



A Comparative analysis of English and Arabic Facebook Fragrance Advertisements

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Abstract

The current study aims to examine the various representations of persuasive appeals utilized in English and Arabic fragrance advertisements. It provides qualitative cross-linguistic differences in visual use, narration, cultural coding and brand credibility across English and Arabic fragrance advertisements. The study draws on the framework of Aristotle's Rhetoric appeals (ethos, pathos, and logos) alongside with a comprehensive taxonomy of persuasive appeals, while employing Barthes' (1977) semiotic model to elucidate the relationship between linguistic and visual signification. The sample includes three English Facebook advertisements (Versace Eros, Dior Sauvage and Jo Malone London Raspberry Ripple Perfume) as well as three Arabic Facebook advertisements (Ajmal perfumes, V Perfumes, Royal Perfumes Jo). The findings reveal that while fragrance advertising universally targets persuasive appeals to elicit desire, the use of such appeals and visual symbolism vary across languages and cultural context. English commercials predominately use pathos, reinforced by celebrity ethos and visual symbolism of liberty and masculinity. On the contrary, Arabic advertisements exhibit a more balanced use of ethos and pathos, showing credibility by cultural authenticity and implicit semiotic symbols rather than globalized celebrity endorsement. Implications include insights for cross-cultural persuasive strategies and for the comprehension of how various languages encode different cultural values through linguistic and visual imagery.

Key Words: persuasive appeals, argumentation, ethos, pathos, logos, Facebook advertising.

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1.Introduction:

Advertising serves as a semiotic system that influences how individuals view identity, culture, and feelings, in addition to being a marketing tool. Linguistic and visual signals can be combined to create compelling references of beauty, elegance, and desire in fragrance advertising. Ethos, pathos, and logos, three of Aristotle's rhetorical devices, are employed extensively in these sakes to build authority, arouse feelings, and persuade via reason. However, these appeals are varied according to culture; in Arab culture, a sign in Western contexts that connotes freedom and sensuality might invoke heritage, purity, or divine affinity. As a result, fragrance advertisements offer a wealthy environment for exploring how meaning and persuasion override linguistic and cultural barriers.

The study investigates how scent advertising employs a verbal and visual symbolism to create and normalize cultural connotations, drawing on Barthes' (1977) semiotic theory of myth. According to Barthes' (1977), myth functions as a secondary semi-logical system that turns cultural symbols like fire, deserts, and royal symbols into "naturalized" ideological representations. According to this perspective, fragrance advertisements are modern myths that transfer ideas of identity, aesthetic standards, and societal values. In contrast to Arabic commercials, which usually depict fragrance as a reflection of collective pride, ancestry, and spiritual elegance, Western advertisements frequently depict fragrance as a symbol of individuality, sensual freedom, and empowerment (Wilson, 2008).

The relationship between persuasive arguments and semiotic myth-making in cross-cultural scent advertising is still in its infancy, despite the fact that semiotic analysis has been extensively used in media and political discourse. Few studies have combined rhetorical theory and Barthes' semiotics to show how multinational corporations create myths that fit into cultures via both language and visual means. This divide is especially noticeable in Arabic advertising, where symbolic

representations frequently contain modern, religious, and traditional elements, but are rarely contrasted with Western ideological conceptions of individualism and wealth.

The present study examines how persuasive appeals interact with semiotic symbols to shape cultural myths in Arabic and English fragrance commercials. It seeks to answer the following questions:

- 1-Which persuasive appeals (ethos, pathos, logos) are dominant in the English and Arabic fragrance advertisements?
- 2-Are there any differences in the use of persuasive appeals (English and Arabic) due to language and culture?
- 3-Which advertisements (English/Arabic) employ more implicit information (ethos, logos, and pathos)?

By combining Barthes' semiotic theory of myth with Aristotle's rhetorical model, this research contributes to advertising semiotics and intercultural communication. It highlights how persuasive strategies are localized and interpreted across cultures, showing that fragrance advertising operates as a site where language and image collaborate to produce culturally meaningful myths of modernity, prestige, and belonging.

2. Literature Review:

Recent scholarship on semiotics and persuasive communication highlights the intricate relationship between myth, culture, and rhetoric in media discourse. Studies applying Barthes's (1977) semiotics of myth demonstrate how advertising and film transform cultural symbols into ideological narratives that naturalize social values. Fire, desert, gold, and royal imagery, for instance, become signs of heroism, prestige, and moral virtue across diverse cultural contexts. These works collectively confirm Barthes' notion that media "turns culture into nature," enhancing societal identities through aesthetic pleasure. This concept is extended by complementary studies in advertising rhetoric (Orekhov & Poluboyarinov, 2024), which examine persuasive

multimodality, in which linguistic and visual modes play in tandem to elicit logic (logos), emotion (pathos), and credibility (ethos). Researchers discover that although Arabic media prefer tales of purity, legacy, and collective pride, Western media frequently creates myths of empowerment, independence, and sensual individualism (Anishchenkova, 2014).

In terms of methodology, previous studies frequently use rhetorical coding, semiotic interpretation, and multimodal discourse analysis to discover the ways in which sound, image, and text work together as interconnected persuasive means (El-Dakhs & Ahmed, 2025). These methods demonstrate how advertising uses rhetorical appeals and mythic symbols equally to validate consumer desire and cultural identity according to Wardoyo & Jati, 2024; Xu & Yang, 2025; Abdelhadi, 2025). But there is still a clear lack in cross-cultural semiotic research on luxury advertising, particularly in fragrance campaigns that combine Arabic and Western symbolic systems as Ali & Al-Bahrani (2021) put it. Few studies combine the frameworks of semiotic codes and rhetorical methods to investigate how persuasive arguments and legendary symbols work together to create culturally relevant meanings of desire, beauty, and status such as Yousaf & Shahid, 2025; Mohsen et al., 2022; Ali & Al-Bahrani, 2021). In order to bridge that divide, this study combines Aristotle's rhetorical theory with Barthes' (1977) semiotics of myth to reveal how fragrance ads in Arabic and English media function as contemporary myths, turning commonplace goods into cultural representations of aspiration, identity, and sensuality.

In Roland Barthes' (1977) famous book methodologies, the conceptual foundation for comprehending how contemporary media converts cultural indicators into ideological "truths" had been explored. This framework has been expanded by recent research in the fields of popular culture, advertising, and film to show how myths use language and visual symbols to preserve societal meanings. Researchers have found that music and advertising evoke ancient myths, such as desire, heroes,

and gods, as persuasive tools that normalize consumer desires. Symbols like fire, gold, and divinity have new connotations of sensuality, prestige, and excellence resulting from these reinterpretations. When taken as a whole, these findings support Barthes' postulation that the media perpetuates ideology by introducing culture as nature.

Despite these advancements, few studies have used Barthes' semiotics of myth to cross-cultural luxury advertising, including fragrance ads. The way that Arab and Western scent advertisements create conflicting myths of purity, prestige, and identity is one area where the relationship between mythic symbolism and rhetorical persuasion (ethos, pathos, and logos) is still mainly not targeted, yet. Whereas Arab advertisements evoke continuity, legacy, and divine beauty, Western ones frequently set myths of freedom, individuality, and sensual power. The current study bridges this gap by using Barthes' (1977) semiotic theory to explain how fragrance advertising runs as a symbolic system that merges myth and persuasion. It seeks to show how culturally specific signs of modernity and tradition re-frame universal desires for beauty and distinction.

Few studies have carried out methodical cross-cultural assessments of scent advertising that combine rhetorical and semiotic frameworks, despite the expanding corpus of research on advertising discourse, semiotics, and persuasive appeals. There is a gap in our understanding of how fragrance myths are created and culturally differentiated through the combination of rhetoric and semiotics, as existing research often focuses on either visual symbolism or persuasive techniques alone. In order to close this gap, the current study looks at fragrance ads in both Arabic and English to show how culturally particular beliefs of status, identity, and desire are rhetorically mobilized and semiotically encoded. This study addresses this gap by offering a systematic, theory-driven comparison of English and Arabic fragrance advertisements, integrating rhetorical and semiotic analysis to reveal how culturally specific myths of identity, desire, and status are constructed.

3. Methodology:

The study adopted a qualitative, comparative research design grounded in classical and semiotic frameworks. It, specifically, draws on Aristotle's rhetoric theory (ethos, pathos, and logos) alongside with a comprehensive taxonomy of persuasive appeals (etc. music, brand, snob/social, endorsement, price, and emotion) to examine the communicative strategies utilized across advertisements. Complementing such frameworks, Barthes' (1977) semiotic model was, also, used to analyze the interaction between linguistic and visual signifiers. The sample included six Facebook fragrance advertisements collected from official Facebook pages of various English and Arabic brands. The sample was collected based on brand prominence, narrative richness and cultural representation. In specific, the dataset included three English Facebook advertisements (Versace Eros, Dior Sauvage and Jo Malone London Raspberry Ripple Perfume) as well as three Arabic Facebook advertisements (Ajmal perfumes, V Perfumes, Royal Perfumes Jo). Each advertisement was analyzed through a two-step procedure: (1) identifying rhetorical appeals (ethos, pathos, logos) through verbal, visual, and auditory cues, and (2) interpreting these cues semiotically at denotative, connotative, and mythic levels following Barthes (1977).

Barthes's (1977) semiotic framework is used analytically rather than descriptively in this study. Denotation is used to identify the literal visual and verbal parts of the advertisements, connotation is used to analyze how these features activate culturally shared meanings, such as authority and desire, and myth is used to uncover the ideological narratives through which advertising discourse naturalizes specific constructions of masculinity, heritage, desire, and authority. This layered approach allows the analysis to move beyond surface description toward an examination of how persuasive meanings are culturally produced and normalized.

This study offers a cogent analytical framework for analyzing fragrance advertising across cultures by combining Barthes' (1977) semiotic model with Aristotle's

rhetorical appeals. Persuasive methods are identified using Aristotle's appeals (ethos, pathos, and logos), and their semiotically encoded visual, verbal, and auditory indicators are interpreted using Barthes's notions of denotation, connotation, and myth. The study goes beyond surface description to investigate how commercials create culturally particular meanings and normalize ideological values related to identity, desire, and consumption by fusing semiotic interpretation with rhetorical analysis. Together, Barthes's semiotic model explains how such persuasion is culturally encoded and naturalized through signs, pictures, and myths, whereas Aristotle's rhetorical arguments together explain how persuasion functions.

4. Results:

4.1. English Advertisements:

4.1.1 Advertisement 1- Sauvage Perfume- Dior:

(https://www.facebook.com/Dior/videos/290806423768592/?vh=e&fs=e&mibexti_d=wwXlfr&rdid=x2HcknhuiTN4cWCC#)

The Dior Sauvage Parfum advertisement features the actor "Johnny Depp" playing the guitar in the desert landscape, signifying liberation and rebellion. The inclusion of Johnny Depp, a well-known actor reflects the endorsement appeal by linking the product with prestige, authenticity and originality. Global figures are often exposed to strengthen a products credibility, affiliation and status. Therefore, Johnny Depp elevates the fragrance status, attracting consumers who are impacted by social recognition (social appeal). Its cinematic style and tone elicit ethos and authenticity by intertwining aspects of nature and masculinity. Music appeal and sensual imagery, such as the presence of fire, increase emotional intensity (pathos). Pathos remains through sensuality. The advertisement dives into the viewers' social and psychological desires by forming a narrative of solitude and self-discovery.



Rational appeal and logic are demonstrated by focusing on the product's sophistication and quality. The luxurious representation and visual cues suggest a brand that manifests distinction and refinement, associating with the logical want for premium products. Overall, the advertisement combines various modes of persuasion, such as emotional appeal (pathos), logical reasoning (logos) and authenticity (ethos), music, endorsement, brand, snob and social appeals to construct a persuasive masculine identity for men.

The commercial can be interpreted at the levels of denotation, connotation, and myth using Barthes's (1977) semiotic framework. The advertising depicts a man celebrity playing a guitar in a desert setting with fire imagery at the denotative level. Connotatively, these symbols trigger culturally deeply embedded connections in Western imaginaries: fire inspires passion, transformation, and pure desire; the guitar connotes emotional authenticity and rebellion; and the desert represents loneliness, perseverance, and self-reliance. When taken as a whole, these meanings associate masculinity with independence, emotional complexity, and defiance of conventional norms.

The advertisement normalizes a Western idea of masculinity based on individuality and self-discovery at the mythic level. Johnny Depp's public character reinforces a story of tough independence, making him a mythic symbol of true masculinity. This arrangement presents the fragrance as a symbolic extension of a fundamental masculine identity rather than as a commercial good. Scent becomes a symbol of "savage" independence that seems natural, appealing, and culturally unquestioned in Western masculine discourse as a result of the myth created, which views solitude as strength and consumption as a means of achieving personal empowerment.

4.1.2 Advertisement 2- Les Facons- VERSACE EROS ENERGY FRAGRANCE

:(<https://www.facebook.com/lesfacons/videos/1515506406012187/?vh=e&fs=e&mibextid=wwXlfr&rdid=vgpgOVcfBkT7C4j#>)

The Versace Eros Energy Fragrance advertisement provides a cinematic portrait of the actor "Channing Tatum", running across the vast desert landscape. This scenery parallels that of "The Dior Sauvage Parfum advertisement", where both advertisements employ well-known actors as central figures to communicate their brand narratives (endorsement appeal).



The commercial, also, forms credibility by the choosing a charismatic actor, Channing Tatum, as the main figure. Tatum's physical and expressive presence convey strength and allure, fitting with the brand's image of sophisticated masculinity. The music appeal is a fast and energetic beat, matching the movement of the actor, chasing after the arrow. This type of music evokes feelings of power and energy (emotional appeal) which relates directly to the name of the brand "Energy".

This scene, also, represents logos as that energy, power and success are the outcomes of action. As the actor chases his goal, it implies that viewer can experience the same energy by wearing the fragrance (brand appeal). The arrow becomes a metaphor for ambition and aspiration. To conclude, the advertisement blends movement, music, nature, and symbolism to evoke a sense of energy and power.

The commercial can be understood through the interrelated layers of denotation, connotation, and myth by using Barthes's (1977) semiotic framework. The commercial features a man celebrity chasing an arrow while running across a desert scene at the denotative level. The desert serves as a place of difficulty and

perseverance, while the moving male figure connotatively represents physical power, vitality, and discipline. The arrow also suggests ambition, purpose, and direction, which resonates with Western cultural narratives that emphasize personal initiative and onward motion.

At the mythic level, these symbols work together to create and normalize an ideology of heroic masculinity characterized by constant effort and self-control. The act of pursuit presents masculinity as a continuous journey where success is the outcome of persistent effort and individual resolve. In this mythical setting, success is seen as the inevitable result of personal work rather than as something that is socially constructed. As a result, the scent becomes a symbolic trigger for aspiration and energy, encoding consumption as a way to conform oneself with socially acceptable ideals of manly satisfaction, power, and advancement.

4.1.3 Advertisement 3. Jo Malone London Raspberry Ripple Perfume: (<https://www.facebook.com/share/v/1Cj3wtY2is/?mibextid=wwXlfr>)

The Jo Malone London Raspberry Ripple advertisement features a limited-edition cologne, which is based on the scents of raspberries and white musk. The scene includes a girl at a British seaside with a fruit flavored ice-cream cone in a background of bright summer colors, evoking feelings of joy, delight and summer vibes (pathos). The playful background design and image of ice-cream and seaside scene represent feelings of happiness and summer memories. Emotional appeal is central in the commercial's strategy and theme.



The limited-edition design, exclusive scents, colors and association to British heritage all establish credibility (Ethos). The advertisement incorporates the humor appeal through the playful scene of a girl enjoying her ice-cream, where then she accidentally drops it. This scene evokes a smile or giggle from viewers, in particular, when remembering child memories. Music appeal is not employed throughout the whole advertisement. However, the joyful tone enhances the sensory experience, specifically, at the end when the girl drops her cone. In contrast to the first two English advertisement, endorsement appeal was not utilized.

The layered processes of denotation, connotation, and myth can be used to interpret the commercial using Barthes's (1977) semiotic framework. The commercial uses pastel hues, sunlight, and water imagery to depict a young woman grasping an ice cream cone on a British beach at the denotative level. While the coastal location connotes British leisure culture and subtle refinement, these signs

connotatively suggest culturally shared associations of summer nostalgia, innocence, and indifferent femininity. An affective tone of lightness and emotional warmth is reinforced by the unintentional dropping of the ice cream, which further suggests spontaneity and careless amusement.

The commercial normalizes an idea of fun luxury at the mythic level, making refinement approachable and emotionally genuine. The commercial presents consumption as a continuation of everyday joy rather than an act of excessive lavishness by elevating common sensory experiences like ice cream, sunshine, and relaxation by the sea into markers of artistic pleasure. The scent is positioned as a symbolic mediator between elegance and carefree femininity in Barthesian concepts, where luxury is devoid of excess and re-signified as youthful, innocent, and emotionally influencing.

4.2. Arabic Advertisements:

4.2.1 Advertisement 1. Ajmal Perfumes:

(<https://www.facebook.com/ajmalperfumes/videos/3994659914140970/?vh=e&fs=e&mibextid=wwXlfr&rdid=8lkQzJP2wXDuGaAh#>)

Ajmal perfumes' advertisement initiates with an image of desert dunes at sunset, accompanied by oud melody. The narrator mentioning poetic Arabic verses relating to memory and belonging. Scenes of traditional clothing, family gatherings and warm smiles form a nostalgic atmosphere, presenting the fragrance as a connection to heritage and identity. The bottle of perfume is displayed against the desert golden sand which symbolizes purity and legacy.



Pathos is an essential appeal in the advertisement. It focuses on cultural values and emotional appeals rooted in Arab identity, traditions, evoking feelings of nostalgia, pride and peace. The appeal of music was represented in the use of slow oud backed up by the whispering of the desert, symbolizing a cultural signifier and strengthening emotional connections. All appeals root the product in Arab identity and culture. In this context, Ajmal scent marks milestones, forming a connection that links fragrance to memories of various times and places. The advertisement uses snob and social appeals by presenting the perfume as a sign of sophistication and heritage.

Ethos demonstrates through cultural authenticity. Play on words in the form of narration in classical Arabic as well as the use of black and white desert imagery with gentle oud music establish and credibility. Similarly, Rababah & AL- Khawaldeh (2016) found that Arabic Advertisements usually utilize ethos through cultural associations in preference to celebrity endorsement. Logos and rational appeal manifest through representing the scent as a trigger of recollection, linking between

memory and fragrance. Within a cultural frame, logical reasoning is also presented in poetic narration. Ajmal advertisement implies that wearing such perfume enables one to preserve heritage, linking logic to emotion.

The advertising can be understood through the interconnected layers of denotation, connotation, and myth using Barthes's (1977) semiotic framework. At the denotative level, the commercial begins with images of traditional attire and family get-togethers, complemented by oud music and poetic Arabic narrative, and desert dunes at nightfall. The desert represents origin, perseverance, and purity; oud music measures authenticity and spiritual profundity; and familial imagery inspires continuity, belonging, and collective identity. Connotatively, these markers activate culturally sedimented meanings inside Arab cultural memory. Emotional gravity and cultural authority are further reinforced by the usage of traditional Arabic.

The commercial normalizes an ideology of legacy continuity at the mythic level, framing identity as hereditary, holy, and emotionally rooted in shared memory. Through this legendary arrangement, the fragrance is positioned as a cultural vessel that upholds moral principles and ancestry over generations rather than as a trendy product. As a result, consumption is reframed as an act of cultural preservation rather than personal gratification, turning the fragrance into a symbolic representation of Arab identity, authenticity, and belonging.

4.2.2. Advertisement 2- V Perfumes:

(<https://www.facebook.com/share/r/16w933j8Mm/?mibextid=wwXlfr>)

V perfumes advertisement opens with vintage portraits, subsequently shifting to visual representations of modern European countries, juxtaposing historical heritage with modern aspiration.



Emotion and snob appeals (Ethos) appear in the mixture of traditional and modern features, evoking a sense of pride and desire for sophistication. Music appeal further draws audience attention while reinforcing modern identity. Logos (logical appeal) is implied in the logical balance of tradition and innovation. The advertisement employs Linguistic wordplay through short catchy descriptions, such as “different sizes” unique bottles” and “suitable prices”. Statistics is shown in a number of phrases, such as “experience more than 5 years”, “more than 1800 types of perfume for women and men”, and “exchangeable after 3 days of delivery”. Overall, Arabic advertisements integrate modern stylistic aspects while retaining cultural and moral underpinnings.

The levels of denotation, connotation, and myth can be used to examine the advertising using Barthes's (1977) semiotic framework. The advertisement contrasts modern retail images and views of European cities with old-fashioned portraiture at the denotative level. From a connotative standpoint, this visual contrast evokes common cultural notions of progress, innovation, and global sophistication on the one hand, and legacy, authenticity, and historical depth on the other. The visual transition between the past and now conveys a story of progress without disregarding cultural foundations.

The commercial normalizes a philosophy of cultural modernization at the mythic level, portraying Arab identity as acceptable with world advancement. The commercial presents consumption as a valid way to elevate culture by portraying European modernism as an addition to legacy rather than its destruction. The scent serves as a symbolic link between global elegance and tradition within this legendary arrangement, conveying the idea that contemporary sophistication may be attained without sacrificing cultural authenticity.

4.2.3. Advertisement 3. Royal Perfume. Jo:

(<https://www.facebook.com/share/r/1CdxjDVBEr/?mibextid=wwXlfr>)

Royal perfume advertisement begins by depicting the origins of perfume creation, presenting laboratory mixing tubes accompanied with intense images of fire and orchestra music in the background. The rapid camera movements against various images further enhance the perception of prestige, luxury and exclusivity. The ad employs ethos by establishing the brand's credibility reflected in the imagery of laboratory processes and perfume-making traditions. These aspects conveying a royal, luxurious and high-quality product image, worthy of admiration and purchase (snob appeal).



Pathos is invoked through intense emotional stimuli. The combination of fiery visuals and dynamic movements elicits an emotional reaction, associating the product with feelings of desire, passion and sophistication (social & emotional appeals). Throughout the commercial, phrases and slogans are emphasized to capture audience attention. Logos (rational appeal) pop up in comparative references and numbers. Furthermore, price appeal appears at the end of the ad, exemplified by the statement "for 10 JD instead of 30 JD". Royal perfume itself is strategically highlighted, fostering brand awareness and strengthening the brand's identity within in the viewers mind (brand appeal).

A myth of creation, mastery, and divine craftsmanship is constructed through the use of fire, laboratory, and crown themes. Science becomes an art in the laboratory, which becomes a modern temple of alchemy. Fire symbolizes the inception of manufactured crafts, thus the notion of creation, while the royalty of the fragrance frames power and exclusivity. Collectively, these elements transform scent from a commodity to a cultural artifact that is a sign of a mythical representation.

The Royal Perfume advertisement can be understood using the layered processes of denotation, connotation, and myth by applying Barthes's (1977) semiotic framework. The advertisement uses fire imagery, orchestral music, scientific equipment, and regal symbols like crowns and gold-toned images at the denotative level. Connotatively, fire represents metamorphosis, creative force, and intensity, whereas the laboratory represents accuracy, knowledge, and scientific authority. The royal imagery and orchestral music also imply grandeur, exclusivity, and a higher social standing.

At the mythic level, these indicators work together to normalize an ideology of heavenly crafting that frames the production of perfumes as an act of expertise that goes beyond routine work. The commercial re-signifies fragrance as a cultural artifact endowed with power and dignity by converting the laboratory into a contemporary place of alchemy and associating manufacturing with royal symbolism. The smell is positioned not only as a product but also as a symbol of increased status and cultural distinction within this mythic configuration, where consumption becomes an act of participation in power and refinement.

5. Discussion:

The present study aimed to answer three key questions. This section answers the questions with reference to the results provided in the preceding section.

Research Question 1. Which persuasive appeals (ethos, pathos, logos) are dominant in English and Arabic fragrance advertisements?

Data reveals that English and Arabic advertisements employ a number persuasive including, emotional (pathos), ethos, rational (logos) appeals, as well as snob, music, humor, brand, play on words, price, endorsement appeals. However, the mode of the appeals differ substantially.

In English advertisements (Dior Sauvage, Versace Eros, and Jo Malone Raspberry Ripple), pathos emerges as the dominant persuasive appeal, achieved through the use of cinematic visuals, music, and symbolism that elicit desire, liberty and

empowerment. Furthermore, ethos was enforced through celebrity endorsement, brand heritage and visual cues incorporated with prestige and authenticity. Logos was employed in an implicit manner. Advertisements rarely relied on explicit factual information. This finding is in line with previous studies by Rabab'ah & AL-Khawaldeh (2016), Jalilifar et al., (2021) and Amjad (2023), which found that pathos (emotional appeal) is found to be most frequently employed in consumer advertising. Similarly, Rabab'ah & AL-Khawaldeh (2016) noted that logical appeals are usually present; however, such appeals tend to be generally less dominant overall. English advertisements rely on emotional imagery and cinematic techniques to elicit feelings of freedom, and empowerment. Notably, celebrity endorsement plays a key role in creating credibility, authenticity and aspirational identity. Furthermore, music snob appeals were used as an affective trigger to increase emotional intensity and social prestige.

On the contrary, Arabic advertisements (Ajmal, V Perfumes, and Royal Perfume) foreground a culturally implied form of ethos, fixed in tradition, culture, heritage and memory, as opposed to English advertisements that utilize celebrity figures. Emotional appeal is constructed by poetic narration, nostalgia, traditional oud music and family gatherings. Logos are less employed and constructed differently, compared to English advertisements. In English advertisements, logos is implied through its linkage with quality and exclusivity. Unlike English advertisements, the appeal of price was explicitly mentioned in the "V Perfume" advertisement. With regard to the endorsement appeal, such appeal was not present in the Arabic advertisements, as credibility is established from cultural values, identity and heritage rather than celebrity figures.

From Barthes perspective, persuasive dominance occurs across three semiotic levels. According to the denotative level, commercials display elements, such as celebrities, desert landscapes, music, and family scenes. At the Connotative and

mythic level, certain signs encode authority and prestige in English advertisements and authenticity and cultural heritage in Arabic advertisements.

In conclusion, English and Arabic advertisements employed similar types of appeals. However, focus and function of such appeals vary according to cultural expectations and audience values.

Research Question 2. Are there any differences in the use of persuasive appeals (English and Arabic) due to language and culture?

The findings reveal clear cross-cultural and language variations, in specific, in how the appeals were demonstrated and prioritized. In this regard, English advertisements embody Western cultural values, such as individualism, self-expression, and empowerment. Emotional and aesthetic elements are frequently employed, associated with celebrity figures to enhance brand authenticity and prestige. Visual symbols, such as the desert, the arrow, and fire indicate independence, freedom, energy, power and aspiration. These values align with Western myths of liberty, individualism and self-discovery.

On the contrary, Arabic advertisements imply collectivist cultural values. Such advertisements focus on tradition, identity, and ethical integrity. The incorporation of the desert, oud tunes, and Arabic narration of stories evokes feelings of nostalgia and cultural identity and pride. Ethos is elicited from culture and heritage rather than celebrity status.

Through Barthes analytical layers, cross-cultural variations become more explicit. Similar signs appear denotatively in both English and Arabic contexts; however, their connotative meanings diverge culturally, creating myths of individual freedom in English advertisements and collective belonging in Arabic commercials.

The cultural differences between the English and Arabic advertisements suggest that advertisers align the persuasive appeals to social ideologies of the audience. In this regard, Western advertisements expose their perfume products as a reflection of

individual identity and empowerment. Whereas, Arabic advertisements represent their perfume brands as cultural identity and belonging.

Question 3. Which advertisements (English/ Arabic) used more implicit information (ethos, logos, and pathos)?

Both English and Arabic advertisements heavily depend on implicit persuasive strategies. However, each language uses the appeals in different ways. Regarding English advertisements, implicit appeals are used through visual semiotics. For example, the images of the desert, the fire and guitar in the "Dior Savage advertisement" as well as the arrow in the "Versace Eros Energy advertisement" imply meanings of masculinity, ambition and freedom, without explicit verbal explanation. These advertisements strengthen pathos and ethos rather than direct statements.

Conversely, Arabic advertisements employ implicit persuasive appeals by cultural symbolism and identity. Aspects, such as the oud music, desert dunes, poetic storytelling and family gatherings implicitly elicit shared memories, cultural pride and belonging. In this case, ethos and pathos are reflected through culturally embedded images, as opposed to the English use of celebrity figures.

Implicit persuasion essentially functions at the mythic level in both contexts. English advertisements normalize individual aspiration. While Arabic commercials normalize cultural inheritance and social belonging.

Overall, both languages employ implicit appeals. However, the appeals in English and Arabic commercials serve different ideological functions. English advertisements focus on emotion and liberty, whereas Arabic advertisements reflect cultural identity and heritage.

6. Conclusion:

The present study investigated the persuasive appeals employed in three English and three Arabic fragrance advertisements, focusing on whether such appeals differ

by language and culture. The comparative findings revealed that both English and Arabic advertisements combine pathos, ethos and logos as well as other appeals, such as music, social/ snob, endorsement and brand and price appeals.

However, cultural variations are clear in the English and Arabic commercials. English advertisements show a stronger focus on pathos (emotional appeal), accompanied by visuals, celebrity endorsement and symbolism of freedom and masculinity. Ethos is, also, employed by celebrity credibility. Nevertheless, logos play a more crucial role in such advertisements.

On the other hand, Arabic advertisements provide a more balanced appeal structure. In this respect, ethos and pathos are approximately equally dominant. Credibility and brand appeal are derived from cultural authenticity and moral values rather than celebrity endorsement. Furthermore, logos is presented through logical association, identity and cultural symbolism.

Overall, Arabic advertisements favor implicit strategies rooted in cultural and language richness, whereas English commercials use globalized semiotics of celebrity, symbolism and elegance.

7. Limitations and Recommendations:

In the light of comparing English and Arabic fragrance advertisements across linguistic, cultural and semiotic contexts, the current study examined a sample which allows deep analysis of each advertisement. However, it may not represent the full diversity of each language advertisement. A deeper understanding of the use of persuasive appeals in different languages and cultures may be achieved by broadening the dataset to include other languages, platforms and brands. Future research may extend to include television, YouTube, and TikTok commercials to capture evolving digital semiotics. Furthermore, detailed quantitative encoding could complement qualitative insights to support data with statistical analysis.

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تحليل مقارنة لإعلانات العطور على فيسبوك باللغتين الإنجليزية والعربية

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تهدف هذه الدراسة إلى فحص مختلف أساليب الإقناع المستخدمة في إعلانات العطور باللغتين الإنجليزية والعربية. وتقدم الدراسة فروقاً نوعية بين اللغتين في استخدام العناصر البصرية، والسرد، والرموز الثقافية، ومصداقية العلامة التجارية في إعلانات العطور باللغتين الإنجليزية والعربية. وتستند الدراسة إلى إطار عمل أرسطو في فن الخطابة (المصدقية، والعاطفة، والمنطق) إلى جانب تصنيف شامل لأساليب الإقناع، مع توظيف نموذج Barthes' السيميائي (1977) لتوضيح العلاقة بين الدلالة اللغوية والبصرية. وتشمل العينة ثلاث إعلانات على فيسبوك باللغة الإنجليزية (Versace Eros, Dior Sauvage and Jo Malone London Raspberry Ripple Perfume)، بالإضافة إلى ثلاث إعلانات على فيسبوك باللغة العربية (عطور أجمل، وعطور V، وعطور رويال جو). تكشف النتائج أنه بينما تستهدف إعلانات العطور عالمياً أساليب الإقناع لإثارة الرغبة، فإن استخدام هذه الأساليب والرموز البصرية يختلف باختلاف اللغات والسياقات الثقافية. تستخدم الإعلانات الإنجليزية في الغالب أسلوب الإقناع العاطفي، معززاً بمصدقية المشاهير والرموز البصرية للحرية والرجولة. في المقابل، تُظهر الإعلانات العربية استخداماً أكثر توازناً للإقناع العاطفي والمصدقية، حيث تُبرز المصدقية من خلال الأصالة الثقافية والرموز السيميائي الضمنية بدلاً من الاعتماد على تأييد المشاهير العالميين. تشمل الآثار المترتبة على ذلك رؤى ثاقبة لاستراتيجيات الإقناع عبر الثقافات، وفهم كيفية ترميز اللغات المختلفة للقيم الثقافية المتباينة من خلال الصور اللغوية والبصرية. الكلمات المفتاحية: أساليب الإقناع، الحجاج، المصدقية، العاطفة، المنطق، إعلانات فيسبوك.

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