

Key words: *semiotics, the management of objects, bodily and mental experience, cultural (meta)patterns, pictorial metaphors*

Abstract: Smell, hearing, sight, taste and touch are the five senses that govern every human being's existence which seems to be dominated by different systems of objects. Once objects enter the subject's field of experience, they will become signs, thus shaping objective or subjective discourses.

Sensing adds value to the managerial practical dimension (limited by modern thinking to the rational dimension). Any human act(ion) of purchasing a particular commodity turns into a semiotic consumption of a system of values and we might assume that advertising becomes "a cultural mechanics for assembling and reinforcing the value of brandname icons" (Goldman, Papson, 2004).

The deep structure within fragrance advertisements actually hides a paradox, namely the smell has to be grasped through other senses and we are of the opinion that re-inventing famous cultural patterns is a postmodern strategy which turns out to be very persuasive. The words and images used by any persuader in advertising are shaped into semiotic resources of representing one's reality (Duranti, 1997). Together with contextual features, they have besides the iconic function which sends to a particular object, the semiotic function of *indexicality*, signalling a certain social and cultural territory.

Having as empirical data the advertisements for Givenchy (Organza), Joop! (All about Eve), Cacharel (Noa), Yves Saint Laurent (Opium) and Salvador Dali (Dalissime), the aim of the paper is a twofold one:

- on the one hand, to underline the semiotic role of metaphorical reasoning (Lakoff, Johnson, 1980) within the representation of fragrance bottles;
- on the other hand, to verify the hypothesis, according to which the process of experiencing metaphors is different depending on the educational background.