

Experiencing Fragrance Advertisements through Cultural Meta-Patterns

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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.

"Odours have a power of persuasion stronger than that of words, appearances, emotions or will. The persuasive power of an odour cannot be fended off, it enters into us like breath into our lungs, it fills us up, imbues us totally. There is no remedy for it."
(Patrick Süskind, *Perfume, The Story of a Murderer*)

The unavoidable power of odours mentioned by Patrick Süskind should be embedded into a process of synesthesia where the five sense (smell, hearing, sight, taste and touch) keep melting together in order to help us decode the hidden meanings within objects of value. This act(ion) of managing the valence and magnitude within any object around us is a part of the subject's field of experience, and the economic sphere is to be re-defined and re-designed.

In our opinion, the economic field is defined by any experiential human act (eating, dancing, producing goods, smelling perfumes, making love or managing a firm). This is the result of applying EMMY to the political-economic-ethical continuum, in which every human experience is/ could be defined by the proposed end, chosen means and fitting means to ends and/ or ends to means (Druguş, 2003a, 2003b, 2004, 2006). Managing our own actions is also a continuum of signs perceived by us or by others. Management is defined – through EMMY – as thinking, feeling and acting in order to obtain a satisfaction for individuals first of all and for the others viewed as “means” possible to be used in order to attain the individual's end. Management and marketing models are better understood and more efficiently performed if described in semiotic terms as a triadic construction. According to the degree of interpretation, the sign will embody a three-fold *interpretant* (Peirce, 1990):

- immediate interpretant: the mere existence of that particular object;
- dynamic interpretant: mere physical perception, one of the five senses being activated;
- infinite interpretant: the human beings' ability to go beyond and to stir one's imagination.

I. Beyond experience – several approaches

Semiotics has two main objectives (Sebeok, 2002: 25), namely *semiosis* and *representation*. Whereas the former objective – semiosis – is the biological ability which is at the basis of production and understanding of signs, the latter objective – representation – means a deliberative use of signs in order to classify and consequently to know the universe which can be shaped in simple lines (iconicity) or in intricate shades and contours (indexicality or symbolicity). This discrepancy in experiencing and representing the same reality may constitute the variable which creativity can be measured with and which can be achieved through the persuasive strategy of metaphors whose essence, according to George Lakoff and Mark Johnson (1980: 5), is “understanding and experiencing one kind of thing in terms of another”.

Any experience is, as a matter of fact, an analysis of the degree of adequacy between the proposed ends (political dimension), the used means (economic dimension) and the efficiency of the obtained results (ethical dimension) (Druguş, 2004, 2006). The experience economy is “a symptom and an expression” (Boswijk et al, 2007: ix)

Actually, *experience* is the key concept within education, marketing and sociology as well. On the one hand, the new trend in marketing has switched towards experiential marketing which predicates on face-to-face personal interaction between a marketer brand and a consumer, its goal being to succeed using innovative approaches and tactics to reach out to consumers in creative and compelling ways.

On the other hand, focus-groups have a popular sociological qualitative research because they “elicit more in-depth information and often point out whys of behavior, as well as showing intensity of attitudes held” (Newsom et al., 1993: 112). The focus-groups method is part of “brand management”. Some say that, nowadays brand management is still marketing exactly in the same measure accountancy is financial planning. The idea is that the real target is the consumer and not the brand in itself. This is the proper moment for the experiential marketing (XM or EM) to be presented. The XM is a focus on creating fresh connections between brands and consumers. It is about special prepared connections in the form of experiences that are personally relevant, memorable, interactive and emotional. These ones are able to increase sales and brand loyalty.

The above introduction to semiotics, marketing and sociology proves that the understanding of objects, whose “luxuriant growth” (Baudrillard, 1968/ 2005: 1) seems to have invaded us, should “appeal” not only to interdisciplinarity but to transdisciplinary thinking, feeling

and acting. (see Dalke Ann et al, 2007 and Drugus, 2006). It is interesting to note that Experiential Marketing needs metaphorical (imaginative and innovative) thinking which is the key to the essence of transdisciplinary approaches. Transdisciplinary thinking asks for going “between, across and beyond disciplines” (Nicolescu, 2002). The same thing is made by metaphorical thinking: forcing the old barriers, and lifting us “above, between, and after” old situations, as the Greek words “meta pherein” suggests.

In our (postmodern) opinion, the focus group method and experiential marketing are not like water and fire. On the contrary, every method has its own advantages, even if the experiential marketing pretends to solve any selling problem. But it is well known that EM is very emotional, attractive, pleasant and memorable.

Selling one’s products means to put into persuasive images the object of reality. This task is performed by advertising which even if it belongs to the moment, as John Berger (1972: 129) says; it is nostalgic because it sells the past to the future. This plunge into the past is accomplished because we usually perform a symbolic purchase of a product, which should be interpreted as a semiotic object embodying different social and cultural values.

Defined as the perfect blend between *art* and *science* (Beasley and Danesi, 2002: 2), advertising seems to unify the aesthetic techniques with the tools of psychology and statistics. But XM is more than simple advertising, it is about convincing our minds that this or that is good for us. So, the ethical and ideological dimensions are fully implied in business. Advertising informs us in a pleasant way, whereas XM influences our thinking pushing over our brains tremendous and non-forgettable events. The *mise en scène* of every ad relies on four semiotic systems (represented participants, interactive participants, composition and modality) that social semiotics (van Leeuwen, 2005) is based on.

Our paper is, first of all, an analysis of the way in which the visual metaphorical representation of smells coincides with the actual fragrance of five well-known perfume brands (Givenchy - Organza, Joop! - All about Eve, Cacharel - Noa, Yves Saint Laurent – Opium, and Salvador Dali – Dalissime – Annex 1). The degree of persuasion was tested on two different focusgroups, each of them formed of ten students, belonging to the communication and marketing departments (University of Bacau and George Bacovia University, both of them from Bacau, Romania). The variables taken into account when choosing the students were the following: the sex (5 – men, 5 – women) and the age (19 to 30 years old).

Our hypotheses are the following:

1. The metaphorical representations of fragrance bottles that rely on cultural patterns are more persuasive than mere bottles.
2. The decoding of the source-domain of a metaphor is different depending on the educational background.

The main points that were discussed during the two focus groups were the following:

- the pinpointing of the context (participants);
- the managing of some old cultural patterns within postmodern meta-patterns;
- the type of smell that the image of the representation of perfumes stir within every participant;
- the shape of the bottles and the way in which they belong to the image as a whole.

II. Beyond the smells of fragrances

A semiotic analysis of a perfume [coming from the Latin “per” meaning “through” and “fumum” meaning “smoke”] relies on exploring the figurative space ‘scented’ by sensoriality and sensitivity (Boutaud, 2003, p. 89) that characterize any olfactory image. A figurative space gets shape when it “relies on calling forth a visual statement’s signifier by using a culturally relative reading grid, which is linked to codes”. (Boutaud, 2004, p. 96)

Jean-Jacques Boutaud (2004: 92-95) mentions three layers of figurative constructions for perfumes:

- *the figurative space of internal sensations*: it is something beyond communication, because it refers to the intimate movements of one's body before being verbalized;
- *the figurative space of sensoriality*: a synaesthetic description of a perfume, referring to the olfactory sense in terms of visual, auditory or caloric images.
- *the figurative space of sensitivity*: it is a way of giving significance to sensoriality. Thus the olfactory concept covers four dimensions: the synaesthetic dimension, the social dimension, the symbolic dimension and the dimension at the level of the discourse.

In annex 1 there are presented the advertisements for the perfumes to be analyzed and in annex 2 we will offer a brief description of the smells that each perfume has, taking into account five variables: fragrance notes, fragrance family, fragrance style, time to be used and type of person. This information was offered by different visitor reviewers of the site Basenotes (www.basenotes.com)

II.1. Understanding pictorial metaphors

A metaphor becomes an argument that establishes the structure of reality (Perelman & Olbrechts-Tyteca 1993) for the respective targeted entity. Thus, it is an instance of (re)molding one's identity, which might be interpreted in terms of M.A.K. Halliday's functional grammar, as a relational process of classifying and identifying, by linking one fragment of experience to another. If we label the two entities with a carrier and an attribute, then, this functional representation seems to, partially, remind us of Aristotle's comparison theory on verbal metaphor, built on implicature (A implies B, or A is B) and having a stylistic effect. The qualifying function of an attribute is derived from some entities that belong to a different semantic field than the one of the carrier. This apparent clash between the two semantic fields was labelled by Groupe μ (1977) allotopy (the deviation from a norm/ isotopy and the combination between different units).

The two approaches (stylistics and cognitivism) on metaphor are not in a relation of disjunction, but are, rather, dominated by inclusion. The surface structure where the (non)verbal metaphor is uttered, rests on a deep structure where some image schemata (Lakoff, Johnson 1980) are activated and which will drive towards a layer beyond, depending on the context and through its stylistic connotation, generating an instance of creativity which, finally, is wanted to be acknowledged as having a persuasive function.

In our case, the visual communication of smell is based on a double absence (Boutaud, 2004):

- on the one hand, the absence of a sense of smell in favor of a sign;
- on the other hand, the complete absence of fragrance in favor of value, based on an axiological calculus (Adam, Bonhomme, 2005).

The undercodedness that metaphors are based on seems to fulfill this apparent absence, relying especially on an active interpreter/ consumer who is able to map the target-domain (perceived elements – bottles of perfumes) onto the source-domain (conceived elements that form the pictorial context). The decoding process means on the one hand, a plunge into past, into one's memory, in order to bring to surface any cultural and social interpretations, based on stereotypes, prejudices, or social norms, and, on the other hand, a stirring of one's imagination in order to find some coherence within every semiotic system in the advertisements.

Leaving rationality aside, advertisements stir our senses and their meaning could better be decoded within the framework of postmodernism. In *A Poetics of Postmodernism – history, theory, fiction*, Linda Hutcheon (1996: 3) defines postmodernism as “a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges” in order to install a new order and we are of the opinion that metaphors constitute a persuasive means towards a surprising arrangement of objects.

We will analyse the five advertisements using two theories on nonverbal metaphors, namely: Groupe μ 's visual metaphors (1977) and Charles Forceville's pictorial metaphors (1996). These two approaches are not different, only the terminology is rather changed. This is the reason for

which we will adopt the terminology of the former perspective even if it started within the field of semiotics, rhetoric and arts. Our reason is a matter of temporality: the choice was made for those who first established a theory on visual metaphors.

Groupe μ takes into account two types of binary oppositions for the conceived and perceived elements, concerning the presence or absence of the respective elements. Thus the two dualities are *in absentia* versus *in praesentia* and *conjoined* versus *disjoined*. The combination of these four variables brings forth four types of metaphors which appear in the eleven advertisements:

- *in absentia coinjoined*: the perceived element (the bottle of perfume) totally substitutes the element that should have belonged to the respective context.

Besides its simple and round shape, the fragrance bottle of *Noa*¹ indexically sends to the form of a pearl rendering depth and rarity. The colour white and the concentric circles seem to mould the shape of a shell. The symbolicity of light is also supported by the title (*Le perfume prodige – The Miracle Perfume*) and by the brand name. The cultural pattern beyond the name *Noa* is a twofold one:

a. the misspelling of the English word Noah, the biblical character who survived the flood. The rainbow, a consequence of coming to light, is the sign of God's promise that life will never again be destroyed by flood (Genesis 9.13-15).

b. a feminine Hebrew name, derived from the root meaning "movement". In the Hebrew bible, she was one of the five daughters of Zelophehad who raised before Moses the case of a woman's right and obligation to inherit property in the absence of a male in the family².

Opium includes this metaphor in its semiotic system as well, but this time, the shape of the bottle reminds us of the 19th century rectangular beverage bottles that gentlemen had in their jacket pocket and which they were addicted to. This interpretation was suggested by the dark colours that invade the compositional system and by the name of the perfume, namely *opium*, a narcotic obtained from the juice of a poppy. But the perfume is less harmful, entering into your skin since you use it once and you cannot get its persistent smell off yourself.

The man lying on the red coach, his black shirt unbuttoned, seems to be the visual image of Dorian Gray whose youth is praised by lord Henry Wotton: ". . . People say sometimes that beauty is only superficial. That may be so, but at least it is not so superficial as thought is. To me, beauty is the wonder of wonders. It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible. . ." (Wilde, 1985: 32).

The 19th century verbal description and the 20th nonverbal image correspond to the physical description of the cultural pattern of a dandy's body³. Adriana Babeți (2004: 220) considers that dandies are devastated by the fear of growing old, of fallen muscles and riddles, and of grey hair, all this being a sign that their fragile body is subject to the severe course of nature and the passing of time.

- *in praesentia conjoined*: the perceived and conceived elements or at least parts of them are interpenetrated.

Joop – All about Eve was built on a mixture of some minimal parts of the two elements: the green colour and the shape of an apple and the glass texture and the cap of a bottle of perfume. The apple has a biblical value, sending the consumer back in time to the well-known story of Adam and Eve. The paradox appears in the representation of the shape of the bottle: the modern approach does not display a bitten apple, as a sign of the woman's disobedience, but rather the full shape of this fruit. The decoding of this pictorial representation is actually a reinterpretation of the cause and effect relation within the biblical episode: the biting of the apple in postmodern times implies an undressing of the women.

*Dalissime*⁴ does not reinvent a certain cultural pattern. It is rather the perfect icon of Dali's 1946 work, *Christmas*, which was the cover of the *Vogue* magazine. The cultural meta-pattern lies within Dali's surrealist painting which reveals the essence of his *Declaration of the Independence of the Imagination and the Rights of Man to his Own Madness* (apud Descharnes, R., Néret G. 2001: 329):

“When, in the course of human culture it becomes necessary for a people to destroy the intellectual bonds that unite them with the logical systems of the past, in order to create for themselves an original mythology [...]”.

The literary and art movement, promoted by surrealism, was based on surprising and unexpected juxtaposition of elements of reality, in the case of *Dalissime* one could easily perceive, on the one hand, the mouth and nose of a human body, and on the other hand, a Corinthian pillar with its slender fluted column and ornate capital. This startling transformation of a real face brings forth a new object that is the creative expression of imagination, “free of the conscious control of reason and free of convention”⁵. The intermingling of the mouth and nose within an architectural style seems to humanize an inert and concrete object which is capable of tasting and smelling.

- *in praesentia disjoined*: both the perceived and conceived elements are present, but, this time, they are placed one next to the other. In most cases, the conceived element is actually the body or parts of the body of the woman or man participant, but, at the same time, it may resemble some other objects represented in the images: a Greek column and an Ionic order.

All the advertisements presented above are based on transtextuality. The process of reading advertisements suggests that the respective representational images rely upon culturally determined codes (Hutcheon, 2002: 117), shared by the producer and the reader (viewer). Linda Hutcheon (2002: 117) considers that these codes are the reason why the ideological cannot be separated from the aesthetic in postmodernism. Thus there is implied a mapping of the signified elegance, distinction and simplicity, reminding of Greek culture, onto the commodity code within the white dress worn and the simple hair cut. As we have mentioned above, these representations are reinterpretations of known cultural symbols. This is the case of the advertisement for *Organza* as well: the reversed letter “Σ” and the reversed scrolling volutes. It might be interpreted as a parody of the Greek culture, but we are of the opinion that it is a cunning bringing of the past into the present. The mapping of the body shapes onto the bottle shapes seems to be a means of activating the functional value of a fragrance: to make one’s body smell nice.

III. Experiencing perfumes – different degrees of persuasion

Norman Fairclough (1989: 202) claims that advertisements work ideologically, namely they create a system of values, which implies a building of images and a moulding of the consumer. Thus the relationship between the referent systems and the product system is important because the ideology of the “referent system” is constantly being recreated in connection to the advertisement and the commodity it represents. By drawing upon ideological elements in the spectators’ memory, certain meanings/ images to particular products are shaped. This continuous exchange between meanings outside the frame of an advertisement and the signifiers within the narrative link of a particular advertisement create an ideology about a certain product and as Judith Williamson (1994) says the building of an ideology turns us into active participants.

The aim of our two focus-groups was exactly to involve students within the process of decoding/ managing the semiotic means of attaining persuasion in advertisements for fragrances. The procedure was not focused on smelling different perfumes, but rather on discussing about the semiotic systems that make the represented images of the five advertisements mentioned above.

The two hypotheses are as follows: 1. the metaphorical representations of fragrance bottles through cultural meta-patterns are more persuasive than mere bottles; 2. the decoding of the source-domain of a metaphor is different depending on the educational background.

The discussion was carried around the following points:

- the type of fragrance that the pictorial elements send to and which might convince or not the students to buy the respective bottle of perfume;
- the way in which the shape of the bottle fits into each pictorial representation.

We have chosen this way of approaching because the students were free to talk about the images without having to think about what a metaphor is and thus trying to offer the proper answers. We could imply from their responses who identified this rhetorical device and who would have been persuaded to buy the respective fragrance due to the metaphors presented.

The pictorial elements that the twenty students identified were based on:

- human participants and the type of role they are supposed to play within the respective representation;
- the colours used by each producer and its meanings;
- other contextual elements (e.g. articles of clothing).

All the students began by identifying the human beings that appear or not in the five advertisements and judging by the contextual elements, they tried to make the narrative link within each image and thus to identify the role assigned to each participant.

There were mentioned six main roles: the pure, the lady, the addicted, the tramp, the sexy and the extravagant. But there were some differences in the number of students who assigned these roles and there could be noticed even an overlapping of roles.

We will label the students from the department of Communication (University of Bacau) as G1 and the students from the department of Marketing (George Bacovia University) as G2.

FRAGRANCES

	ROLES												
	the pure		the lady		the addicted		the tramp		the sexy		the extravagant		
	G1	G2	G1	G2	G1	G2	G1	G2	G1	G2	G1	G2	
Cacharel													
Noa	100%	70%											
GIVENCHY													
Organza			100%	100%									
JOOP													
All about Eve							70%	70%	70%	70%			
SALVADOR DALI													
Dalissime												70%	70%
YVES SAINT LAURENT													
Opium (pour homme)					100%	100%							

The colours and the behavioral code played a very important role in the assigning of these roles and, at the same time, in the type of fragrance that the students linked to the visual representations.

	FRAGRANCES							
	Fresh		Floral		Oriental		Heavy	
	G1	G2	G1	G2	G1	G2	G1	G2
The pure – blue	100%	100%						
The lady – white, gold			50%	70%				
The addicted – black, red							100%	100%
The extravagant - orange			100%	100%				
The sexy – white, black	50%	50%	50%	50%				

As the tables show there was no difference in pinpointing the narrative role played by the [+/- animate] participants. Thus, at this point, we could draw the conclusion that the students specialized in marketing, on the one hand, and communication and public relations, on the other hand, had the same cultural reading grid.

III.1. Levels of metaphoricity in advertisements for perfumes

After having identified different types of roles, the next point to be discussed was another participant, namely the fragrance bottle. This mere discussion about the shape of the bottle actually reflected the way in which the students managed the encyclopaedic knowledge in order to process the new contextual information in degrees of creativity and originality.

Within the theory on metaphors, it was identified with the perceived level or the target-domain. As we have mentioned, the students were not asked to identify the stylistic device, but rather to tell whether the shapes and colours of the bottles or caps reminded them of something, thus implicitly talking about the conceived level or source-domain within the pictorial metaphors.

Perceived level/ target-domain	Conceived level/ source-domain
GIVENCHY	
Organza	A woman's body: G1 = 100%, G2 = 100% A Greek column, Ionic style: G1 = 60%, G2 = 20%
JOOP	
All about Eve	The shape and the colour of an apple: G1 = 100%, G2 = 100%
CACHAREL	
NOA	The pearl and the shell: G1 = 80%, G2 = 70%
SALVADOR DALI	
DALISSIME	Mouth, nose: G1 = 100%, G2 = 100% A Greek column, Corinthian style: G1 = 60%, G2 = 20%
YVES SAINT LAURENT	
Opium (Homme)	A 19th century bottle of beverage – G1 = 20%, G2 = 10%

The percentages mentioned above show the following facts:

1. The similarities between the two focus-groups can be noticed when the shape of the perfume bottle had a man's or a woman's bodily shape, thus showing that the ethological dimension of bodily resemblance was easily pinpointed.
2. Another similarity lies in the identification of the source-domain for *Joop*. Both groups were able to mention the biblical episode through the presence of an apple, but only half of them could grasp the idea that there is rendered rather a (post)modern story where the apple is not bitten and the woman is dressed. *Noa*, which also started from a biblical episode, was linked to Noah's ark, and consequently to the idea of coming to light, rather than to Noa, Zelophehad's daughter, who demanded a woman's right and who could have explained the presence of a woman and her finger as an index of her right to express her opinion.
3. The difference between the two groups lies in the way of identifying the source-domain for the *Givenchy* and *Dalissime* perfumes. The cultural architectural element was the one which made the distinction, even if the students from G1 did not know exactly the Greek architectural style. We consider that this discrepancy between the two groups in decoding the cultural elements could be explained in terms of their educational background, thus confirming our latter hypothesis. The former group from the department of Communication and Public Relations

were delivered lectures on semiotics, communication, history and cultural discourse where they were taught about intertextuality.

4. Even if six students from G1 could identify the cultural element in *Organza*, they could not clearly specify the shape of the bottles for the role of the addicted in *Opium*.

Taking into account that there were differences in perceiving the conceived elements or source-domain, the students were asked to range on a scale of persuasion the advertisements according to the creativity within the representation of the fragrance bottles. The results took into consideration the variable male (M) versus female (F).

A scale of persuasion within pictorial metaphors for perfumes										
	Very persuasive		Persuasive		Less persuasive		Not persuasive		I do not know	
	F	M	F	M	F	M	F	M	F	M
GIVENCHY										
Organza	G1 - 5	G1 - 5								
	G2 - 5	G2 - 5								
JOOP										
All about Eve	G1 - 4	G1 - 5	G1 - 1							
	G2 - 5	G2 - 5								
CACHAREL										
Noa	G1 - 5	G1 - 3		G1 - 2						
	G2 - 4	G2 - 2	G2 - 1	G2 - 3						
SALVADOR DALI										
Dalissime			G1 - 3	G1 - 1	G1 - 2	G1 - 4				
			G2 - 2	G2 - 1	G2 - 3	G2 - 4				
YVES SAINT LAURENT										
Opium (Homme)			G1 - 2	G1 - 2	G1 - 4	G1 - 4				
			G2 - 1	G2 - 2	G2 - 5	G2 - 2				

This table partly confirms our former hypothesis, namely that the metaphorical representations of fragrance bottles are more persuasive.

Two advertisements, which were considered not very persuasive, were the ones built on the roles of the addicted and the extravagant (*Opium* and *Dalissime*). Actually, the students motivated their choice not necessarily on the shape of the bottle. As we have seen, they did not even recognize the type of bottle. “These advertisements where the predominant colour is black and whose logos are centered on negative meanings do not convince me to buy them”, said Andreea Gherca (20 years old, G1). Even male-students were of the opinion that these advertisements do not fit with their personality: “Even if I wear black, I won’t use Dior Addicted or *Opium* because they, at least the images, give a feeling of restlessness, and I am not that kind of person”, said Cornel Grigoroaia (28 years old, G2).

Two advertisements (*Organza* and *All about Eve*) were considered the most persuasive ones, both of them being centred on the female body. In both cases, the narrative has been changed into new cultural meta-patterns.

The results show that there were not huge differences between the male and female students regarding their pinpointing the fragrance bottles in terms of a scale of persuasion.

The male-students from the two groups had different views about the degree of persuasion for the Opium fragrances: whereas only two G2 male-students thought that the ad for *Opium* was less persuasive, four G1 male-students saw it as less persuasive.

Conclusions

A good marketer and a good manager need to have a very large array of knowledge from different fields of study. In this respect, the authors conclude that every method could be used depending on the brand, market, consumer structure, education level, period/stage of economic development etc. Selling perfumes could be better performed by knowing the consumers' "visual smell" through focus groups testing the capacity of understanding the metaphorical language based on cultural metapatterns.

Endnotes

¹ On the Cacharel site (www.cacharel.com) the fragrance of Noa is described as follows: "modern yet timeless, Noa is the visionary element in all of us. Rediscover the inner peace and instinctive wisdom of a woman ...".

² http://en.wikipedia.org/wiki/Daughters_of_Zelophehad

³ Charles Baudelaire defined the dandy as one who elevates æsthetics to a living religion. [...] These beings have no other status, but that of cultivating the idea of beauty in their own persons, of satisfying their passions, of feeling and thinking Contrary to what many thoughtless people seem to believe, dandyism is not even an excessive delight in clothes and material elegance. For the perfect dandy, these things are no more than the symbol of the aristocratic superiority of his mind". (<http://en.wikipedia.org/wiki/Dandy>)

⁴ Dalissime, launched in 1994 by Marc Buxton, pays homage to the centennial birthday of Dali's wife, Gala. <http://www.scentagious.com/dalissime.html>

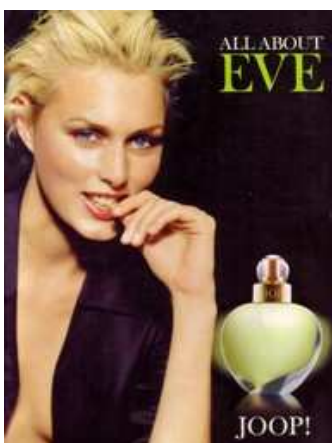
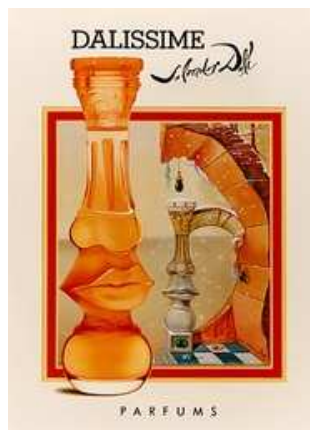
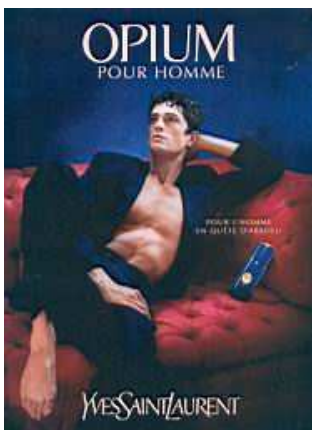
⁵ André Breton, *apud* Walther, Ingo F., 2000:137

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ANNEX 1



ANNEX 2

	Fragrance notes	Fragrance Family	Fragrance style	Time to be used	Type of person
GIVENCHY					
Organza	Beautiful blend of gardenia, ylang-ylang and tuberose. At the base are amber, nutmeg, vanilla, cedarwood and mace.	Oriental	Sexy	Special Occasions	Elegant women
JOOP					
All about Eve	An intoxicating blend of apple, cinnamon, and jasmine, complimented by vetiver and vanilla	Woody, Ambry	Spirited	All Seasons	Appealing women
CACHAREL					
Noa	Wood and peony	Woody	Fresh	Day time	Wise women
SALVADOR DALI					
Dalissime	Top notes: apricot with peach, raspberry, red fruits, and davana for a first heady impression	Floral, fruity	Unconventional	Anniversary	Extravagant women
YVES SAINT LAURENT					
Opium (Homme)	A very sweet oriental fragrance. Top notes: black currant	Oriental	Provocative ¹	Night time	Addicted persons