1998: 157) is of the view that " Feminist Stylistics has suggested ways in which those concerned with the representation of gender relations might draw on linguistic and language analysis to develop a set of tools which could expose the workings of gender at a range of different levels in texts." or it can be interpreted that feminist stylistics shows a way related to the representation of gender relations that can be related to language and linguistic analysis to develop a set of tools that can reveal the workings of gender at different levels in a text. Thus, a text analysis can be seen from the level of textual stylistic studies in the form of words, clauses or sentences as well as at the level of discourse.

The analysis in this paper is divided into three stages, namely the identification stage, the description stage and the interpretation stage. The identification stage is in the form of analyzing linguistic features at the level of words, phrases and clauses in advertisements for *Oriflame* perfume products. The description stage includes an explanation of the stylistic features of the identification of the stylistic features that exist in the identification stage. At the end, from the description of the stylistic features in the text, an interpretation stage is carried out to reveal the gender issues implied in the advertising language of *Oriflame* perfume products.

C. RESEARCH METHODOLOGY

This research is a qualitative research using a descriptive research method as a basis. In addition, the research was carried out in three stages, namely the data collection stage, the data analysis stage and the data analysis results presentation stage (Sudaryanto, 2015: 6). The data collection stage was carried out using the listening method, namely how to collect language data by reading the use of language in the language of *Oriflame* perfume advertisements. The data source used is written data in the form of perfume advertising language taken by purposive sampling technique from *Oriflame* product catalogs in 2011, 2016 and 2017. The objective sample used is advertising language data which contains features and characteristics that are appropriate to the topic of stylistic analysis in relation to gender issues in advertising language.

The data analysis phase was carried out using the equivalent method and the distributional method. The equivalent method is used to analyze linguistic units whose determinants are outside the language being studied which aims to determine the identity of the linguistic units that are the object of research. In this paper the referential equivalent method is used in analyzing the stylistic features of advertising language data associated with gender issues which are referents as elements outside of language (Kridalaksana, 2001: 186). Meanwhile, distributional methods are used to analyze data whose determinants are in the language itself. The technique used is in the form of a basic technique for direct elements followed by a mark reading technique to divide data into phrases, clauses or sentences into several elements which are then analyzed by determining the identity of a particular construction in the language of perfume product naming and its description in perfume advertisements

D. FINDINGS AND DISCUSSION

From the data collection, perfume product advertisements provides linguistics features such as the name of the products which are categorized in the name of the product, the tagline, and the language style. Those three linguistic features will be used to analyzed the function and the representation of gender issues as follow:

1. **Analysis on Stylistics Feature in Products Name, the Function and Gender Issues.**

    The advertisements generally consist of a certain structure, namely the product name, slogan and description of the product being offered. Judging from the variants of

Oriflame perfume products, products are divided into two categories, namely perfume products for women and perfume products for men. Product names use noun phrases consisting of determiner, pre-head modification, head noun, and post-head modification parts (Wright and Hope: 2). The following is a sample data on perfume product names in the form of noun phrases for perfume products for both men and women:

Table 1: Sample noun phrases in naming women's perfume products

Perfume names for women	Pre Modifier	Head Nouns	premodifier category
Tenderly Promise eau de Toilette	Tenderly Promise	eau de toilette	Adv.+ N
Delight eau de Toilette	Delight	eau de toilette	Adj.
Divine Sensual eau de Toilette	Divine	eau de toilette	N+Adj.
Aromabliss Awakening Eau de Toilette	Aromabliss awakening	eau de toilette	N+Adj.
Aromabliss Calming Eau de Toilette	Aromabliss Calming	eau de toilette	N+Adj.
Embrace Her Eau de Toilette	Embrace her	eau de toilette	V+Pronouns
Delicate Cherry Blossom Eau de Toilette	Delicate cherry blossoms	eau de toilette	Adj. +N
Innocent White Lilac Eau de Toilette	Innocent white lilac	eau de toilette	Adj. +N
So fever Her Eau de toilette	So fever her	eau de toilette	Intensifier+Adj.+Pro.
Seductive Musk eau de Toilette	Seductive musk	eau de toilette	Adj. +N
Love Potion Eau de Perfume	Love potions	Eau de Perfume	N+N
Volare Forever Eau de Parfum	Volare forever	Eau de Perfume	N+Adv.
Eclat Femme Perfumed Body Spray	Eclat femme	Body Spray	N+N

Paradise Eau de Perfume	Paradise	Eau de Perfume	N
Ama zing Paradise Eau de Parfum	Amazing	Eau de Perfume	Adj. +N
Amber Elixir Eau de Perfume	Amber Elixir	Eau de Perfume	N+N
Sensoria Eau de Toilette	Sensoria	Eau de Toilette	N
Miss Relax Fragrance Mist	Miss Relax	Fragrance Mist	N
Miss Happy Fragrance Mist	Miss Happy	Fragrance Mist	N
Precious eau de parfum	Precious	eau de parfum	Adj.
Possesses Eau de parfum	posses	Eau de Perfume	V
Grace eau de parfum	grace	Eau de Perfume	Adj.
My Destiny Eau de Perfume	My Destiny	Eau de Perfume	Poss. pronoun+N
My Naked Truth Eau de toilette	My Naked Truth	Eau de toilette	Poss. pronun+Adv+N

Table 2. Sample noun phrases for naming men's perfume products

Perfume names for men	Pre Modifier	Head Nouns	premodifier category
Glacier Rock Eau de Toilette	Glacier Rock	Eau de Toilette	N+N
Happydisiac Man eau de Toilette	Happydisiac	Eau de Toilette	Adj.
Rival Eau de Toilette	Rivals	Eau de Toilette	N
Ascendant Aqua Eau de Toilette	Ascendant Aqua	Eau de Toilette	Adj. +N

Be The Legend Eau de Toilette	Be The Legend	Eau de Toilette	V+N
Free Attitude Eau de Toilette	Free Attitude	Eau de Toilette	Adj. +N
Glacier Athletic Eau de Toilette	Glacier Athletic	Eau de Toilette	N+Adj.
So Fever Him Eau de Toilette	So Fever Him	Eau de Toilette	Intensifier+V+Pro.
Voyager Eau de Toilette	Voyagers	Eau de Toilette	N
Power Musk Eau de Toilette	Power Musk	Eau de Toilette	N+N
Excite Eau de Toilette	excited	Eau de Toilette	Adj.
Manful Eau de Toilette	Manful	Eau de Toilette	Adj.
Deep Impact Eau de Toilette	Deep Impact	Eau de Toilette	Adj. +N
Soul Eau de Toilette	souls	Eau de Toilette	N
Flamboyant Eau de Toilette	Flamboyant	Eau de Toilette	Adj.
DeMarco Eau de Toilette	DeMarco	Eau de Toilette	N
Signature Eau de Toilette	signature	Eau de Toilette	N

In naming perfume products above, the pre-modifier is used to describe *a head noun* which is the essence of the phrase in the form of a type of perfume, *eau de toilette* or *eau de parfum*. Adjectives are also often used as *pre modifiers* in perfume names as they function to describe products. In addition, the use of pre-modifiers shows the 'promise' of the product offered as stated by Radzi and Musa (2016: 26) that a perfume product will give the impression that it matches its name. From the sample data above, it can be seen that there are differences in the categories of pre modifiers, mostly in the form of adjectives for

women's perfume names and noun categories for men's perfumes. This is indicated by pre modifiers such as *calming, awakening, sensual, seductive, innocent*, etc. Meanwhile, the pre-modifier position for men's perfume names is generally filled by noun categories such as *power musk, rival, free attitude, glacier rock, etc. and consists of a few adjectives such as excite, manful* and *flamboyant*.

A naming function with a fairly long premodifier structure is useful for describing products in detail. Thus, the reader has a fairly wide association with the name of the perfume product being offered. An example is naming with floral elements such as *white lilac* and *cherry blossom* which will be associated with flower-scented perfumes. Meanwhile, naming it with connotative words such as *sensual, divine, love potion* will create an exciting aroma association in the reader's mind. Even in perfumes for men, the pre modifier has the same function in describing the product. However, the diction of the perfume name used is more associated with the world of men, such as *voyager, glacier rock, rival*, etc.

The naming of perfume with the phrase structure implies the difference in male and female characters which are represented through pre-modifiers . The pre-modifier function also explains the different types of perfume according to the gender of the advertised perfume user. If the premodifiers are summarized from the types of perfume product variants according to gender, then there are two types of premodifier slot filling categories, namely adjectives and nouns that can describe stereotype images of women and men in their respective gender roles. This is because the offered perfume advertising text has an " *intended audience* " or target readers who are also the target of product marketing (Mills, 24). Thus, gender issues become unavoidable in the naming of perfume products that are offered with the theme of gender differences between men and women in terms of the gender roles that must be fulfilled by each individual. As the basis for the distinction between men and women according to Helen McDonald in Kurnia (2004) is that men (should be): masculine, dominant, aggressive, intelligent, rational, and active while women (should be) feminine, submissive, weak, passive, intuitive, emotional and communicative. These qualities are then reflected in the choice of words for the names of perfumes which represent each gender such as rival, power, voyager, manful, be the legend which symbolizes the nature of what a man should be. Meanwhile, the nature of women is reflected in perfume names such as *innocent, grace, sensual,* etc. Socialization of gender issues through advertising language is very influential on product marketing targets which will become wider, namely the difference between perfume products for women and perfume for men. Thus, diction in the naming of perfume has an important function in the

persuasive power of advertising language towards readers as well as being the target market for existing product marketing.

2. Analysis on Stylistics Feature in Taglines, the Function and Gender Issues.

Another part which is analysed in *Oriflame* perfume product advertisement is *the tagline* . According to the Merriam Webster Dictionary, a tagline is defined as " *a reiterated phrase identified with an individual, group or product"* or a word or phrase that is easily remembered and used by groups or businesses to attract attention (www.komunikasipraktis.com). The tagline is quite an important part of the advertisement because apart from being orthographically it is usually printed in large font and attracts attention; the meaning of the tagline represents the product name as well as the morning appeal of ad readers. The following is an example of a tagline in an *Oriflame* perfume ad :

Table 3. Sample of Tagline in *Oriflame* Perfume Ads

Product tagline for women's perfume	Men's perfume product tagline
The Fragrance of Your Beauty (Incontro)	Born as a Legend (be The Legend)
The Beauty of Falling in Love (Giordani)	A Bottle of Happiness (Happydisiac)
Pure Allure (Eclat Femme)	True Elegance (eclat Homme)
Seduced By Passion Spell (Love Potion)	Everything For The Winner (Rival)
Two gates to Heaven (Paradise)	Always ahead (S8)
Surrender to Desire (Love Potion)	The World is Yours (Posses)
Stepping without hesitation (My Destiny)	Awaken the Light (Ascendant Aqua)
Heaven within your reach (Miss O)	When It Matters (eZoom Signature)
Seduce the World with Your charms (Divine Sensual)	Create an Extraordinary Life (Flamboyant)

Tagline sample in the table above shows a stylistic aspect in the form of choosing words or phrases in describing perfumes that are very much adapted to the name of the perfume. For example, the tagline for *Paradise* perfume is *"Two Gates to Heaven"* which gives the effect of beauty and memorable structure to the product's tagline. In addition, the taglines in the form of imperative clauses such as " *Seducing the world with your charms..."* and *Create an Extraordinary Life* contain elements of indirect directive speech so that the tagline

becomes effective to read. The hyperbolic element in the choice of words also makes sentences in advertisements not monotonous so that readers get new experiences when reading the same product description in different catalog editions. Orthographically, a tagline printed with different font sizes and colors also functions as what Goddard (11) calls an "*Attention-seeking device*" or a tool to get attention.

Viewed from the relationship between gender and language issues, the exploitation of gender roles is still visible in the advertising tagline. This can be analyzed from several dictions for the tagline of women's perfume which is associated with the 'seductive' nature of a woman such as the word *seduction, allure, falling in love, desire, spell passion,* etc. In the tagline for men's perfume advertisements, the character of a man as a strong figure is shown by the choice of words " *create, raise* " and rule is shown by dictions such as *"legend, forefront, everything"*, etc. This phenomenon shows that there is a gender differentiation that further marginalizes women as beings who are able to 'seduce' and men who 'power' makes sense in commoditizing gender issues in advertising language. In general, besides exploiting stylistic aspects that can be used to streamline perfume advertising language, the issue of gender roles can also broaden marketing targets through advertising language with specific products for both men and women.

Further stylistic analysis can be seen from the use of language style at the clause level of *Oriflame* perfume product advertisements. From the data that has been collected, each perfume product is described in a certain style of language that shows the persuasive power of the product offered. The following is an example of a type of clause that describes a perfume product:

Table 3. Types of Clauses in Perfume descriptions

Clause Type	Example
Imperatives	Be like him, be a legend
	Indulge your senses with your favorite fragrance
	Celebrate passion with Love Potion Eau de Parfum
	Embrace your special life with the eclectic temptation of Paradise Eau de Parfum.
	Open your mind, free your soul and experience life from a new perspective.
declarative	Seduced by the spell of passion

	Be the Legend captures the essence of this contrasting man, combining sexy leather with fresh apple and the warmth of tonka bean.
	Possess Eau de Parfum spreads Cleopatra's legendary allure that makes Mark Antony drop to his knees
	Dark Wood Eau de Toilette relies on the warm and masculine scent of guaiac wood to exude its earthy yet seductive aura.
	Inspired by the mysterious beauty of amber, amber elixir exudes an aura of sensuality and serenity.
Interrogative	What Kind of Flower Are You?
	What fragrance do you use at parties?

Oriflame perfume products, the type of imperative clause appears more often than the declarative and interrogative clauses. The type of imperative clause shows the implication of the advertiser influencing the reader through directive speech acts. This can be seen from the structure of imperative clauses which always begin with action verbs such as *feel, be, celebrate, indulge, embrace, open* etc. which are then followed by the position of the object filler word in the clause. The imperative clause implies influence to create a sense of curiosity about the sensation of the fragrance of the offered perfume, in other words, the advertiser instructs the reader to try the offered perfume. In addition, declarative clauses function to describe product contents and the effects that can be felt by users. This is shown by the pattern of declarative clause structure that begins with a subject, predicate and object as in the example " *Dark Wood Eau de Toilette relies on the warm and masculine fragrance of guaiac wood to exude an understated yet seductive aura"* with the subject position filled by the name of the product and the object. in the form of perfume. In general, the use of declarative clauses in the language of *Oriflame* perfume advertisements makes the product descriptions offered effective.

3. **Analysis on Stylistics Feature in Taglines, the Function and Gender Issues.**

From the lexical analysis of advertising language at the level of phrases and clauses, several stylistic features, especially language style in naming perfume products and their descriptions, are quite essential units in the effectiveness of advertising language. The style of language discussed in this analysis includes the style/stile and figure of speech used in advertising language to achieve the effect of beauty as well as the effectiveness of the use

of existing language. Wales (397) defines stile as " *a perceived distinctive manner of expression and has evaluative connotation*.". He also describes *figure of speech* or often referred to as figurative language as *expressive devices of language as metaphors and similes*, in broader terms is *'the smallest deviant language unit'*. From the two definitions, there are two keywords namely ' *distinctive and deviant* ' which indicate a deviation in the use of language from the normal norms of everyday life and can be used to analyze advertising language. Some of the stylistic features found in the naming, tagline and product descriptions of perfumes, which are abstracted from Verdonk (2002), are as follows:

Table 4. Stylistic Feature Samples

Stylistic Features	Example	Description
Compounding	aromabliss	Aroma + bliss Noun + Noun
	Manful eau de toilette	Man+ful Noun+adverb
	Miss happy	Noun + Adjective
	Miss Relax	Noun + Adjective
coinage	Happidisiac eau de toilette	Happidisiac
Intensifiers	So fever her eau de toilette	So
Sexist word	Seductive musk	Seductive
	Power musk	power
Foreign Word	Eclat Homeme	Hommes
	Eclat Femme	femme
Male Connotation	DeMarco	DeMarco
PlaceName	Paradise Eau de Perfume	Paradise
Sexual Connotations	My Naked Truth Eau de Toilette	Naked

Gender stereotypes can be seen from the stylistic features of the naming of *Oriflame* perfume products. This can be seen from the compounding process, for example the name *Manful* shows the name of a perfume for men which represents the 'virility' of a man with adjectives formed from *man + ful*. In contrast to perfume names for women, several adjectives that describe conditions such as *Miss Relax* and *Miss Happy* represent the fragrance as a symbol that a relaxed and happy state is a woman's escape from the burdens of life offered by the name of the perfume product. Gender bias can also be seen from the

diction of *Seductive musk* for women's perfume which symbolizes the 'seductive' nature of women and *Power musk* for men's perfume names as a symbol of 'strength' which is generally carried out by men. Some of these stylistic features show a strategy in creating a product that is easy to remember and also profitable for advertisers. This is because "*consumers are always attracted to interaction* " (Jaganathan, Mayr&Nagaratman, 2014: 164 in Radzi and Musa, 2017:32). Therefore, the stylistic features above can be used as a strategy for creating attractive product names for ad readers.

The difference between men and women in product names can be seen from the product names which are given foreign words, for example *Eclat Homme* and *Eclat Femme* . *Homme* comes from the French *'pour homme* ' which means for men indicating the product is specified for men and the word femme or ' *pour femme* ' which means for women or indicates that the perfume is specifically for women. Foreign terms in the form of perfume variants such as *eau de parfum* and *eau de toilette* also indicate elements of the French language which indicate alcohol levels with different concentration levels of the two types of variants (Saputra, 2013). The use of foreign terms can show the prestige of the goods offered. The choice of a product name with linguistic features implies a 'classy' product because it is produced abroad and contains elements of a foreign language which gives a more impression to ad readers. It can be concluded that the stylistic features as described above have an effectiveness in product naming strategies and give the effect of an easy-to-remember name through the advertising language delivered to the readers.

Another form of stylistic feature in perfume advertisements is the presence of *rhetorical devices* as indicated by the many figures of speech and style in the advertisement. The use of forms of exposition is one of the language deviations, namely deviation of meaning (Nurgiyantoro, 2007: 216). Mcquirie and Mick (1996) identified the most dominant elements of figure of speech and style in cosmetic advertisements, namely hyperbole and personification. Both of these are also found in many *Oriflame* perfume advertisements. In addition to hyperbole and personification, there are also many elements of comparative figures of speech. The three biological elements of language can be seen from the following samples:

Table 5 Samples of Language Style and Figure of speech in *Oriflame* advertisements

Type of Figure of speech	Example
Hyperbole	Glacier Rock Eau de Toilette combines a dynamic burst of fresh lemon scent
	A magnetically masculine fragrance with intensity and character that reflects the courage of a man who conquers nature.
	There is an extraordinary power under all the roar of the ocean waves. Ascendant Aqua wants to remind you of this power through its fresh and masculine scent of grapefruit
	The harmonic resonance of the freshness of green mandarin fruit and the elegance of silver birch excites the senses, broadens perceptions and frames the special moments of your day.
personification	My Red Eau de Parfum is sexy, stunning and seductive makes hearts beat with the seductive allure of the Red Jasmine floral arrangement mysterious.
	With a unique touch of Himalayan tea and Barenia leather, Eclat Homme embodies modern masculine allure –
	Be the Legend captures the essence of this contrasting man, by incorporating leather that hot with fresh apples too the warmth of the tonka beans
	Miss O amazes everyone who calls her name.
Comparison figure of speech	Like a true fighter who is strong and bold, Rival Eau de Toilette without a doubt showcases the aromas of black coffee and patchouli
	Spicy ginger symbolizes excitement. Chocolate spur adrenaline rush to fall in love
	A unique touch as beautiful as a rainbow from wonderf u lower comes through a marriage of pear freshness and nuance floral of almond flower and violet full of charm.

	A floral and fruity fragrance that evokes youthful playfulness and dazzling style.

The style of language used in perfume advertisements is mostly used to create a beautiful effect in describing the product. Some of the dominant language styles are hyperbole, personification and metaphor. Hyperbole is generally used to describe perfume ingredients that give a special fragrance effect. An example is "*Glacier Rock Eau de Toilette incorporates a dynamic burst of fresh lemon scent*" showing the exaggeration in the phrase 'fresh burst of lemon scent' which in essence indicates that the perfume has a lemon scent. In addition, the phrase " *The harmonic resonance of the freshness of green mandarin fruit and the elegance of silver birch excites the senses, broadens perceptions and frames the special moment of your day*" also has the same basic structure, which describes the composition of the perfume which combines the fruity aromas of *green mandarin* and *silver birch* which expressed as 'harmonized resonance'. Hyperbolic expressions apart from providing a beautiful effect in ad text, these expressions also have other effects in attracting the reader's attention to associate with the meaning in them. The delivery of ordinary perfume content will seem monotonous so that hyperbole gives variations to the reader in interpreting the words in the advertising text.

Personification as a form of figurative language that gives the nature of inanimate objects with humanity is also commonly found in *Oriflame* perfume advertisements. In general, personification is used to describe the effect of using the perfume offered. In the expression "*My Red Eau de Parfum is sexy, stunning, and tempting makes the heart beat…*" there is an analogy that perfume is given the impression of a living creature that is sexy, stunning and tempting like humans. What's more, the perfume is specifically for women, so the use of the figure of speech gives the image that the perfume offered has human characteristics. In another example, the phrase "*Be The Legend captures the essence of this man in contrast...*" likens *Be The Legend perfume* to 'capture the essence or nature of a man'. The word capture gives humanity to Be the Legend perfume, which is a non-human object. Thus, personification has the effect of providing an image of the reader's perception of the effect of the perfume offered and aims as a persuasive advertising power by deviating from the meaning of the language.

The last point of the figure of speech used in advertisements is a figure of speech which can be a metaphor or a simile. The utilization of these two figures of speech also has an influence on the effectiveness of advertising language in terms of enlivening the meaning of the ad text conveyed. Nurgiyantoro (218) explains that a comparative figure of

speech is a figure of speech that compares something with something else through the similarities between the two. From the existing ad texts, this figure of speech is often found in describing perfume content compared to other things. An example of the use of figure of speech in men's perfume is the comparison between 'true fighter' and '*Rival eau de toilette*' in the phrase "*Like a true fighter who is strong and brave, Rival Eau de Toilette without hesitation displays the aromas of black coffee and patchouli*". This comparison implies a comparison between the name of the perfume and the virility of a man as someone who dares to 'fight'. Indirectly, the representation of male masculinity can be concluded from the depiction through this figure of speech. It's different with women's perfume, a metaphor is used to compare the contents of a perfume with the nature of a woman who gives 'passion' and is easy to 'fall in love'. This can be seen from the expression "*Spicy ginger symbolizes passion. Chocolate is the adrenaline rush to fall in love,*" which compares spicy ginger and chocolate to passion and love.

It can be concluded that the use of language in advertising, apart from being a form of distorting meaning to gain beauty, can be used to exploit gender issues in expressions that attract readers. The division of gender roles through expressions with certain language styles is carried out by comparing the basic characteristics of men and women in general with the characteristics of perfumes and the contents of perfumes offered. Therefore, in addition to the lexical elements and denotative meanings used in advertising texts, associative meaning elements and figurative language in advertising language can increase persuasive power as well as increase the effectiveness of advertising *Oriflame* perfume products.

E. CONCLUSION

The stylistic aspect of the *Oriflame* perfume advertisement shows special stylistic features that can show the representation of gender issues in the text. Judging from the lexical and grammatical analysis, there is a dichotomy that involves differentiating traits that are stereotypes of masculinity and femininity which are reflected in the product naming. The language of the *Oriflame* perfume advertisement utilizes stylistic features at the level of phrases, clauses and text with a certain language style that is very striking from a lexical and grammatical standpoint. The division of the lexicon specifically for men and women shows the function of stylistic features in showing gender issues in the products offered. In addition, at the grammatical level there are many figures of speech that are used such as hyperbole, personification and metaphor as a form of language deviation. At this

level, deviations are attempted to achieve the beauty of advertising language while at the same time increasing attractiveness for ad readers. Gender issues can also be drawn from the analysis of the language of perfume advertisements as a tool for expanding marketing targets. With perfume specifications for both men and women, perfume manufacturers can develop the product variants offered by exploiting the existence of gender roles which are expressed in massive advertisements. Thus, the issue of gender in perfume advertisements becomes 'unconscious socialization' by the public and creates a new target market in perfume product advertising which can be dissected by stylistic analysis of advertising language.

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