



**THE FORM AND FUNCTION OF HYPERBOLIC EXPRESSION IN ONLINE  
PERFUME ADVERTISEMENTS**

**A THESIS**

**In Partial Fulfillment of the Requirements for the Sarjana Degree Majoring  
Linguistics in English Department Faculty of Humanities Diponegoro University**

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## **PRONOUNCEMENT**

The writer honestly confirms that she arranges this thesis by herself without taking any result from other researches in S-1, S-2, S-3, and in diploma degree of any university. The writer assures that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, June 2014

Saomi Wahyu Voltadewi

## MOTTO AND DEDICATION

*“And it may be that you dislike a thing which is good for you and that you like a thing which is bad for you. Allah knows, but you do not know.” QS Al Baqarah: 216*

*“I have not failed. I've just found 10,000 ways that won't work.” Thomas Alva Edison*

*This paper is dedicated to my beloved family, Mom, Dad, and Sis, and those who always guide, encourage, support, and draw an amazing rainbow in my life.  
Roses are red, violets are blue,  
My world means nothing without you. ♥*

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The writer

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## ABSTRAK

Iklan, sebagai salah satu media komunikasi, memiliki bermacam-macam gaya bahasa yang unik. Salah satunya adalah gaya bahasa hiperbola. Gaya bahasa hiperbola kerap kali digunakan dalam iklan produk kecantikan, terutama dalam iklan parfum. Penulis pun tertarik untuk menganalisis penggunaan hiperbola dalam iklan parfum. Analisis ini difokuskan untuk mencari berbagai bentuk ungkapan hiperbolis yang terkandung pada iklan parfum. Tujuan dari penelitian ini adalah untuk mengidentifikasi dan mengklasifikasikan bentuk-bentuk ungkapan hiperbolis pada iklan parfum dan mencari tahu mengapa ungkapan hiperbolis digunakan dalam iklan parfum. Data yang digunakan merupakan ekspresi bahasa yang diungkapkan dalam kata-kata, frasa, dan kalimat di iklan parfum. Penulis menggunakan dua metode untuk menganalisis data, yaitu metode agih dan padan. Metode agih yang digunakan adalah teknik lesap dan induktif. Sedangkan dalam metode padan, penulis menggunakan sub-jenisnya, yaitu metode referensial. Hasil analisis penelitian menunjukkan bahwa iklan parfum banyak menggunakan bentuk hiperbola. Bentuk hiperbola yang sering dijumpai pada iklan parfum adalah bentuk *single word*. Tujuan penggunaan hiperbola dalam iklan adalah untuk membuat iklan lebih menarik, sehingga konsumen memiliki minat yang tinggi untuk membeli produk yang diiklankan.

# CHAPTER I

## INTRODUCTION

### 1.1. Background of the Study

The language of advertisement is a unique language of delivering message in terms of selling products and business. Besides the uniqueness, it is also very effective. By using advertisement, the producer can convey the message easily to the consumers. Advertisement itself, according to Monle Lee and Carla Johnson (1986: 3-4), is a commercial communication and non personal about an organization and its products which are transmitted to the targets through the public media like television, radio, newspaper, magazine, direct mail, outside advertisement, or public vehicle.

Advertisement is now varied and published not only in printed media but also in electronic media especially internet. Spreading advertisement through internet is easier than through printed media. Moreover, many companies create their own official websites to promote their advertisement, for example fashion companies which sell beauty products i.e. perfume.

The perfume advertisement is very unique compared to the other beauty products' advertisement. It contains many hyperbolic expressions to exaggerate the unique fragrance in every perfume. It is a common phenomenon for us. There are so many brands of perfume which post their advertisement in their official website, for instance *Gucci, Dolce and Gabbana, Chanel* and *Calvin Klein*.

Hyperbolic expression is one kind of figures of speech that exaggerates things with overstatement. This expression cause something seem excessive than it really does. Hyperbole cannot be taken literally, therefore we can say that hyperbole has connotative meaning. Harris (2008) says that hyperbole explains an understatement which exaggerates condition and is purposed to emphasize the meaning. It is also effective to gain the others' attention by using hyperbole. Therefore it is used frequently in society to deliver message each other either in spoken or written language.

From this case the writer is interested in the hyperbolic expression which occurs in perfume advertisement and she wants to do research which is concerned with the topic. There are two main research questions regarding hyperbolic expression in online perfume advertisement, which are what kind of hyperbolic forms that occur in online perfume advertisement and why the advertiser uses hyperbolic utterances in perfume advertisement.

In this study, the writer has thirty five examples. Those examples are obtained through popular perfume brands, which are Balmain, Oriflame, Givenchy, Cartier, Gucci, Nina Ricci, Calvin Klein, Dior, Victoria's Secret, Armani, Versace, Dolce and Gabbana, Boss, Dunhill, Escada, and Chanel.

## 1.2. Scope of the Study

In this research the writer focuses on hyperbolic expressions. The data of the research are language expressions in perfume advertisements, but not all of perfume advertisements. The writer will only take the perfume advertisements

which contain hyperbolic expressions. The hyperbolic expression could be in the form of words, phrases, or sentences. The writer will analyze the form and function of hyperbolic expressions which occur in perfume advertisement. Hyperbole theories which are used in this study are from Claridge (2011), Harris (2008) and Wales (2001).

### 1.3. Purpose of the Study

There are two main purposes of this study as follow.

- a. To identify and classify the forms of hyperbolic expression in online perfume advertisement
- b. To find out the reason why the advertiser uses hyperbolic utterances in online perfume advertisement

### 1.4. Research Method

In this research, the writer uses descriptive qualitative method. The data in this study are hyperbolic perfume advertisements in the form of words, phrases, and sentences. The writer collected the data from internet through the perfumes' official website.

The samples of this study are only perfume advertisements which contain hyperbolic expressions. The population of this study is all words, phrases, and sentences in perfume advertisement. The sample technique that is used is purposive sampling technique.

The writer used observation method in collecting the data. The observation method is non participant method. In analyzing the data, the writer used identity and distributional method and took each one of the sub method. The sub method from identity method used by the writer is referential identity method. The sub methods from distributional method used by the writer are inductive method and deletion method.

#### 1.5. Previous Study

The writer found one study which has nearly similar topic that is hyperbole. Though there is a similarity, there are still some gaps between the study of the writer and the previous study's writer. The previous study was written by Nova Regina Veranika in 2011 entitled "Hyperbole in Indonesian Love and Ballad Song Lyrics". From the title, we can see the first difference, it is the object being studied.

The writer of the study used two major theories underlying her research, namely semantics and figure of speech. She used descriptive qualitative method and collected the data (the lyrics) randomly from internet then classified them according to hyperbolic trigger element. The aim of this study is to identify, to explain, and to categorize the hyperbolic expression and trigger element of hyperbole in Indonesian love and ballad song lyrics. In analyzing data, the writer explained seven kinds of hyperbolized concept, they are number, feeling, action, characteristic, condition, time, and size.

The gap that we can find from the previous study and this research is the genre of the text. This study discusses advertisement text which is supposed to attract people's attention, and the previous study was about lyrics. The previous study is concerned to find out what are the trigger elements of hyperbole in Indonesian love and ballad song lyrics, and this study is trying to find out the form and function of hyperbolic expression in online perfume advertisements.

Other previous studies come from the studies which have advertisements as the object. A study entitled "The Figurative Language Analysis of Airline Slogans in Mass Media" written by Atika Tyagiwati in 2012 discussed the figurative language in airline slogans. The figurative language comprises of personification, hyperbole, metaphor, simile, irony, and synecdoche. Although the previous study has hyperbole as one of its focuses, the writer only took the slogans, not the advertisement body, and she also discussed the other figurative language, not only focused on hyperbole.

The other researches discussed advertisement in terms of pragmatic presupposition, performative acts, and illocutionary forces. Therefore there is still a chance in expanding the study of language in advertisement especially in term of hyperbolic expression.

## 1.6. Organization of the Writing

Chapter I : Introduction

This chapter consists of the background of the study, scope of the study, purpose of the study, research method, and writing organization.

Chapter II : Review of Literature

In this chapter, the writer explains the underlying theories used to analyze the data. The chapter describes meaning, denotative meaning, connotative meaning, hyperbolic expression, and the language of advertisement.

Chapter III : Research Method

The chapter comprises type of the research, data and source, method of collecting data, and method of analyzing data.

Chapter IV : Data Analysis

The writer is going to present the data analysis in this chapter. The chapter is divided into three sub chapters. They are Overstatement of numbers and quantities data analysis, impossible description data analysis, and identification and form analysis.

Chapter V : Conclusion

This chapter consists of the summary of the study and suggestions related to the topic.

## CHAPTER II

### REVIEW OF LITERATURE

#### 2.1. Meaning

According to semantics, meaning can be identified from words, phrases, and sentences. Palmer (1983:3) states that the word *mean* has many interpretations according to the context, for example the word *mean* in the sentence *I did not mean to be rude*, means intention. The other meaning of *mean* is the sentence *₩ sign means Korean money currency*, the *mean* in the sentence means a sign for conventional use.

Lyons (1996: 33) states that:

The meaning of a sentence is determined not only by the meaning of the words of which it is composed, but also by its grammatical structure. This is clear from the fact that two sentences can be composed of exactly the same words (each word being interpreted in the same way) and yet different in meaning.

There are also two kinds of meaning, denotative meaning and connotative meaning.

Denotative meaning refers to a dictionary meaning of word, and connotative meaning is an idea which is suggested to a word. Further explanation will be discussed below.

#### 2.2. Denotative meaning

The simplest definition of denotative meaning is literal meaning of words or dictionary definition. According to Keraf (2009), denotative meaning is called as cognitive, conceptual ideational or referential meaning. It is called referential

meaning because the meaning denotes to a referent. Conceptual meaning means the meaning comes from a concept, and it is also called referential meaning due to that the meaning denotes to an idea from a referent. This is also called cognitive meaning because the meaning is tied to our awareness or knowledge, also from response (hearer) and stimuli (speaker).

Denotative meaning is used when we write scientific research. This denotative meaning helps the reader to comprehend the meaning easily without any additional interpretation.

Some examples of denotative meaning in sentences are as follows.

- 1) She is a *thin* girl. *Thin* means someone with less flesh in his/her body.
- 2) The weather is really *cold* these days. *Cold* literally means low temperature.

### 2.3. Connotative meaning

Connotative meaning is an additional meaning that is far from the literal meaning, and the meaning refers to a certain emotional meaning which is attached to the word. According to Keraf (2009), connotative meaning is produced when the speaker intends to show up his/her agreement or sometimes bad feeling to the hearer with certain choice of words. It means that connotative meaning can deliver the hidden message from the speaker to the hearer.

Connotative word is what a word associates to us, what we feel about the word itself, for instance the word *kid* and *youngster* literally mean young person, but

when someone says “I might be a *youngster*, but I am not a *kid*.”, the two words will have different feeling and it can make a connotative meaning.

There are two different types of connotation, namely positive and negative connotation. Positive connotation refers to a connotation that has good emotional meaning. Negative connotation means to a connotation which has bad suggestion or emotional meaning to us. The words *famous* and *notorious* have the same meaning which is being popular, but *popular* is being famous in a good way and *notorious* is in a bad way. Other examples of the negative and positive connotative are as follows.

- 3) She is a *slim* girl. (positive)
- 4) She is a *slender* girl. (negative)
- 5) Her skin is very *pale*. (negative)
- 6) Her skin is very *fair*. (positive)

Connotative meaning is also related to hyperbole. It is because hyperbole is an overstatement with exaggerated words and the meaning cannot be taken literally, for example:

- 7) That car runs at the speed of light.

The speed of light denotes as a speed that reaches thousand kilometers each second, in fact we cannot take the meaning literally. *The speed of light* connotes as a car's speed that passed by very fast, and the speed is above a normal car's speed.

## 2.4. Hyperbolic Expression

The word *hyperbole* is derived from Latin *hyperbolē* and Greek words *hyper* which means beyond and *ballein* which means to throw. Wales (2001: 190) describes that *hyperbole* comes from Greek ‘exceed’, a common figure or trope in speech as well as literature and popularly known as exaggeration or over-statement expression and hyperbole is different from telling lies to the others. The other definition comes from Claridge (2011:5). According to Claridge, hyperbole is an expression which exceeds the literal expression and contains more semantic attributes of expression something. Hyperbole based on The New Princeton Encyclopedia of Poetry and Poetics (1993: 546) is a kind of figures or tropes which has firm exaggeration and it first appeared in the classic rhetoric ages. From those definitions we can conclude that hyperbole is a figure of speech which emphasizes a meaning with exaggeration of statement.

Hyperbole occurs in our everyday conversation. It holds the function of emphasizing an amusing effect in daily conversation.

### 2.4.1. Identifying Hyperbole

Identifying hyperbole can be done by analyzing the using of ‘more X’ or an exceeding meaning in words, phrases or sentences. We can identify hyperbole through its kind. Maria Christodoulidou (2011) describes two types of hyperbole as follows.

#### i. Overstatement of numbers and quantity

The speaker tends to overstate numbers of times, years, occurrences, etc. The example can be found below.

8) Don't make me repeat my words for *hundred times!*

9) I cannot leave you even *a second.*

ii. Impossible description

Torode in Christodoulidou (2011: 147) explains that “impossible description” is like fantasies which are produced in a way that they are not possible to occur. Therefore, it must be taken figuratively or rhetorically. Impossible description can be stated with exceeding manner, reality, feeling, condition, etc.

1) When I see you, I feel like *my brain stops* for a moment.

2) He *sings like there is no tomorrow.*

Claridge (2011: 38) points out the differences of hyperbolic expression and ‘literal’ expression in term of semantics and context. ‘Literal’ expression in semantic terms is used in conventional understanding and contains semantic attribute to express something. According to the context, ‘literal’ expression accepts the extra linguistic facts in the given context which is appropriate to the situation.

Hyperbolic expression in semantic term contains important meanings, expresses something in extreme level, and explains something in ‘more X’. According to its context, hyperbolic expression exceeds the limit of fact in the common knowledge.

#### 2.4.2. The forms of hyperbole

Hyperbole can be classified into some forms. There are seven forms of hyperbole according to Claridge (2011), namely single word hyperbole, phrasal hyperbole,

causal hyperbole, numerical hyperbole, the role of superlative, comparison, and repetition.

i. Single word hyperbole

This form only occurs when there is only one exaggerated content in an utterance or sentence. If the word is omitted, the hyperbolic meaning will completely disappear. In advertisement, one word hyperbole is more effective and economic. There are also universal quantifiers referring for single word hyperbole referring to number. They are all, every, everybody, nothing. The example is “I am hungry. I want to eat *everything* now.”. In literal meaning, we cannot eat everything. We can only eat food, if it’s *everything*, it means we can eat wood, chemical substance, etc which is really impossible. The figurative meaning of saying *everything* is that the speaker wants to eat any food that he can eat at that time because he is really hungry.

ii. Phrasal hyperbole

Phrasal hyperbole is a certain combination of words and senses that create hyperbolic meaning. Among the other forms, this form occurs frequently. Noun phrase is the most common, and adjective phrase is somewhat uncommon to occur. Verb phrase has more numbers than adjective phrase and preposition phrase is rare. One of the examples of phrasal hyperbole is “This home costs *my entire money*.” (Noun phrasal hyperbole). *My entire money* literally means all of the speaker’s money, until the debt remains 0. In fact, the speaker wants to emphasize that his house costs most of his money by saying *my entire money*.

iii. Clausal hyperbole

Clausal hyperbole is a hyperbolic style which occurs by combining two or more clausal constituents. This form hardly occurs compared to the others. The example of the form taken from Claridge (2011:6) is “Nobody ever learns anything”

iv. Numerical hyperbole

Number can be one of the hyperbolic sign and they occur frequently. Numerical hyperbole can be found in single word hyperbole, phrasal hyperbole or in clausal hyperbole. There are significant words to recognize numerical hyperbole, they are *hundreds, thousands, millions, billions*, etc. A sentence example for the significant word is “There are still *thousands of works* waiting for me tonight.” By saying *thousands of works* the speaker intends to say that he has so many works to do, but the number is not literally in thousand.

v. The role of superlative

If there is superlative, there must be comparison and superlative form can indicate hyperbole. Superlative makes something sound so excessive and extreme, therefore it leads to overstatement. Example of superlative hyperbole: “It is *the cheesiest thing* that I’ve ever heard.”

vi. Comparison

In comparison, there is something that is being compared, and it potentially contains hyperbole. However, not all comparative phrases make sense to reach the goal. An example for a comparison hyperbole is “She misses more words out than she gets in” (Claridge, 2011:65)

vii. Repetition

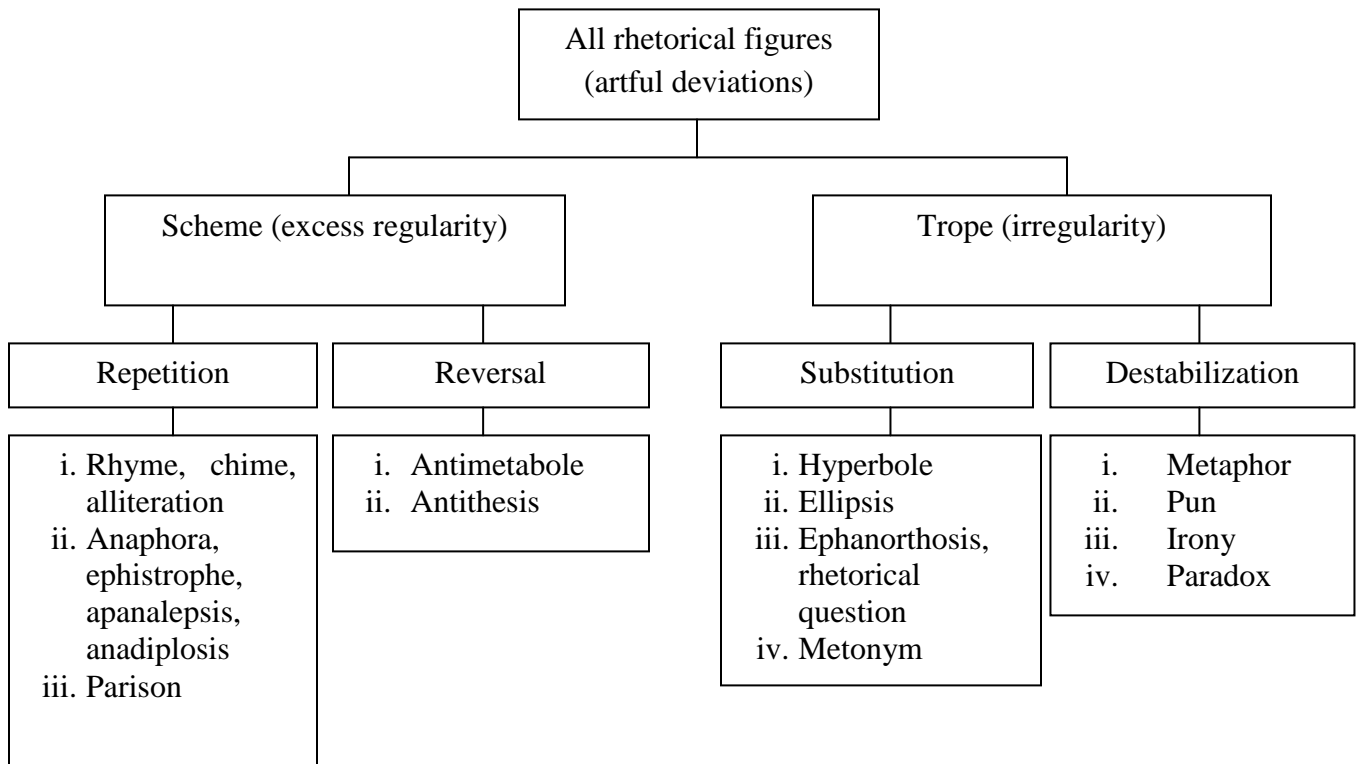
Repetition in hyperbole mostly occurs in conversation or we can call it as a phenomenon in spoken language. It appears from just saying ‘more X’ by repeating ‘X’ for several times. The repetition here is repeating at the same thing in a strict combination without interruption. Not all repetitions are hyperbole, many of them are just common repetition. An example for repetition is “Sexy today, sexy tomorrow, and sexy forever.”

## 2.5. Language in Advertisement

Monle Lee and Carla Johnson (1986: 3-4) describe advertisement as a commercial communication and non personal about an organization and its products which are transmitted to the targets through the public media. According to Monle Lee and Carla Johnson (1986: 10-11), there are three main functions of advertisement, they are informative, persuasive and reminder function. Informative function communicates information relating to product, characteristics, and the sales location. Persuasive function tries to persuade the consumers to buy specific brands or to change their attitude towards the product or the company. The reminder function always reminds the consumers of a product hence they keep buying the product which is advertised without paying attention to the competitor’s product.

Since one of advertisement’s functions is persuasive, it should have good persuasive language to attract the consumers. The language could be spoken or written. In written advertisement, the text tends to use linguistic and rhetorical devices such as hyperbole, personification and repetition to gain public’s attention.

According to McQuairre and Mick (1996:426) there are some rhetorical devices that usually happen in advertisement, we can see them in the table below:



From the table above, the writer wants to points out that hyperbole is one of the rhetorical devices happening in advertisement. It is focused on hyperbole because hyperbole is unique and has a strong attraction when it is used in advertisement.

Advertising also has certain characteristics in its lexical level. Zhu Linghong (2006) groups it into six, they are:

- i. The use of monosyllabic verbs

Some examples of monosyllabic verbs are come, serve, give, feel, look, etc.

ii. Weasel words

Weasel words are used to avoid direct statement in advertisement, for instance replacing the word *buy* in advertisement into *get*.

iii. The use of favorable words

a. Adjective: favorable adjective will assure the quality of the product, such as prestigious floral fragrance.

b. The use of comparative and superlative degree: to indicate the good quality of the product. Comparative is used to show the distinctive quality of the product, whether superlative is used to point out the special feature. The superlative degree only occurs to claim the comparative superiority to their product.

iv. The use of personal pronoun

The most common personal pronouns in advertisement are you and we. They indicate friendliness between the readers and the advertisers.

v. The use of compounds

Compounds are easy to form and have many variations. It can raise the reader's attention, for example *Poison is an irresistibly-seductive fragrance*.

The word *irresistibly-seductive* modifies noun *fragrance*.

vi. The use of neologism

a. Coinage: making a new word name without reference to another word, for example: Gucci, Xerox, Kodak.

- b. Anagrammatic spelling: the using of unexpected letters, such as the slogan of an advertisement by Heinz (Zhu Linghong, 2006:65) “Beanz Meanz Heinz”. The advertisement uses -z to replace the letter -s in the words beans and means.
- c. Borrowed words: borrow foreign words to make the product more appealing, such as in Givenchy’s perfume advertisement which uses French, Embodying a woman full of ‘joie de vivre’....

## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter the writer is going to explain the research method in conducting the study. This chapter will be divided into four main parts. Further explanation is described as follow.

#### 3.1. Type of the Research

This research is categorized as descriptive qualitative study. According to Bogdan and Biklen (2008:4-5) in Emzir (2012:2-4) qualitative research has five main characteristics which one of them is descriptive. Qualitative research is descriptive one and the data are gathered in the form of words and pictures. Mukhtar (2013:11) said that descriptive qualitative research is trying to describe all evidences occurred in the research.

By using descriptive qualitative method, the writer is hoping to give a detailed explanation of describing the phenomenon of hyperbolic expression used in perfume advertisements.

#### 3.2. Data, Population, Sample, and Source

Data, according to Mukhtar (2013:95), are all empiric information and documentations gained to support the research. Data are divided into two main parts,

primary and secondary data. Primary data are gained directly from the observation. Secondary data are gained indirectly or gained through a second or third party. Based on the kind of data, the writer used primary data due to that the data are taken directly from the original source.

The data in this study are language expressions in perfume advertisements, but only advertisements that contain hyperbolic expressions. The unit analysis of the data is in the form of words, phrases, and sentences. The writer collects the data from internet through the perfumes' official website.

Population according to Arikunto (2010:173) is all subjects in the research. The population of this study is all words, phrases, and sentences in perfume advertisements. The sample technique that will be used is purposive sampling technique. The sample of this study is perfume advertisement in form of words, phrases, and sentences which contain hyperbolic expressions.

### 3.3. Method of Collecting Data

The writer uses non-participant observation method in collecting the data. The writer uses the non-participant observation method by observing and searching online perfume advertisements. Documentation technique is also used to file the data. The data are collected from the perfume's official website. Then the writer will take notes of the words, phrases, and sentences in the advertisement, and identifies the hyperbolic expressions.

### 3.4. Method of Analyzing Data

There are two methods in analyzing data according to Sudaryanto (1993). The first method is identity method and the second is distributional method. Each method has its sub method in analyzing data. The writer used identity and distributional method and the sub method of identity and distributional method.

The sub method in identity method used by the writer is referential identity method. Referential identity method itself is a method which analyzes the data with the referent tool of the world. This method was used when the writer found hyperbolic words and compared to the actual context of the sentence.

The second method is from distributional method, the parameter of this method is the language which is studied. The sub methods used are inductive method and deletion method. Inductive method works from specific observation into extensive theories. The writer collected the data and the other evidences then analyzed data using theoretical concepts. The writer found the data which are language expressions in perfume advertisement with many hyperbolic forms, and then analyzed them. The writer applies deletion method to delete some of words and phrases from the data to show that the words or phrases are meaningful components or not.

## CHAPTER IV

### DATA ANALYSIS

In this chapter, the writer will present the analysis of hyperbolic forms in perfume advertisements. The analysis is divided into two parts based on the identification of hyperbole, which are “overstatement of numbers and quantities” and “impossible description”. There is a further analysis which is focused on hyperbolic forms in the advertisements.

#### 4.1. Overstatement of numbers and quantities

Hyperbolic expression can be identified by the using of overstatement of numbers and quantities in the description. There are eight advertisements using this kind of hyperbolic expression to deliver the intended message. The examples are explained as follow.

The following examples use *all*, *every*, and *everyone* as their hyperbolic expression. *All*, *every*, and *everyone* have nearly similar meaning as the entire amount of something.

- (1) *Monsieur Balmain* embodies *all* the subtle male elegance in a fresh fragrance, memorable and timeless. (Balmain)
- (2) It's modern, yet timeless, capturing the essence of man who is witty, intelligent, chivalrous and exceeds effortlessly in *all* aspect of life. (Givenchy)

- (3) We've got the fragrance *every* man needs to make *all* the right moves.  
(Oriflame)

In examples (1), (2) and (3), the three sentences use *all* as the hyperbolic marker. *All* in example (1) emphasizes the *subtle male elegance*. Literally, *all subtle male elegance* means everything about male elegance. The producer wants to gather all the male elegance in one piece of perfume. Yet, it is difficult to make the elegances come in one pack. Therefore, there is an exaggeration in this sentence. In fact, the advertiser wants to show that the perfume will cover male elegances in its fragrance.

Example (2) has different hyperbolic meaning for the word *all*. The literal meaning of *all aspect of life* is every aspect that the men have. By saying the perfume captures the essence of man who exceeds in all aspects of life, the advertiser means that the perfume is only addressed to the man who is perfect in his life. Yet, we cannot take the meaning literally. The intended meaning of the advertisement is that the advertiser wants to make the costumers feel perfect after applying the fragrance.

*All right moves* in example (3) literally means every right move done by the customers. The advertiser claims that after using the perfume, the consumers can make anything right in their life. On the contrary, making everything right only by using perfume is really impossible. Hence, we cannot take the meaning literally. The intended meaning of the advertisement is the costumers will be more encouraged to make right moves in their life after using the perfume.

The word *all* in those examples is classified as single word. It is a single word due to the fact that *all* is a word functioning as determiner, and it is the only hyperbolic marker in the sentence. If we omit the word *all*, the meaning will be different. The example of replacing the word all in example (1) can be seen as follow.

(1.a) *Monsieur Balmain* embodies the subtle male elegance....

The advertisement looks so simple without the attendance of *all*. It has no more exaggeration meaning after we omit *all*. *All* is also one of the universal qualifiers for single word hyperbole.

(4) *Every* aspect of the lily, a flower of pure femininity, is explored for the first time. (Cartier)

(5) Gucci Premiere celebrates the star in *every* woman. (Gucci)

Examples (3), (4), and (5) represent the hyperbolic sign of the word *every*. *Every man* in example (3) literally means all men in the world. The advertisement claims that its perfume is the most suitable perfume for all men in the world who can make all right moves in his life. Yet, it is difficult to create a fragrance which is suitable for all men. However, the advertiser has an intended meaning to make a fragrance that will be liked by most of male customers.

In example (4) *every* is used to explain the aspect of lily. The advertisement tells us that the perfume explores every aspect of lily flower which literally means all aspects of the lily will be included in the perfume. Yet, in perfumery, the aspect of lily that is used is only the lily oil fragrance extract. The advertiser, therefore, wants to emphasize that the consumers will get pure lily fragrance from this perfume.

Example (5) has different explanation for every as a hyperbolic signal. *Every woman* literally means each and all woman in the world. According to the context, the advertiser uses this advertisement to explain the perfume inspiration which comes from Cannes Film Festival. Gucci wants to make the successful side of every woman shines through the perfume. On the contrary, celebrating every star in all women in the world through this perfume is impossible thing due to that not all women buy and use the perfume. The intended meaning of this perfume advertisement is that the women who use the perfume will be successful and popular in their own good way.

Both example (4) and (5) are grouped as single word hyperbolic form. The single word happens with the occurrence of the word *every* as determiner. The sentences will have a non exaggeration feel if we omit the word *every*.

(4.a) Aspect of the lily, a flower of pure femininity, is explored for the first time.

(5.a) Gucci Premiere celebrates the star in woman.

In the sentence above, without *every* the advertisement only pointed for some women, not all women in general. This makes the advertisement less interesting instead of using *every*. Therefore, the word *every* has a big role in giving hyperbolic feeling.

(6) The Gucci Guilty Woman holds *everyone* in her thrall. (Gucci)

Advertisement in example (6) uses *everyone* as its hyperbolic clue. *Everyone* means every person in the context. In example (6), the advertisement explains the effect of the perfume. It claims that the ones who use the perfume can keep everybody fall for her dominance. Therefore, there is an exaggeration when the

advertisement states that the customers who use the perfume can keep everybody in her dominance. It is difficult to make every person fall for only a fragrance. The actual meaning is that the advertisement wants to show the scent's result after the customers wear it. The fragrance leaves a striking effect to people around, although not for everyone.

This advertisement is considered as single word hyperbole. It is indicated by the using of *everyone*, and *everyone* is a single word which makes the advertisement sound hyperbolic. *Everyone* also belongs to one of the universal qualifiers of single word hyperbole.

(7) A promise to make *anything* possible... (Nina Ricci)

Example (7) has the word *anything* as hyperbolic marker in the advertisement. The perfume advertisement tells us that it can promise anything which means whatever the things that we want. In the other words, if we use the perfume it can grant our wishes. In fact, making everything possible is impossible. Hence, there is an exaggerated meaning by saying that the perfume promises to make anything possible. The perfume, however, intends to emphasize that if the costumers wear the perfume it will make them to do things easily although not everything can be possibly done in real life.

The using of *anything* in the sentence is grouped into single word hyperbolic form. Anything is the only word in the sentence which leads to hyperbole. If the word *anything* is deleted with *something*, the advertisement will appear like below.

(7.a) A promise to make possible....

The sentence becomes bizarre because there is no clue of what kind of promise that the advertiser wants to make.

- (8) N°5 has cast a spell on *millions* of women-and men- around the world.  
(Chanel)

*Millions* is used as hyperbolic cue in example (8). *Millions of women –and men-* in literal meaning explains a huge number of women and men in the world. The advertiser states that the perfume has cast a spell on them. Nonetheless, we cannot count how many women and men who have been influenced by the perfume. By stating that the perfume already caused millions of women and even men like and buy it, the sentence certainly sounds so hyperbolic. In this advertisement, the advertiser stresses that the perfume has a good quality because so many people like it.

*Millions* is classified as single word and numerical hyperbole. It is single word because there is only one overstatement aspect in the sentence. A replacement for the word millions into ten will make a huge different of meaning.

- (8.a) N°5 has cast a spell on *tens* of women-and men- around the world.

The meaning after replacing *millions* into ten will be a perfume which is only liked by ten women and men. Then, we have a doubtful advertisement and there is no exaggeration in the sentence.

Example (8) is also grouped as numerical hyperbolic form as a result of the number exaggeration in the phrase *millions of women*.

#### 4.2. Impossible Description

Identifying hyperbole also can be done by analyzing the impossible description. Impossible description is stating something with an overstatement, exceeding manner, reality, feeling, condition, etc. The examples of hyperbolic advertisement with impossible description are analyzed below.

Examples (9), (10), and (11) have the same hyperbolic word that is *irresistibly*. Meanwhile, example (12) has the word *irresistible* which is the adjective form of *irresistibly*. The word *irresistible* itself has the literal meaning as ‘a condition or something that is impossible to refuse because it is too attractive or bold’.

- (9) A true magical formula, Poison is an *irresistibly* seductive fragrance, characterized by spectacular appeal. (Dior)
- (10) Gucci Envy Me is sweetly feminine, *irresistibly* seductive, and full of magnetic appeal. (Gucci)
- (11) Spray on eau de perfume for *irresistibly* fresh fabulous scent that lingers. (Victoria’s Secret)
- (12) A sparkling, juicy, *irresistible*, absolutely feminine and assertive fragrance is born. (Armani)

Example (9) describes the perfume as an irresistible one that is very seductive due to its great appealing. In literal meaning, the perfume is very hard to refuse by the customers because of its attractive side and interesting allure. In fact, everybody has his/her own preference in perfumery. Saying that the perfume is hard to refuse makes the advertisement an exaggeration. Therefore, we cannot take the meaning literally.

The intended meaning of the advertisement is that the advertiser wants to show a strong appealing perfume which makes many customers fall for it.

In example (10) the using of *irresistibly* is slightly the same as example (9). Both examples explain a perfume which has a strong stunning allure in it. Using *irresistible* in example (10) also makes an impossible description. The aimed meaning is to describe a gorgeous fragrance to the customers.

Examples (9) and (10) use *irresistible* to explain the perfume in general, meanwhile example (11) uses the hyperbolic marker to describe the perfume's scent. In literal meaning, the advertiser tells us that the perfume has an impossible rejected scent. Meanwhile, the customers are free to choose which perfume they want. Hence, the explicit meaning is to emphasize the perfume's scent which is really fresh and long lasting one.

Example (12) uses the word *irresistible* which is the adjective form of *irresistibly*. The message carried by the advertisement is nearly the same as the example (9) and (10). This advertisement explains a hard to refuse perfume to the costumers.

Those four examples above have the same hyperbolic form. They are categorized as single word hyperbolic form sentences. The advertisements only have the word *irresistibly* and *irresistible* to bring the hyperbolic meaning. If we omit the word *irresistibly*, the meaning will be different.

- (9.a) A true magical formula, Poison is a seductive fragrance, characterized by spectacular appeal.

There is no more explanation that the perfume is hard to refuse. The advertisement only describes the perfume in a common way. If we compare the before and after using hyperbolic word, adding *irresistibly* or *irresistible* will be necessary. The aim is to make the advertisement more noticeable.

(13) The bright crystal bottle captures the *absolute* luxury of Versace. (Versace)

The hyperbolic word in the example (13) is *absolute*. *Absolute* has a literal meaning as the largest degree possible and something that is not changing and powerful. The sentence literally means a bottle which has Versace brand's unchangeable luxury. On the other hand, saying that Versace has an absolute luxury with literal meaning is exaggerated. The luxury of Versace may be powerful, but unchangeable is impossible for describing the luxury. Despite of the hyperbolic sentence, the advertiser wants to deliver a message that the perfume's bottle already has the glamorous luxury of Versace brand.

*Absolute* is the only hyperbolic word in example (13), therefore, the sentence is grouped as single word hyperbolic form. The deletion of absolute will erase the hyperbolic feeling in the advertisement, and makes the advertisement looks like a common one.

The explanation below is for example (14), (15), (16) which have *effortlessly* and *timeless* as their hyperbolic utterances.

(14) Refined elegance and cultivated ease allow him to *effortlessly* master any given situation. (Dolce and Gabbana)

(15) It is modern, yet *timeless*, capturing the essence of a man who is witty, intelligent, chivalrous, and exceeds *effortlessly* in all aspect of live.  
(Givenchy)

(16) A seductive masculine fragrance that is at once *timeless* and contemporary.  
(Gucci)

*Effortlessly* is used both example (14) and (15). In example (14) we can identify *effortlessly* as the only impossible description, whereas example (15) has two impossible description words, which are *effortlessly* and *timeless*.

*Effortlessly* in both examples literally means without any effort to do something. Example (14) in literal meaning means that the perfume will make the customers can control any situation without any effort. In fact when we do something we still need some effort to do it. Therefore there is an impossible description of act in the sentence. Yet, there is also an intended meaning behind the using of hyperbolic style in the advertisement. The advertiser wants to emphasize that every time the customers use the perfume, they will feel more relaxed and can do their activities with less effort.

Example (15) explains the moderns of man's fragrance. The advertiser literally says the modern style of the perfume addressed to various men's characteristics involving men who can exceed in all aspects of his life without any effort. Exceeding all aspect in life *effortlessly* is like doing anything in a perfect condition and it is an impossible act to do. Everyone must struggle to exceed his/her life aspect, and it needs a great effort. Hence, using *effortlessly* to describe exceeding

life aspect is categorized as an impossible description of act in example (15). The goal of using hyperbolic expression is that the advertiser wants to make the customers feel special because the perfume is dedicated to the men who are nearly perfect.

Another hyperbolic marker in the example (15) is the word *timeless* which is also contained by the example (16). The literal meaning of this word is a condition that has no limit and stays forever. *Timeless* in the advertisement explains the perfume's characteristic. The modern characteristic lasts forever in perfumery line. In the future, technology develops and the modernity of the perfume can fade away. In conclusion, the advertisement exaggerates in describing the perfume's modern characteristic. Yet, the explicit meaning is that the perfume has a characteristic which is lasted for a long period of time, even in the future.

Example (16) has the word *timeless* to explain the result of the fragrance's inspiration. By the using of the word *timeless*, the literal meaning of example (16) will be a perfume which does not only have unlimited life but also have a modern feeling in the present time. A perfume which has an unlimited lifetime is impossible to exist because the producer will always make a new perfume continuously. The intended is that the advertiser wants to make a perfume that is not only suitable for now, but also in the future.

Example (14) only has *effortlessly* which is a form of single word and it is the only hyperbolic marker in the sentence. If we omit *effortlessly*, the meaning will be different.

(14.a) Refined elegance and cultivated ease allow him to master any given situation.

The advertisement only says that using the fragrance makes the customer can control any situation, but they will still need effort to do. Meanwhile, example (14) explains that the customers need no effort in controlling any situation. The using of hyperbolic word, therefore, has a significant meaning in making the advertisement more eye-catching to the readers.

Although example (15) has more than one hyperbolic marker which are *timeless*, *effortlessly* and *all* (see the explanation of example (2)), they are still categorized as single word hyperbole. The hyperbolic markers are in a form of single word.

The advertisement in example (16) is also grouped as single word hyperbole. The sentence only has one word to indicate hyperbolic expression.

Examples (17) and (18) have the word *ultimate* to express its hyperbolic signal, although example (17) has an addition hyperbolic phrase which is *living free without boundaries*. *Ultimate* literally means the most extreme state of something.

(17) Gucci Guilty is the *ultimate* style statement. (Gucci)

(18) CK free is about the *ultimate* ideal of *living free without boundaries*. (Calvin Klein)

In example (17) *ultimate* modifies the word *style* in the phrase *ultimate style statement*. The advertisement itself, describes the perfume's design. The phrase has a literal meaning as an extreme way of style. Therefore, the complete sentence means

‘a perfume which has the most extreme style of declaring its design and there is no more fashionable design besides the perfume’. Saying that the perfume is the most extreme in its design is exaggerating because there must be other stunning fragrance’s design out there. Despite of the exaggerated literal meaning, by using the hyperbolic advertisement, the advertiser wants to assure the customer that the perfume has a good and unique design.

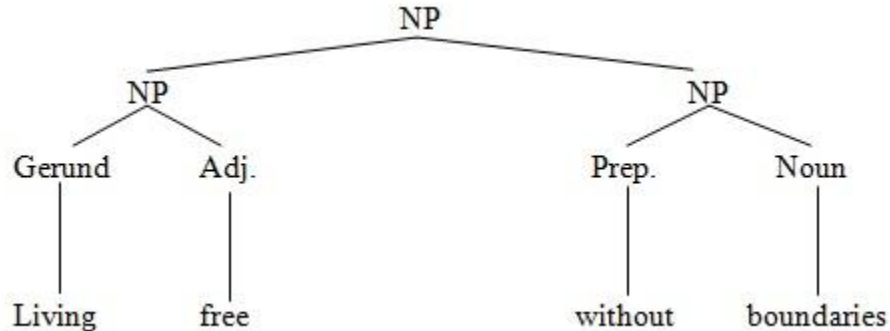
Example (18) has two hyperbolic markers. The first hyperbolic marker is the word *ultimate*. *Ultimate* has literal meaning an extreme or the best state of something. The meaning of ultimate ideal would be an extreme principal expressed in the perfume. Therefore there is an exaggeration of describing the word *ideal* in the sentence. The actual meaning is that the perfume shows an important principal of life.

*Living free* in example (18) is kind of enjoying our live happily and comfortably. *Without boundaries* emphasizes the previous phrase. The literal meaning of *without boundaries* is ‘there is no obstacle or problem in front of you’. The word *free* is nearly the same as *without boundaries*, both share similarity and synonym. It is enough to describe a pleased live with *living free*, the phrase *without boundaries* is not necessary because *without boundaries* has a similar meaning with *free*. Then by adding *without boundaries*, we can conclude that the sentence is hyperbole by repeating the synonym of *free*. In addition, living our live freely and without boundaries is kind of impossible. As a human, we will always get into trouble and problem, although it is only one or two. By using the hyperbolic expression *living*

*free without boundaries*, the advertisement infers that after we put the fragrance we will be more encouraged to live freely.

The word *ultimate* in example (17) and (18) belongs to single word hyperbole, and *living free without boundaries* is grouped as phrasal hyperbole. *Ultimate* is a single word due to that it is the only content which makes the word ideal becomes overstated. If we omit *ultimate*, the sentence will be ‘*CK free is about the ideal...*’, and the hyperbolic sensation will disappear.

*Living free without boundaries* is categorized as noun phrase hyperbole. The noun phrase is consisted of noun phrase and prepositional phrase. We can see the explanation below.



- (19) Rose the one is a breath-taking realization a contemporary feminine floral, and a deftly sensual paeon to the *eternal* romance of the rose. (Dolce and Gabbana)

The hyperbolic marker in example (19) is the word *eternal*. *Eternal* literarily means forever. It is a kind of exaggeration in the greatness of time. By saying *eternal romance*, the romance will last from now until forever and will not vanish. Then this

phrase is hyperbole because in reality everything is immortal and has an end. This kind of hyperbole in the advertisement means that if the consumers put the perfume, the fragrance will last long for many hours and will not vanish easily.

The word *eternal* is categorized as single word hyperbole. It is a result that *eternal* is the only word which makes the sentence so excessive. There will be no striking effect in describing the perfume if we omit the word *eternal*.

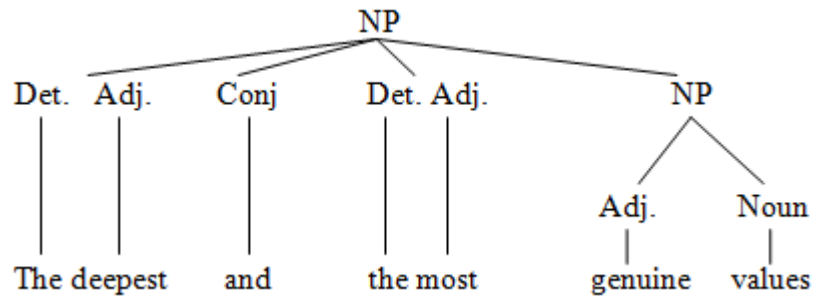
(20) Sport celebrates *the deepest and the most genuine values* of sport and life.

(Dolce and Gabbana)

Example (20) has the phrase *the deepest and the most genuine values* as its hyperbolic signal to describe the fragrance's philosophy. The phrase is indicated as superlative by using *-est* and *most* and the two superlative descriptions in the sentence lead to hyperbolic meaning. In literal meaning, the sentence means that there are many good values of sport and life, but Sport (the perfume) has surpassed those values and becomes the deepest and the most genuine. From its literal meaning, we can sense the impossible description of value in the perfume. The actual meaning of the advertisement is that the essence of the perfume is inspired from the good values of sport and life.

The advertisement in example (20) is considered as phrasal hyperbolic form and superlative form.

Example (20) is a phrasal hyperbolic form due to the hyperbolic signal is formed in phrasal type. The phrase itself belongs to noun phrase form. Below is the explanation of the noun phrase.



The superlative form comes from the using of two superlatives which is *-est* and *most* in describing the perfume.

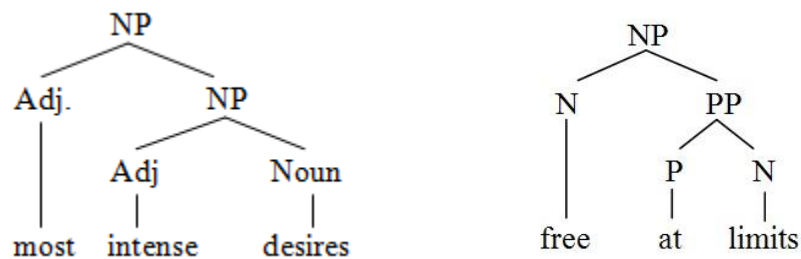
(21) Euphoria Men is about living your *most intense desires, free at limits*.(Calvin Klein)

Example (21) has two phrases of hyperbolic expressions to describe its fragrance. The first phrase is *most intense desires*. *Most intense desires* is a superlative phrase. *Intense* has a literal meaning as an extreme or very strong feeling. The addition of superlative makes the words sound so exaggerated. Then the phrase *most intense desires* has a literal meaning as the biggest and very strong desire. The advertiser wants to stress that by using the perfume, the customers can live their strong desire easily.

The second phrase is *free at limits* which means without restriction. The hyperbolic expression describes the living of desire which has no limitation and restriction. Meanwhile, living your desire without limit is quite hard to come true. The figurative meaning of the phrase is to make the customers more encouraged in

living their desire after applying the perfume, although there must be some limitation in doing that.

The advertisement is grouped as phrasal hyperbolic form and superlative form. Both phrase are phrasal hyperbolic and categorized as noun phrase. The figure of noun phrase is explained below.



Besides its noun phrase hyperbolic form, the superlative hyperbolic form is the result from using *most* in the sentence.

- (22) There is *flawless* craftsmanship in the bottle's marriage of high-tech and high style. (Gucci)

The advertisement in example (22) is categorized as hyperbole because of the word *flawless*. *Flawless* literally means something without flaw in it. The advertisement tells us that the bottle's craftsmanship is perfect without any flaw. In fact, there is nothing called perfect or flawless. Perfume's producers may use a highly quality way to create the bottle, yet it is impossible if there is no flaw, even a single flaw in one bottle. Hence, the using of *flawless* in this sentence is considered as an overstatement of describing something. The advertisement wants to stress that the perfume has a nearly perfect bottle which is created from a high-tech and style.

*Flawless* is grouped as single word hyperbole. The hyperbolic marker depends on the one word. If we omit the word *flawless*, the sentence will be neutral and the advertisement will be not easily noticed by the customers.

(23) BOSS BOTLED. NIGHT. is the seductive and *supremely* masculine scent from Boss that prepare the Boss man *to conquer the night*. (Boss)

According to the context, this advertisement is aimed to explain the perfume's story, and there are two hyperbolic signals in example (23). The first is *supremely* and the second one is *to conquer the night*. *Supremely* modifies noun phrase *masculine scent*. The literal meaning of the *supremely masculine scent* is a scent that extremely masculine contained in the perfume. The next hyperbolic expression is *to conquer the night*. The phrase literally means that by using the perfume the customers can control their night life. Therefore, we can sum the complete literal meaning of the sentence. It means that the perfume contains a seductive and extremely masculine fragrance and it is set for the man who will own their nightlife easily. The literal meaning of example (23) is obviously exaggerated and indicates an impossible description of action in conquering the night by only using the perfume. Yet, there is an explicit meaning behind the overstatement. The advertiser wants to tell the excellence of the perfume's scent, and it is purposed to make the customers feel more confident after using it.

Example (23) is grouped as single word hyperbole and phrasal hyperbole. The single word hyperbole refers to the word *supremely* and the phrasal form is to infinitive phrase *to conquer the night*.

(24) At the core of intense heart is a trio of *ultra* feminine floral. (Dolce and Gabbana)

The exaggeration signal in example (24) is the word *ultra*. *Ultra* literally means something that is extreme in act. In the sentence, *ultra* modifies *feminine floral*. The literal meaning of *ultra feminine floral* is floral which is far beyond the feminine. Therefore, there is an exaggeration in describing the word *floral*. In the other hand, the advertisement infers that the heart note of the perfume consists of three very feminine floral.

*Ultra* in the sentence belongs to the single word hyperbole. It is the only word which indicates hyperbole. The deletion of the word *ultra* causes in the loss of hyperbolic effect.

(24.a) At the core of intense heart is a trio of feminine floral.

After the omission, the advertisement sounds like an ordinary one. It only tells the femininity in a common way. Hence, *ultra* is needed to make the advertisement more noticeable.

(25) A *perfectly* tailored new fragrance. (Dunhill)

(26) Escada Born in Paradise is the *perfect* summer fragrance to transport you to *paradise, beneath the stars*. (Escada)

Examples (25) and (26) have slightly similar hyperbolic markers. Example (25) has *perfectly* which is the adverbial form of the word *perfect*, and example (26) uses the adjective form, *perfect*. *Perfectly* in example (25) describes the way the perfume created. In literal meaning, *perfectly* means in a perfect way without any

fault. Then, the advertisement means a perfume which is shaped in a faultless way. We can conclude that the advertisement has an impossible description in action of describing something. In spite of the impossible description, the advertisement wants to explain that the perfume is crafted in an ideal way.

Example (26) has two hyperbolic markers in the advertisement. They are *perfect* and the infinitive phrase *to transport you to paradise, beneath the stars*. The first hyperbolic marker means something that is correct in every way or something that is the best among the others. Therefore, the literal meaning of *perfect summer fragrance* is the fragrance that is the best among the others. Yet, saying that the perfume is the best is objective and exaggerated. The customers may have another opinion regarding the perfume. The advertiser, however, uses the hyperbolic style to point out the perfume's quality and emphasizes that the perfume is very suitable for summer.

The second hyperbolic marker is *to transport you to paradise, beneath the stars*. In literal meaning, the advertisement tells us that after using the perfume we will be move into another space called the paradise which is placed beneath the stars. We cannot just take the meaning literally. It is an impossible thing to deliver someone into paradise beneath the stars which means in the outer place above the sky. Therefore, the clause is considered as an impossible description of describing an action. In spite of the hyperbolic phrase, the advertiser uses it to explain the effect of the fragrance. The customers can feel the spark of happiness after using the perfume which is called a paradise by the advertiser.

Example (25) only has one hyperbolic marker which is *perfectly* and it is considered as single word hyperbolic form. In example (26) we find two hyperbolic forms, the first is single word hyperbolic form, and the second in a phrasal hyperbolic form. *Perfect* and *perfectly* are grouped as single word due to that they are formed as one word. The second marker is phrasal hyperbole because it is an infinitive phrase. The hyperbolic meaning is created in one phrase.

(27) Its strong and elegant expression leaves an *unforgettable*, lasting imprint.

(Armani)

*Unforgettable* is the hyperbolic signal in example (27). The hyperbolic marker literally means something that we can never forget for a lifetime. The advertisement has a literal meaning as a perfume which leaves a deep eternal impression which will not be forgotten. In fact, it is impossible to not forget something even in a second. Therefore, there is an exaggeration of describing the fragrance quality. Despite of that, the advertisement intends to tell us that the perfume has a long-lasting scent which makes the customers do not easily forget.

The word *unforgettable* is grouped as single word. It is the only word which overstates the sentence. If we omit the hyperbolic words, the advertisement will have a different meaning.

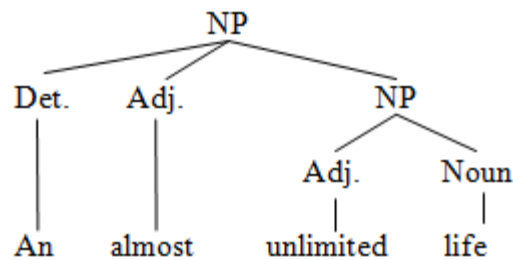
(27.a) Its strong and elegant expression leaves an imprint.

The advertisement becomes really plain without any hyperbolic expressions. Hence, the adding of hyperbolic expression is important in making the advertisement more persuasive and interesting.

(28) Hivernal underlines these contrasts and prolongs the dialogue between icy crispiness and sensual breath, giving the fragrance *an almost unlimited life*.  
(Armani)

Example (28) has *an almost unlimited life* as its hyperbolic signal. The key of hyperbolic marker is the adjective phrase *almost unlimited* which modifies the noun *life*. *Almost unlimited* means a possible greatest amount of something. The hyperbolic phrase means that the fragrance has a really long life time which is nearly unlimited and almost forever. Yet, it is impossible for a fragrance depending on its scent to life forever. In fact, fragrance's scent will always disappear, even it can last for hours. The advertisement, however, has an intended meaning by saying this hyperbolic phrase. It emphasizes that the result of icy crispiness and sensual breath is a perfume which has a good quality of long-lasting scent.

The sentence is grouped as phrasal hyperbole and the phrase is included as noun phrase. The head of the phrase is the noun *life*, and the adjective phrase *almost unlimited* modifies the noun. If the noun *life* stands alone, it will be a common one, but as the phrase *almost unlimited* modifies it, the meaning becomes hyperbole as the explanation above. Below is the figure of the phrase.



(29) Bombshells in Bloom is the fresh new version of our award-winning fragrance with crisp, floral notes that are bound to keep you *sexy today, sexy tomorrow and sexy forever*. (Victoria's Secret)

The hyperbolic sign in the example (29) can be found in the phrases *sexy today, sexy tomorrow and sexy forever*. The word *sexy* is repeated three times. The literal meaning of the repetition is that the perfume can keep the customers feeling sexy all the time by only wearing it. However, wearing the perfume once cannot make us feel sexy all the time. We can feel sexy for now, but forever sexy is impossible to do. Hence, there is an exaggeration in explaining how the customer will feel sexy after using the perfume. By using the repetition, the advertisement wants to tell us that the perfume can make us feel sexy for a period of time, yet it will not last forever.

This sentence is categorized as repetition hyperbolic form. There is a strict repetition of word *sexy*. The using of *today, tomorrow and forever* is also a contribution in making an impossible description of *sexy*. In addition, the repeating of *sexy* is used to emphasize the sexiness of the perfume.

(30) Inspired by a supermodel's night out, this provocative warm fragrance is *the sexiest way* to own the night. (Victoria's Secret)

Advertisement in example (30) has one hyperbolic marker in the phrase *the sexiest way*. This phrase indicates a superlative comparison. The superlative comparison in example (30) describes that compared to the other perfumes, Victoria's Secret Night Eau De Parfume is the only one which has topped the sexy way to

celebrate the night life of the customers. From the superlative comparison, we can see an overstatement in the sentence. Although the advertiser claims that the perfume has the sexiest way, it is still unproven because there are still many other perfumes which can surpass the perfume's sexiness way. The advertisement tells that the perfume will make the customers more confident in living their night life with a sexy way from Victoria's Secret.

Example (30) is grouped as superlative hyperbolic and phrasal hyperbolic form. It is a superlative due to its use of superlative comparison *-est* to describe its quality. The phrasal hyperbolic form belongs to noun phrase. The adjective *sexiest* modifies noun *way*.

(31) These fragrances are developed from natural and exceptional ingredients, and offer a delicious sensation in which *time seems stand still*. (Dior)

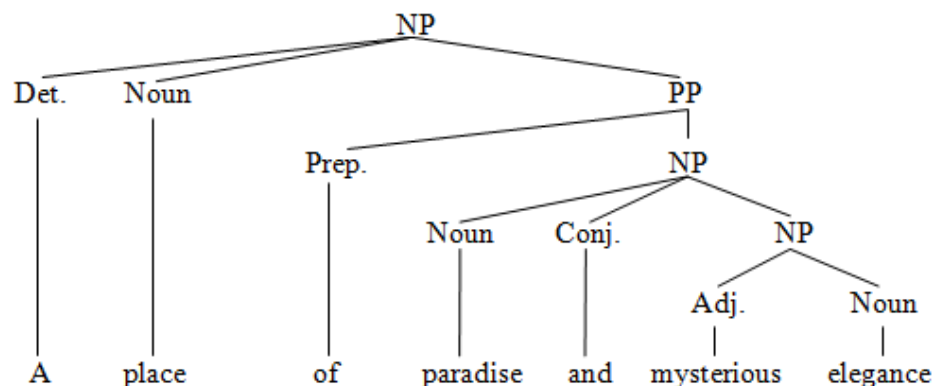
There is a clause in example (31) indicating hyperbole, which is *time seems stand still*. This clause is hyperbole due to its impossibility. In literal meaning, *time seems stand still* means the time stops and does not operate for a few moments. We cannot take the meaning of this sentence literally because the time will never stop at a few moments. Despite of the impossible description, the advertisement actually tells us that the perfume has a sensational and pleasant scent. Every time we smell the perfume, we will stop doing something for a moment and focus on enjoying the delicious sensation of the perfume. That explanation is wrapped by the advertisement with a clause *time seems stand still*.

*Time seems stand still* is categorized as clausal hyperbole, because the hyperbolic marker is formed as a clause. The clause shows impossibility by saying that the time can stand still.

(32) This fragrance will enchant your senses and take you to *a place of paradise and mysterious elegance*. (Oriflame)

Example (32) has a phrase to describe its hyperbolic expression. The marker is *a place of paradise and mysterious elegance*. The literal meaning of *place of paradise and mysterious elegance* is a place which is filled with happiness everywhere and an unknown beauty. Therefore, in literal meaning the advertisement promises that by only using the perfume the costumers will be transported into a place with great happiness and unknown beauty. Yet, the place referred by the advertisement is impossible to find in this world, and transporting someone by only using a fragrance into somewhere else is also impossible to do. In fact, the figurative meaning of the advertisement is to assure the costumers that after using the perfume they will feel more happy and beautiful.

The advertisement is grouped as phrasal hyperbole in a form of noun phrase. The explanation of the noun phrase is described below.



(33) Only the red pomander is vibrant and full of energy, just *like the soul of the Dolce&Gabbana The One Sport Man*. (Dolce and Gabbana)

In example (33) the hyperbolic marker is *like the soul of the Dolce&Gabbana The One Sport man*. The soul in this advertisement is described in example (20) because this advertisement comes from one perfume brand which is Dolce&Gabbana The One Sport.

This advertisement is categorized as phrasal hyperbole in the form of prepositional phrase due to the using of prepositional *like*. We can also categorize this phrase into comparison form. By seeing the full sentences we know that there is a comparison between red pomander and the soul of Dolce&Gabbana The One Sport. The red pomander is the color of the bottle cap. The red color is very dazzling. It is compared with the spirit of a sport man which shares the genuine values of life and sport. The comparison of a bottle cap and man's soul is exaggerated. It is because the man's soul is described in a hyperbolic way meanwhile the bottle cap is only a cap with shining red color. Despite of the comparison, the advertiser has an intended meaning in delivering the perfume's design. The advertiser wants to emphasize that the red cap design is inspired by the man's energetic soul.

Example (34) and (35) are considered as slogan in perfume advertisement. They only contain simple words to describe the perfume.

(34) *The legendary* fragrance (Chanel)

(35) *Totally irresistible* (Victoria's Secret)

We can find the hyperbolic signal in example (33) in the word *legendary*. *Legendary* means something that is very famous and well known among the customers. In fact, this perfume is new and needs more recognition from the consumers. Therefore, we cannot say that the perfume is already a legendary one. By using word *legendary*, the slogan of this perfume is exaggerated. The advertisement uses this slogan to reassure the readers and consumers that this is a high quality and popular perfume among the others.

*Legendary* is grouped as single word hyperbole. It is the only word which can makes the slogan sounds so extreme. If we replace the word *legendary* with *well-know*, the slogan will look like a common slogan.

(34.a) The *well-known* fragrance.

There is no special sensation in describing the perfume, and the slogan feels like an ordinary one. *Legendary* feels more striking because it means that the perfume is very admired and famous.

The slogan in example (35) has a full hyperbolic meaning. *Totally irresistible* is a phrase which literally means that the perfume is absolutely cannot be denied by the customers. The advertiser has an absolute faith that the perfume will not be rejected by the customers. Yet, we cannot just take the meaning literally. The advertisement has a figurative meaning as a perfume that will make the customers fall in love with it easily.

Example (35) is categorized as phrasal hyperbole in a form of adjective phrase. The adjective is *irresistible* which is modified by the adverb *totally*.

#### 4.3. Identification and Form Analysis

There are thirty five examples of perfume advertisement analyzed above. Thirty three examples are in the form of perfume's explanation and the last two examples are the slogan. The examples are categorized as hyperbole through two major identifications. The first group is overstatement of numbers and quantities which is explained in 4.1. Overstatement of numbers and quantities group is listed in example (1) until (8). The second one is the group of impossible description hyperbolic expression. We can see the second group advertisement in example (9) until (35).

Many of the advertisements are identified through the impossible description. This is due to the fact that most of them are explaining the quality of the products. The overstatement of numbers and quantities is used to explain how many people are affected by the perfume.

After the hyperbolic expressions are identified, the writer continues to identify the hyperbolic form of the advertisements. Below is the table of hyperbolic form listed from example (1) until (35).

Hyperbolic Form	Data	Total
Single Word	(1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (22), (24), (25), (27), (34)	24
Phrasal	(18), (20), (21), (23), (26) (28), (30), (32), (33), (35)	10
Clausal	(31)	1
Numerical	(8)	1
Superlative	(20), (21), (30)	3
Comparison	(33)	1

Hyperbolic Form	Data	Total
Repetition	(29)	1

In analyzing hyperbolic form, one example can be classified into more than one hyperbolic form. There are two main reasons leading to this case. First, in one example there are two or more hyperbolic markers, and the second is that one hyperbolic expression can be grouped into two forms.

For the first reason, we can take a look at example (18). The hyperbolic markers are *ultimate* and *living free without boundaries*. The first is categorized as single word and the second one is phrasal hyperbolic form. Example (8) can be the evidence of the second reason. The hyperbolic signal of example (8) is *millions*. *Millions* can be categorized as single word as well as numerical hyperbolic form.

Based on the form, most of the advertisements use single word hyperbolic form. Adjective and adverb are mostly occurred in the examples. There are ten advertisements containing phrasal hyperbolic form. Six of them are in a form of noun phrase. Two of them are infinitive phrase. One of them is the rarest form which is adjective phrase. The adjective phrase is found in the slogan of the advertisement. The other one in phrasal hyperbolic form is prepositional phrase. Clausal hyperbole occurs in only one in the advertisement. The only one clausal form is in the form of noun clause. Three advertisements use superlative to show the hyperbolic expression. All of the superlative forms are in the form of noun phrase. Comparison and repetition only happens once in those advertisements. The comparison happens once

in the form of prepositional form in the advertisement. The last one is repetition. There is only one example of repetition form.

The single word hyperbolic form words are *all, every, everyone, anything, irresistible, irresistibly, effortlessly, absolute, supremely, ultra, timeless, eternal, ultimate, flawless, perfect, perfectly, millions*, and *unforgettable*. The phrasal forms are *an almost unlimited life, living free without boundaries, the deepest and the most genuine values, most intense desire, to conquer the night, to transport you to paradise, beneath the stars, the sexiest way, a place of paradise and mysterious elegance*, and *like the soul of the Dolce&Gabbana The One Sport Man*. The clausal form is *time seems stand still*. Numerical form which happens once is the word *million*. The superlative forms are *the deepest and the most genuine values, most intense desire*, and *the sexiest way*. The comparison form is in the phrase *like the soul of the Dolce&Gabbana The One Sport Man*. The last form, repetition, is *sexy today, sexy tomorrow and sexy forever*.

Although there are thirty five examples, the amount of hyperbolic expressions is only thirty. There are also some words and phrases that share the same meaning. *All, every, everyone* mean as the entire or complete amount of something. *Irresistible* and *irresistibly* have the same meaning but in different syntactic category. *Absolute, supremely, ultimate*, and *ultra* has nearly the same meaning as the most or the greatest of something. *Timeless, an almost unlimited life*, and *eternal* have the literal meaning as forever. *Flawless, perfect*, and *perfectly* also share the meaning as something that has no fault or the best.

The same word such as *all*, *every*, *irresistible*, and *perfect* are used by many different companies. It indicates that the more the word is used by many companies, the stronger the effect of the hyperbolic word to the customers.

We can conclude that more than a half of the advertisement use single word hyperbolic form. This is caused by single word hyperbolic form is more economic rather than the other forms. Those single word hyperbolic expressions are in the form of adjective, adverb, prefix, number, pronoun, and determiner. Most of them are adjectives. According to Zhu Linghong (2006), the using of adjective helps the advertiser to explain the product's quality. Phrasal hyperbolic form is the second popular among the advertisements. It is used to describe a longer explanation of the perfume. Meanwhile, there is no occurrence of monosyllabic verb, weasel word, and neologism.

The using of hyperbolic expression in advertisement also has a great role in making the advertisement more persuasive, noticeable, and eye catching towards the readers. Hyperbolic expression in this advertisement also shares the function of reminder, which is to remind the customers with hyperbole therefore they will remember the perfume and keep buying it. It also delivers the informative function. Hyperbole utterance gives more details of the fragrance to the readers. From the analysis above, the deletion of hyperbolic markers will make a great difference in the advertisement. The advertisement without hyperbolic expression will be less persuasive and not easily noticeable.

## **CHAPTER V**

### **CONCLUSION**

Hyperbole is one of the figurative languages used in advertisement in delivering the message to the customers, especially in perfume advertisement. We can identify hyperbolic expressions through the overstatement of numbers and quantity and impossible description in the words, phrases or sentences of the advertisement.

In this study, most of the advertisements use impossible description to explain the actual words to the readers. Impossible description has more effect in explaining the product's quality to the customers. Overstatement of numbers and quantities is used only 23% of the advertisements. This is purposed to explain how many people are affected by the perfume.

In terms of hyperbolic forms, most of the advertisements contain single word hyperbolic form. Twenty four advertisements contain single word hyperbolic form, ten advertisements contain phrasal hyperbolic form, one advertisement contains clausal hyperbolic form, one advertisement are featured in numerical hyperbolic form, superlative hyperbolic form occurs in three advertisements, and the last, repetition and comparison only happen in one advertisement each. In addition, one example can be grouped into one or two hyperbolic forms. This is due that in one example contains more than two hyperbolic markers, and one hyperbolic expression can be categorized into more than one hyperbolic form.

In conclusion, the advertisements mostly contain single word hyperbolic form because single word is more economic than the other forms. Single word hyperbolic expression can briefly deliver the intended message of the advertisement. The using of hyperbolic expression is purposed to attract more attention from the readers, because an advertisement must be persuasive, noticeable and eye catching. Hyperbolic expression is also used to remind the customers of the perfume, and to give more detailed explanation of the perfume.

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[www.givenchybeauty.com](http://www.givenchybeauty.com)

[www.gucciparfums.com](http://www.gucciparfums.com)

[www.ninaricci.com](http://www.ninaricci.com)

[www.sephora.com/versace](http://www.sephora.com/versace)

[www.victoriassecret.com](http://www.victoriassecret.com)

## APPENDIX



zoom + / - 🔍

1 2

*Eau de toilette "Monsieur Balmain embodies all the subtle male elegance in a fresh fragrance, memorable and timeless. From the beginning, sublimated by the citrus and fresh spices, the Verbena emerges, signing the perfume with its fusing energy. The magnetic heart contributes to play with our senses, revealing audacious aromatic, green and crunchy tones. As for the drydown, it owes its unforgettable signature to the woody vibrations of the Cedarwood and to the intensity of the musky ambery notes."*

### Example (1)

#### DESCRIPTION ▲

Gentlemen Only is deliciously disconcerting with its blend of freshness, sensuality and masculine qualities.

Your senses surrender to the **memorable woody neo aromatic** with notes of green mandarin, pink pepper, nutmeg, incense and a trilogy of precious woody essences. A resolutely chic men's fragrance.

The distinctive men's fragrance is charming with its contemporary elegance. It is modern, yet timeless, capturing the essence of a man who is witty, intelligent, chivalrous and exceeds effortlessly in all aspects of life.

#### NOTES ▼

FREE SAMPLES WITH EVERY PURCHASE  
AND FREE SHIPPING OVER \$75



### Example (2) and Example (15)

gb.oriflame.com/products/catalogue-viewer.jhtml?CT.link=sunmooneclipse&per=201403&pStartPg=85&CT.from=C2

CATALOGUE 3 (08-Feb-2014 - 28-Feb-2014) ITEMS



*Do you dream of him being the*  
**ULTIMATE MAN?**

You love it when he smells great, so make sure he doesn't disappoint! We've got the fragrances every man needs to make all the right moves.

Example (3)

*Cartier*

COLLECTIONS THE MAISON SERVICES

JEWELRY TIMEPIECES BRIDAL ACCESSORIES FRAGRANCES GIFTS

VIEW THE BAISER VOLÉ FILM

**BAISER VOLÉ**

*A perfume that leaves a lingering trail. Every aspect of the lily, a flower of pure femininity, is explored for the first time.  
A flower of passion for highly charged emotions.*

Example (4)

THE INSPIRATION

GUCCI  
Première

Inspired by the Gucci Première Couture Collection that debuted at the 2010 Cannes Film Festival, Gucci Première celebrates the star in every woman.

Inspiration  
Scent  
Design  
Collection  
Campaign

Buy  
Watch the Film on YouTube

Example (5)

Top Note  
The Heart  
Base Notes

The scent

Gucci Guilty is a warm and exotic floral fragrance that promises to provoke. The scent seizes the attention with a bold stroke of mandarin and pink pepper. Velvety heart notes of peach, lilac and geranium give way to a lavishly feminine amber base.

The effect is striking and compellingly seductive: the Gucci Guilty woman holds everyone in her thrall. Frida Giannini remarks: "What we have created in Gucci Guilty is something hypnotic."



Example (6)



Example (7)



#### THE LEGENDARY FRAGRANCE

Created by Gabrielle Chanel to be the ultimate in femininity, N°5 has cast a spell on millions of women — and men — around the world. Inimitably luxurious and infinitely seductive, its legend lives, each year adding to its mystery, its depth, its desirability. Now, a new film starring Brad Pitt offers an intimate encounter with the iconic fragrance.

f t p g+ t.

Example (8) and Example (35)



## SEDUCTION BY DIOR

A true magical formula, Poison is an irresistibly seductive fragrance, characterized by spectacular appeal.

Each Poison fragrance is part of the Dior legend of seduction, embodying magic and audacity, fascination and enchantment.

### Example (9)

**The Inspiration**

Gucci Envy Me is sweetly feminine, irresistibly seductive and full of magnetic appeal.

### Example (10)



FABULOUS BY VICTORIA'S SECRET  
EAU DE PARFUM

Forever sexy. Forever Fabulous. Go glam in this thrilling blend of juicy currant, osmanthus blossom and pink freesia from our Victoria's Secret Fabulous collection. Spray on eau de parfum for irresistibly fresh Fabulous scent that lingers.

**VS TIPS & TRICKS:** For longer-lasting fragrance, layer with Victoria's Secret Fabulous Beyond Smooth Fragrance Lotion or Beyond Soft Soufflé Cream.

- Fragrance type: Floral
- Notes: Juicy currant, osmanthus blossom and pink freesia
- 50 ml/1.7 fl oz
- 100 ml/3.4 fl oz
- Domestic

\$52 - \$68

GL-296-731

› Details

Scent Fabulous

Example (11)

X

## EMPORIO ARMANI DIAMONDS SHE EAU DE PARFUM

A FRAGRANCE INSPIRED BY BOTH THE PAST AND THE PRESENT, THE TRADITIONAL AND THE MODERN. THIS IS PARTICULARLY REFLECTED BY THE INGREDIENTS.

A fragrance that reflects the sparkle, strength, brilliance and sexiness of the Emporio Armani woman. The sensory blend is a surprising gourmand fragrance to give a stone a flavor and to a woman a self confident and audacious feeling. The rose, a symbol of femininity is made edible and succulent through the addition of a touch of litchi and raspberry. Of course, an Emporio Armani sexiness is achieved through the combination of woods and amber. A sparkling, juicy, irresistible, absolutely feminine and assertive fragrance is born. The precious scent encased in a sculpted, sparkling block of glimmering glass. Engraved at its center, the unmistakable Emporio Armani eagle.

A diamond in your palm, accessible, immediate, truly a girl's best friend

Example (12)



#### DESCRIPTION

#### SHIPPING INFO

Versace introduces Bright Crystal Absolu, the intense version of one of the most beloved jewel-fragrances in the world. The amazing vibrancy of yuzu immediately stands out between colored and juicy pomegranate seeds creating an unusual freshness, pure and natural. The heart is enriched with inviting and velvety accents of raspberry, accented by the elegance of peony along with refined notes of magnolia and lotus flowers. The trail evokes an intense and voluptuous sensuality with precious vegetal amber, deep acajou wood, and bright vibrant musk.

The bright crystal bottle captures the absolute luxury of Versace. Unapologetic and bright pink in color, the transparent glass and essential lines reveal an enchanting and extraordinary preciousness. The elegant jewel-inspired cap with its bright facets remains a distinctive element for the Versace crystal collection—an emblem of the purity and authentic bouquet it encapsulates.

#### Example (13)

**THE ESSENCE OF THE DOLCE&GABBANA MAN**

**THE FRAGRANCE**

Dolce & Gabbana introduce a new fragrance for the contemporary charmer with a spirit of dashing masculinity. The one gentleman is the embodiment of modern elegance. This is a scent for the man who is courteous, considered, with an instinctive feel for chivalry. Refined elegance and cultivated ease allow him to effortlessly master any given situation. This is a man who knows who he is, hence he has nothing to prove. He is the Dolce&Gabbana gentleman.

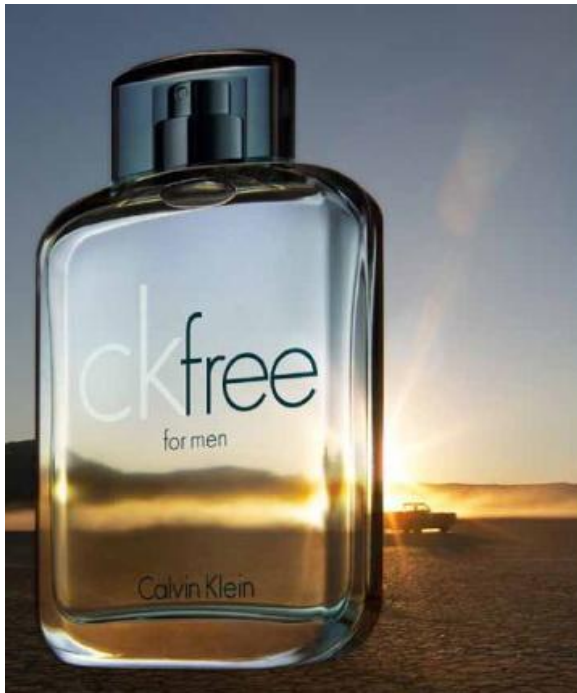
#### Example (14)



Example (16)



Example (17)



## CKFREE

casual. confident. spontaneous. ckfree is about the ultimate ideal of living free without boundaries. ckfree speaks to confident, casual and independent men who have nothing to prove.

eau de toilette spray  
 after shave  
 deodorant stick  
 after shave balm  
 hair and body wash

[shop](#)

[Like](#) [Tweet](#) [Pin it](#) [SHARE](#)

Example (18)

**THE FRAGRANCE**

---

**BOTTLE AND PACKAGING  
 PRODUCT INFORMATION**

---

rose the one is a breath-taking realisation of a contemporary feminine floral, and a deftly sensual paean to the eternal romance of the rose. The scent is exhilarating and bursting with joie de vivre without surrendering any of the one's famously seductive magnetism. The top notes lure us in with a flirtatious rush of succulent pink grapefruit, mandarin and cassis. At its heart lies a gloriously feminine bouquet of peony, lily, lychee and, of course, the impeccably graceful Bulgarian rose. A subtle hint of vanilla carries us down into a tenderly sensual musk and amber base, promising an evocative and soul-stirring sillage.

**DOLCE & GABBANA**  
 rose the one



Example (19)

HOME FRAGRANCE LINE

**The Fragrance**  
 A fresh, clean fragrance with light and energetic top notes accompanied by an unmistakable Mediterranean aroma of rosemary, the freshness of water and saltiness of the sea. The middle notes feature sequoia wood enhanced with the energy of cardamon. Patchouli and musk naturally compliment the fragrance's base notes.

**The Philosophy**  
 Sport is self-challenge: a route to fitness, for ourselves as much as for others.  
 Sport is an equilibrium of mind and body.  
 A pure all-Italian ideal, inherited from classical Greece to ancient Rome:  
 sport is competition; a beautiful moment and a challenge for us and our adversaries. **Dolce&Gabbana The One Sport** celebrates the deepest and most genuine values of sport and life.

**sport**



Example (20)



Example (21)

## EUPHORIA MEN

provocative. masculine. sexy. provocative and transporting, euphoria men is about living your most intense desires, free of limits. it's about passion that stops at nothing.

eau de toilette spray  
 after shave splash  
 deodorant stick  
 deodorizing body spray limited edition  
 after shave balm  
 hair and body wash

[f Like](#) [t Tweet](#) [Pin it](#)

← SHARE

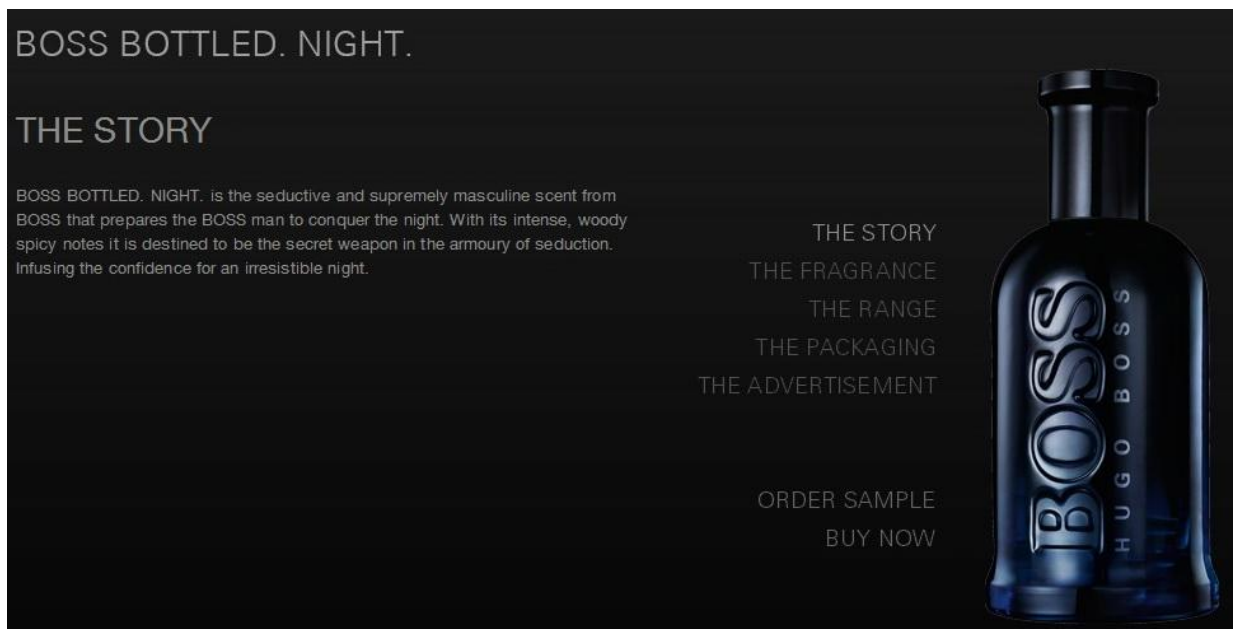


## The design

Gucci Guilty is the ultimate style statement. Its glamour and modernity make it an essential urban accessory. There is flawless craftsmanship in the bottle's marriage of high-tech and high style. Frida Gianinni notes: "I wanted Gucci Guilty to be the most beautiful object possible - to be as wonderful to look at as it is intriguing to wear."

**Discover the icons:**  
The Bottle & Packaging

Example (22)



Example (23)

## THE FRAGRANCE

Desire by Dolce&Gabbana is an Oriental Floral that completes The One collection with a bouquet of intense and intoxicating notes to create an opulent and deeply feminine fragrance.

### TOP

Fresh top notes of mandarin, lychee and bergamot play softly against the sweet innocence of lily of the valley.

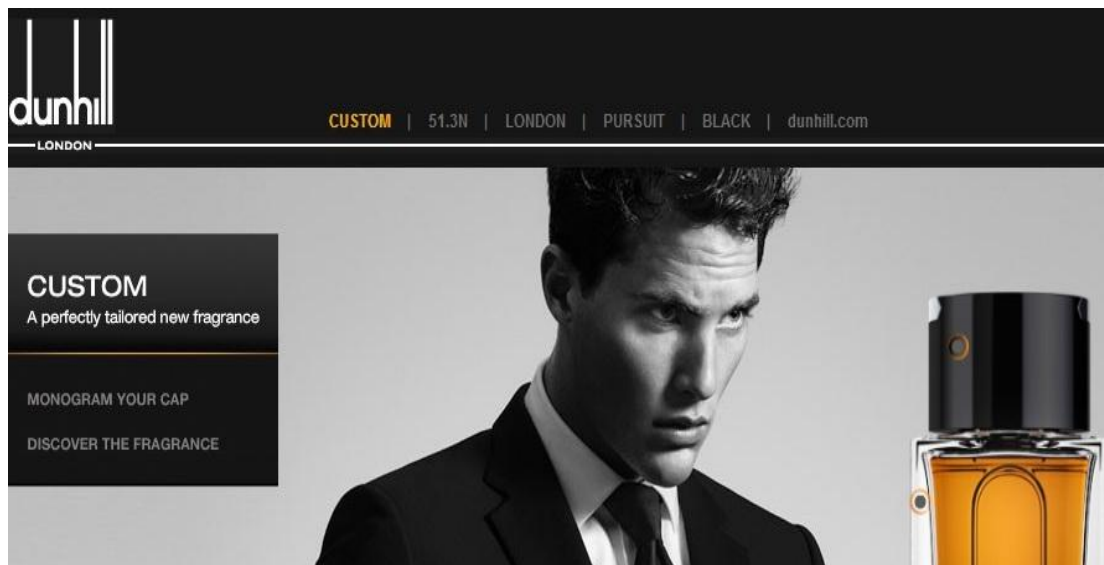
### HEART

At the core of an intense heart is a trio of ultra feminine florals. The elegance of Madonna lily and the heady opulence of Indian tuberose are blended with velvety jasmine and addictively sweet plum nectar.

### BASE

Adding an indulgent richness to the base is a gourmand note of vanilla infused caramel, melded with warming sandalwood and a touch of mysterious musk and Cistus Labdanum.

### Example (24)



### Example (25)



### Example (26)

**ATTITUDE EXTRÊME  
EAU DE TOILETTE**

A TRIBUTE TO EXTREME MASCULINITY, ELEGANCE AND STRENGTH.

The sculpted bottle, inspired by Art Deco of the 1930's, is now entirely in deep black onyx. The powerful black lacquer of this compact and solid object imposes a new elegance: resolutely and extremely masculine. The woody oriental has been reworked to display masculinity in a more sensual, pronounced way. Its strong and elegant expression leaves an unforgettable, lasting imprint. At the heart, th...

[▶ VIEW MORE](#)

Example (27)

**ARMANI CODE SPORT EAU DE TOILETTE** x

INTRODUCING THE NEW CHAPTER OF THE ARMANI CODE STORY OF SEDUCTION. A DIFFERENT, UNIQUE INTERPRETATION OF 'SPORT' AS NEVER SEEN BEFORE.

Intriguing, mysterious, desirable. His gaze is hypnotic and his presence magnetic. A top note trio of mints, wild mint, peppermint and spearmint, create an unexpected, explosive bouquet of incredible freshness. Sicilian mandarin and citrus lemon add an Italian breeze to this cosmopolitan fragrance. The heart of the fragrance reveals the seductive power of Code Sport. With the highest concentration ever used in perfumery, ambrox, the absolute olfactive translation of physical desire, is heated to the burning point with a blend of vetiver and ginger, the alliance of sophistication and sensuality. Like a crisp coating of ice, Hivernal underlines these contrasts and prolongs the dialogue between icy crispness and sensual breath, giving the fragrance an almost unlimited life. Both Armani Code and Armani Code Sport live in perfect harmony: a fragrance of day and night; a fragrance for week and weekend; a fragrance for subtle or intense seduction.

Example (28)



VICTORIA'S SECRET BOMBSHELL

## NEW! BOMBSHELLS IN BLOOM EAU DE PARFUM

A whimsical spring fling that lingers: Bombshells in Bloom is the fresh new version of our award-winning fragrance with crisp, floral notes that are bound to keep you sexy today, sexy tomorrow and sexy forever. This floral fragrance wraps the skin in a flirty blend of pink freesia, red apple and water lily.

- Fragrance Type: Floral
- Notes: Pink freesia, red apple and water lily
- 50 ml/1.7 fl oz
- 100 ml/3.4 fl oz
- Domestic

\$52 - \$68

[Details](#)

GL-311-464

Example (29)



VICTORIA'S SECRET

## NIGHT EAU DE PARFUM

Inspired by a supermodel's night out, this provocative warm fragrance is the sexiest way to own the night. The tempting eau de parfum embodies glamour and intrigue, with a sensual cocktail of sparkling fruity notes, exotic florals, dark woods and sultry musks.

**TIPS & TRICKS:** For longer-lasting fragrance, layer with Victoria's Secret Night Fragrance Lotion.

- Fragrance type: Floriental warm
- Notes: Black plum, velvet woods and luscious apple
- 50 ml/1.7 fl oz
- 100 ml/3.4 fl oz
- Domestic

Example (30)

# Dior

## AN INVITATION FOR TRAVEL

Simple and refined, Les Escapes de Dior are fresh and luminous fragrances that offer an invitation for travel.

These fragrances are developed from natural and exceptional ingredients, and offer a delicious sensation in which time seems to stand still.

### Example (31)



**Why you should try it:**  
Because this fragrance will enchant your senses and take you to a place of paradise and mysterious elegance.

Midnight Pearl Eau de Parfum  
Beware the exquisite mystique of Midnight Pearl eau de parfum. Luscious pear, exotic frangipani and precious agarwood whisper promises of enticing intrigue. 50 ml.

19851

₹ 2690  
₹ 1690

### Example (32)



### Example (35)

## VICTORIA EAU DE PARFUM

Fresh. Sexy. Totally irresistible. The Victoria collection—everything you love about Victoria's Secret. A sparkling blend of red berries, Victoria rose and crème brûlée. Spray on eau de parfum for scent that lingers.

**VS TIPS & TRICKS:** For longer-lasting fragrance, layer with Victoria Sheer Body Lotion.

- Fragrance type: Fruity Floral
- Notes: Red berries, Victoria rose and crème brûlée
- 50 ml/1.7 fl oz
- 100 ml/3.4 fl oz
- Domestic