

МЕДІЙНА ПРОБЛЕМАТИКА
В МОДЕРНІЙ ЛІНГВІСТИЦІ

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**TWO-DIMENSIONAL PERFUME SHOPWINDOW
ADVERTISEMENT WITH THREE AXES:
MULTIMODAL COHESION ASPECT**

Abstract. *The article describes the peculiarities of verbal and visual semiotic modes in terms of their cohesion within the same perfume advertisement. The advertisement is placed in a shopwindow, which makes it two-dimensional, flat, or planimetric. The visual and verbal semiotic spaces are combined within a multipanel advertisement consisting of two independent threefold units. Each unit, in turn, consists of three sub-units, namely panel boards. The whole shopwindow advertisement contains three axes of symmetry. The central external axis of symmetry divides the entire sixfold shopwindow advertisement into two wings, each of which consists of one threefold unit. Both threefold units share a common structure. The lateral internal axis of symmetry divides the central panel board of each threefold unit into equal parts. The presence of these three axes makes the whole shopwindow advertisement a stable and flexible bearer of verbal and visual information. The verbal semiotic mode is structured around a set of functional blocks, including the full naming complex, the placard poster, the flask label, the logo, and the accessory. All functional blocks contain a variable set of names. There are four such names: the brand name, the individual name, the genitive product name, and additional information. The cohesion of the perfume advertisement is achieved through the reiteration of verbal components, visual components, and their reciprocal*

reiteration across the visual and verbal semiotic modes. Reiteration is divided into two classes. The first class of reiteration occurs within the same threefold unit. In this case, reiteration crosses the internal lateral axis. The second class of reiteration takes place between the two threefold units, crossing the external central axis.

Keywords: multimodality, cohesion, advertisement, threefold unit, verbal mode, visual mode, axes of symmetry.

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ДВОВИМІРНА ПАРФУМЕРНА ВІТРИННА РЕКЛАМА З ТРЬОМА ВІСЯМИ: РАКУРС МУЛЬТИМОДАЛЬНОЇ КОГЕЗІЇ

Анотація. Стаття описує особливості вербальних і візуальних семіотичних модусів у аспекті реалізації їхньої когезії в межах однієї й тієї самої парфумерної реклами. Місцем демонстрації цієї реклами є вітрина, що робить її двовимірною, пласкою, планіметричною. Візуальний і вербальний семіотичні простори поєднані в межах багатопанельної рекламної конструкції, яка складається з двох незалежних трискладникових одиниць. Кожна одиниця, своєю чергою,

складається з трьох субодиниць – панельних дошок. Уся вітринна реклама містить три осі симетрії. Центральна зовнішня вісь симетрії розмежовує всю шестискладникову рекламну конструкцію на два крила. Кожне крило складається з однієї трискладникової одиниці. Обидві трискладникові одиниці мають спільну структуру. Бокова внутрішня вісь симетрії розмежовує центральну панельну дошку кожної трискладникової одиниці на рівні частини. Існування цих трьох осей робить усю вітринну парфумерну рекламу стабільним і гнучким носієм вербальної та візуальної інформації. Вербальний семіотичний модус структурований навколо низки функціональних блоків, включаючи повний номінативний комплекс, постер, етикетку парфумерного флакону, логотип і додаткову інформацію. Усі функціональні блоки містять змінний набір імен. Загальна кількість таких імен становить чотири: бренд, індивідуальне ім'я, тип товару в ракурсі товарної класифікації та додаткова інформація. Когезія парфумерної реклами досягається через повторення вербальних компонентів, візуальних компонентів і їхнє взаємне повторення в межах вербального і візуального семіотичних модусів. Повторення поділяється на два класи. Перший клас повторення трапляється в межах однієї й тієї самої трискладникової одиниці. У цьому випадку повторення перетинає внутрішню бокову вісь. Другий клас повторення має місце між двома трискладниковими одиницями, перетинаючи зовнішню центральну вісь.

Ключові слова: мультимодальність, когезія, реклама, трискладникова одиниця, вербальний модус, візуальний модус.

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Perfume advertisements are traditionally associated with publications in women's fashion magazines. However, when they appear in the shop windows, their semiotic space may be broader and more complicated. In any case, the perfume shopwindow advertisements are two-dimensional, or planimetric. A comparison

between shopwindow and printed dealer's perfume advertisements shows that the latter cannot be used as shopwindow advertisements, since they contain too much printed text. In the case of dealer's advertisements, printed text representing a large amount of verbal information is excessive for shopwindow variants and unsuitable for exposition in shop windows. From another point of view, consumer advertisements containing a limited portion of verbal information may be used completely or partly for creating shopwindow advertisements. If a perfume advertisement is multifold, five- or even sixfold, it is suitable only for demonstrating in shop windows.

In any case, perfume advertisements are connected with multimodality, which is a conception about the plurality of information channels, taking into consideration that the surroundings are multimodal. In linguistic research, the priority of investigating verbal channels is evident, but marginal and subsidiary (auxiliary) channels are valuable as well. Simultaneously, multimodality of natural discourse is often understood not only as the presence of several communication channels but also as their (mutual) reciprocity and integration. In investigating perfume advertisements, it is useful to investigate visual means of communication together with verbal ones within the framework of a common approach. The numerous perfume advertisements demonstrate communication in both a common and a particular sense, and an adequate understanding of natural linguistic communication can be gained only by using the multimodal approach, which grasps all communicative channels and their inner organisation. It is this approach, which recognises the multimodality of communication, that has a chance of creating the real linguistics of the future. However, the multimodal approach that recognises a multitude of information channels is not sufficient. Different channels do not merely participate in information transmission in an additional way. They are interdependent and interact; consequently, the information is distributed among them in a complex way. That is why a cross-modal approach should be combined with a multimodal approach in the investigation of perfume advertisements.

The **aim** of the research is associated with the multimodal approach, within which verbal and visual modes of perfume advertisements create multimodal cohesion. The investigation of multimodal cohesion is the cornerstone of this research. The **objective** of this research is to identify the connection between verbal and visual semiotic modes within a two-dimensional (planimetric) perfume shopwindow. The **topicality** of this research is connected with the fact that it is an attempt to explore the specific cross-mode interaction taking place in the multifold shopwindow advertisements containing six semi-independent panels, and, in particular, the mechanisms of cohesion in these structures. The **novelty** of this study lies in the attempt to identify the details of cohesion creation within and between visual and verbal semiotic modes, which are realised within the planimetric multifold perfume advertisement and are structured around corresponding functional blocks and name units. **The object** of this investigation is two-dimensional (planimetric) advertisements with their structural elements creating a semiotic space. **The subject** of this investigation is the steps and phases of cohesion formation taking place between verbal and visual semiotic modes combined within the planimetric shopwindow perfume advertisement.

Publication analysis. One of the recent tendencies has been the development of multimodal investigation focused on the research of different semiotic systems involved in the process of meaning creation. Multimodal discourse is generally understood as discourse in which two or more semiotic modes interact, thereby creating meaning as a result [4]. A set of semiotic resources which creates the meaning is understood as mode that creates meaning is understood as a mode [7, p. 1]. One of the prominent scholars in the theory of multimodality, Gunther Kress, describes the mode as a cultural resource formed in society for giving the meaning. Icon, written text, music, gesture language, moving pictures, and soundtrack are examples of modes used for representation and communication [6, p. 54]. Gunther Kress and Theo van Leeuwen emphasise the necessity of researching different modes when the creation of multimodal text meaning is investigated [4]. Interrelations between text and illustration are investigated in the aspect of verbal and visual modes [4].

Present-day communication is a complex and integrated phenomenon. It is reflected in multimodality, which demonstrates that the meaning is created through the involvement of different semiotic resources [3, p. 1–8; 54–60]. It is M. Halliday who puts forward the idea of three levels at which each semiotic system functions. This function is further divided into three meta functions that serve to indicate objects, situations, and actions; to establish social contact; and to create text structure [2, p. 124]. Logico-semantic relations, including detalisation, grasp elaboration, extension, and enhancement. These notions were introduced by M. Halliday [2, p. 460] for describing the relations between parts of the sentence and later were used for describing relations between texts and illustrations.

Meaning is created on the basis of the sender's and receiver's activity, both of whom operate within a common and shared multimodal environment [5, p. 114–116]. Multimodality and interactivity are investigated in the aspect of museums' communication, where social media, digital platforms, and diverse communication models are integrated [1, p. 216].

Multimodal texts encompassing verbal and visual modes are associated with perfume advertisements, where meaning is constructed through the reciprocal action of verbal (text) and visual (icon) components. The textual nature of perfume advertisements is represented through the set of standards of textuality, which are realised within the verbal semiotic mode, formed by the integrated naming complex with a definite textual structure. In practice, coherence occurs in all naming complexes, being reflected in the strict logical order of four text blocks. Cohesion is revealed on the textual level, and it rests on the mechanism of reiteration [10, p. 76].

Speaking about the verbal component of perfume advertisements, it is necessary to mention its function as a goods-naming unit. In particular, the individual name is the main component describing the characteristics of the nominated perfume. It is the individual name that constitutes the result and reflection of some types of nomination; the leading ones are repeated and secondary nominations. The individual name has the feature of a semantic derivative, which is formed through

metaphorical transferring of comprehension. All these facts confirm the process of the name functional adaptation [9, p. 87].

The naming unit of the verbal semiotic mode demonstrates an even deeper verbal nature, which is hidden in the naming register containing a set of lexemes. The whole naming register is divided into four groups. These four groups were distinguished taking into consideration the ways of name creation, such as transonymisation, onymisation, borrowings, and artificially created words [11, p. 94–95]. The verbal nature of perfume advertisement in the aspect of its verbal semiotic mode is revealed within four components – integrants performing different functions connected with naming the brand, manufacturer, or producer of corresponding goods [12, p. 87], including the definite class of article units, reflecting goods specification, and, of course, representing the individual name through the involvement of naming devices [12, p. 93].

The second semiotic mode used in perfume advertisements is the visual mode, and its nature is likewise very complex and integrated. Visual semiotic space contains a set of icons, including the product, the model, and the background. All visual units are described as a net of parameters and sub-parameters encompassing all aspects of their visualisation. In particular, the product is represented through such features as the number of article units, visual position, and package [15, p. 82]. Speaking about visualisation, colour parameters are significant. They may be represented by a set of colour parameters [15, p. 97–98]. Visual semiotic mode demonstrates a rather complex and integrated structure described through a net of formal elements. Each element rests on a set of parameters and sub-parameters, which may be used for the detailed research of multimodal cohesion.

If perfume advertisements are supported and saturated with pictures (images, emblems, decorations), their verbal semiotic mode may be divided into corresponding functional blocks, including the full naming complex, the poster, the label, the assessing relative sub-block, and the non-relative sub-block [13, p. 94]. The position of visual objects in the advertisement can be represented using a sagittate cross-section scheme [13, p. 98]. The most meticulous addition to the visual component of the perfume advertisement is

associated with typography, including font design – in particular, size of letters, line thickness, serif font, sans serif font, Roman type, and italic type – and colour design consisting of letter colour and background colour. Typography has an intermediate position between verbal and visual semiotic modes. It performs the function of a link between these two modes. Colour design has the same function [14, p. 144].

It is the olfactory mode that does not have its own terminology to describe aroma; that is why synesthesia is used for the description of different smell variants. It makes it possible to distinguish four olfactory groups, which are associated with fragrance substances [14, p. 151–152]. The olfactory mode representation rests on this classification. Perfume advertisements are patterns of interaction which involve verbal and visual semiotic modes. The olfactory mode occurs in an indirect way, using synesthesia for aroma description in a verbal way.

Text and image relations are based on content, including elaboration and extension. There are other types of relations as well, such as spatio-syntactic and rhetorical-logical ones. In the first case, both consecutive relations – image-text, text-image, or their interchange – and simultaneous relations, in which text and image are recognised as a whole unit, take place. Rhetorical-logical relations aim at coordination, while semantic relations between text and image rest on resemblance, contrast, and space-time relations [16, p. 214–219].

Within the sphere of multimodal research, perfume advertisements reflect the process of cooperation between verbal and visual modes. Shopwindow perfume advertisements demonstrate very complicated and integrated cases of multimodal cohesion, especially when advertisements are multifold and consist of a set of panels advertising goods of the same brand.

Main Information Presentation. The notion of multimodality in the narrow sense of the word is connected with differences between human sensory organs, first of all with the difference between visual (optic) and auditory (sound) channels. Within the sphere of each channel, there are further, more detailed differences which are

captured by the notion of multimodality. The written discourse – in our case, the shopwindow perfume advertisement – perceived in a visual way includes the verbal component and a set of graphic parameters such as print (font or fount), colour, and format. In any case, shopwindow perfume advertisements are video-verbal texts consisting of a set of signs connected by sense relations. These signs belong to the system of a double type or nature. In the case of the shopwindow advertisement, attention is fixed only on two components: linguistic and visual.

A video-verbal text may be recognised in a broad and a narrow sense. In the broad sense, a video-verbal text represents features of coherence and cohesion when verbal and visual signs are combined, for example, in the order of panels in the shop window. These texts (advertisements) allow the simultaneous representation of verbal and visual signs. Video-verbal advertisement texts in the narrow sense involve the combination of a printed fixed verbal component with static visualisation. According to the degree of heterogeneity, the shopwindow perfume advertisement containing combined verbal and visual modes belongs to a non-zero degree. Verbal and visual components are both well represented.

These advertisements are flat, planimetric, and two-dimensional because the structure of shop windows is not suitable for volume. The structural features of the perfume shopwindow two-dimensional planimetric advertisement rest on a plane board as the main bearer of verbal and visual information. As it is adjusted for shop-window exposition, the whole advertisement structure is flat, extending along the whole length of the shop window.

The attempt to demonstrate as much information as possible in one advertisement results in the use of a set of plane boards; there are six of them in total. These plane boards are grouped into two threefold units. Together, they are divided by a symmetrical axis. However, this is not a real symmetry but rather quasi-symmetry, because both threefold units are not identical but quasi-identical. The difference is evident. Within each threefold unit, the central plane board demonstrates the corresponding olfactory goods, while the right and left plane boards demonstrate images of the same model, but in different aspects. In the right threefold unit, the model is

female, demonstrating a female variant of perfume. The left threefold unit is masculine, demonstrating a male model and the corresponding male variant of fragrance. That is why these differences transform real symmetry into a quasi-symmetry variant. In any case, the two threefold units are divided by the central symmetrical axis. This axis is located between the threefold units, and it is also external because it goes beyond the units and does not penetrate into the threefold units. The central symmetrical axis of external nature correlates with two lateral internal axes. Each threefold unit demonstrates some features of quasi-symmetry as well, only here the axis of symmetry penetrates the threefold unit, coming through the central plane (panel) board where the perfumery goods are represented. As there are two threefold units, there are two lateral symmetrical axes of internal nature. The order of arrangement and the position of the threefold units and their components – plane boards – correlate with coherence and, partly, with cohesion. The whole set of threefold units and their components, namely plane boards, belong to the visual semiotic mode not only as bearers of visual information but also as visual objects creating the plan of multimodal cooperation. Simultaneously, the same plane boards are also the bearers of the verbal semiotic mode. That is why verbal and visual semiotic modes, as well as their multimodal cohesion, rest on these structural features and on their smallest subunit – the plane board.

The verbal semiotic mode of the advertised goods is represented to the greatest extent on the box surface containing the corresponding flask of perfume. Fig. 1 represents the detailed scheme of the verbal semiotic spaces of the two perfumes and partly some visual components, but only within the box surfaces. This scheme demonstrates the verbal semiotic mode of both perfumes. The verbal semiotic mode rests on the full naming complex consisting of the A1 brand name (BAD BOY / GOOD GIRL), the C3 genitive product name, which is common for both goods (EAU DE PARFUM), the D4 additional information, which is common to both (NEW YORK, NATURAL SPRAY, e 50 ml 1.7 fl. oz). There is also a hybrid diffuse name including some related components of the B2 and C3 names (COBALT ELIXIR / BLUSH ELIXIR).

white font blue back- ground	<i>BAD BOY</i> B₂ <i>CAROLINA HERRERA</i> A₁ <i>NEW YORK</i> D₄	B₂ <i>GOOD GIRL</i> A₁ <i>CAROLINA HERRERA</i> D₄ <i>NEW YORK</i>	golden font pink back- ground
golden font black back- ground	<i>COBALT</i> B₂-C₃ ELIXIR golden background black font <i>EAU DE PARFUM</i> C₃	B₂-C₃ <i>BLUSH</i> ELIXIR golden background black font <i>C₃ EAU DE PARFUM</i>	golden font black back- ground
	<i>ELIXIR NATURAL SPRAY</i> D₄ e 50ml 1.7 FL OZ	D₄ <i>ELIXIR NATURAL SPRAY</i> e 50ml 1.7 FL OZ	
reiterated components	A₁ <i>CAROLINA HERRERA</i> A₁ C₃ <i>EAU DE PARFUM</i> C₃ B₂-C₃ <i>ELIXIR</i> B₂-C₃ <i>NEW YORK</i> D₄ <i>NATURAL SPRAY</i> D₄ e 50ml 1.7 FL OZ logo  logo		reiterated components

Fig. 1. Scheme of perfume box verbal and visual semiotic modes, where: **A₁** – brand name, **B₂** – individual name, **B₂-C₃** – hybrid diffuse name, **C₃** – genitive product name, **D₄** – additional information.

The hybrid nature of this name is connected with the usage of the first lexemes COBALT and BLUSH, which are associated with colours. Dictionary definitions of COBALT indicate blue colour, which is associated with masculinity: "a hard, grey chemical element that is a metal and is used in making paint and alloys" [17, p. 169]. "A shiny silver with metal that is often combined with other metals or used to give a blue colour to substances such as glass, also cobalt blue, a bright blue-green colour - cobalt - adj." [18, p. 287]. Simultaneously, the lexeme BLUSH is associated with red or pink colours connected with femininity. Dictionary definition of BLUSH demonstrates this association: "blush- redden to become redder or darker in the face, usually from embarrassment, make-up a substance, often a powder, put on face to add a slightly red colour" [17, p.95], "the red colour on your face that appears when you are embarrassed, blushed, also blush Am E. cream of powder used for making your cheeks look red or pink" [18, p.154]. In this way, the indirect colour naming gives the corresponding association with male or female consumers and rests on visual, optical chemical association

(cobalt) or physiological associations (blush) on the analogy of colour symbols of sexes.

The second lexical unit, ELIXIR, according to its dictionary definition ("a magical liquid that cures illness and makes people younger" [18, p.509]), is related to the C3 genitive product name, indicating its substance (liquid). That is why the hybrid diffuse name may be represented with the formula B2-C3. It provides further cohesion with the naming complex, particularly through a lexical cohesion variant involving such near-synonymous units as parfum and elixir, as well as the colour symbolism of the male (cobalt-blue) and the female (blush-red) variants. Cobalt is connected with the blue colour of different shades and saturation used for the box and the shopwindow advertisement, while blush is connected with pink and corresponding tender shades used on the surface of the box in the shopwindow advertisement. All this means that the hybrid diffuse name provides an additional cohesive step within the sphere of multimodal cohesion. It is an innovative device which is reflected on the box surface and on the central panel of each threefold unit, which together create the wholeness of the sixfold shopwindow advertisement.

The verbal semiotic mode of the quasi-symmetrical perfume shopwindow advertisement is described throughout a set of parameters and includes the full naming complex consisting of four or five names which are distributed within the whole advertisement. The full naming complex is the obligatory functional block encompassing four or five naming units such as: A1 brand name CAROLINA HERRERA; B2 individual name BAD BOY Cobalt Elixir, GOOD GIRL Blush Elixir; C3 genitive product name Eau de Parfum; D4 additional information New...

The verbal semiotic mode of the perfume advertisement consists of several functional blocks, among which the full naming complex is the most prominent. If the **B2** individual name is separated into the **B2** real individual name and the **B2–C3** hybrid diffuse name, the total number of names encompassed in the naming complex is equal to four or five according to whether the **B2–C3** hybrid diffuse name in the structure of the **B2** individual name. The functional block recognized as the placard/poster uses the same set of naming units –

four or five, depending on whether the hybrid diffuse name is included. The flask label and the logo are identical and represented with the producer's personal name, *CAROLINA HERRERA*, which was changed into **CH** through a shortening mechanism involving the removal of a portion of the original word or word group.

Shortening focuses on subtraction. Lexical abbreviations are commonly utilised in both spoken and written language. Typically, they originate in written communication and gradually make their way into spoken interactions. These abbreviations are formed by combining the initial sounds or syllables of the elements within a phrase or compound word. Initialisms are abbreviations that are made by combining the first letters of multiple words, and are pronounced alphabetically, that is, one letter at a time. The process of shortening may be represented according to the stages: *Carolina* → *C*; *Herrera* → *H*; *C + H* → **CH** = *logo*. The auxiliary component contains e-mail and other informational units.

Table 1. Parameters of verbal semiotic mode

Types of functional blocks	Structure of functional blocks and their content	
	Male Advertisement	Female Advertisement
Full naming complex	A ₁ brand name <i>Carolina Herrera</i> B ₂ individual name <i>BAD BOY</i> B ₂ -C ₃ hybrid diffuse name <i>Cobalt Elixir</i> C ₃ genitive product name <i>Eau de Parfum</i> D ₄ additional information <i>New</i>	A ₁ brand name <i>Carolina Herrera</i> B ₂ individual name <i>GOOD GIRL</i> B ₂ -C ₃ hybrid diffuse name <i>Blush Elixir</i> C ₃ genitive product name <i>Eau de Parfum</i> D ₄ additional information <i>New</i>
Placard / Poster	A ₁ <i>Carolina Herrera</i> B ₂ <i>BAD BOY</i> B ₂ -C ₃ <i>Cobalt Elixir</i> C ₃ <i>Eau de Parfum</i> D ₄ <i>New</i>	A ₁ <i>Carolina Herrera</i> B ₂ <i>GOOD GIRL</i> B ₂ -C ₃ <i>Blush Elixir</i> C ₃ <i>Eau de Parfum</i> D ₄ <i>New</i>
Flask label	A ₁ CH	A ₁ CH
Logo	A ₁ CH	A ₁ CH
Accessory	<i>e-mail</i>	<i>www.youtube</i>

If the parameters of verbal semiotic mode are compared according to the male and female advertisements (*Table 1*), the reiteration of names provides verbal cohesion. Reiteration may be complete when the corresponding name is identical in both advertisements, and partial

if only a name component is reiterated. **A1** brand name *Carolina Herrera* is reiterated completely within the full naming complex, placard, and poster. The same **A1** brand name, but only in the form of initialism *CH*, is used on the flask label and the logo. The **C3** genitive product name *Eau de Parfum* is used completely within the full naming complex, placard, and poster. **D4** additional information *New* is reiterated within the full naming complex, placard, and poster. The innovative structure – the hybrid diffuse name – is reiterated partly; only the lexical unit *Elixir* is reiterated within the full naming complex, placard, poster. *Fig. 2* demonstrates the detailed scheme of a sixfold shopwindow advertisement and the cases of reiteration within its two-dimensional planimetric space.

Verbal reiteration may be internal, occurring within a threefold unit, and external, occurring between the two threefold units. Internal verbal reiteration in both threefold units rests on the **A1** brand name *Carolina Herrera* in its initialism form (*the logo*) . In particular, the logo is reiterated on the surface of the bottles (flasks). Each threefold unit uses four flasks. In addition, the logo is used as the background on the central panel behind the dummy flask (factice). Thus, verbal internal reiteration rests on the logo. This model of reiteration is used within both the male and female threefold units.

Concerning verbal external reiteration, which occurs between the male and female threefold units, the usage of corresponding names in both units provides reiteration. The **A1** brand name *Carolina Herrera*, the **C3** genitive product name *Eau de Parfum*, the **D4** additional information *NEW* are reiterated completely in both threefold units, while the **B2+C3** hybrid diffuse name is reiterated partly using only the lexical unit *ELIXIR*. The reiteration of the logo  is completely used for verbal external reiteration, providing more intensive and extensive cohesion on the verbal level.

If internal verbal reiteration involves only the **A1** brand name and its logo, external verbal reiteration uses a set of names (the **A1** brand name, the **C3** genitive name, the **D4** additional information, logo, the **B2–C3** hybrid diffuse name, partly). To compensate the relatively subtle verbal cohesion within the sixfold shopwindow advertisement, the visual semiotic mode is used to demonstrate an intensive

involvement of visual formal elements, which are reiterated within each of the threefold units and between these units (Table 2).

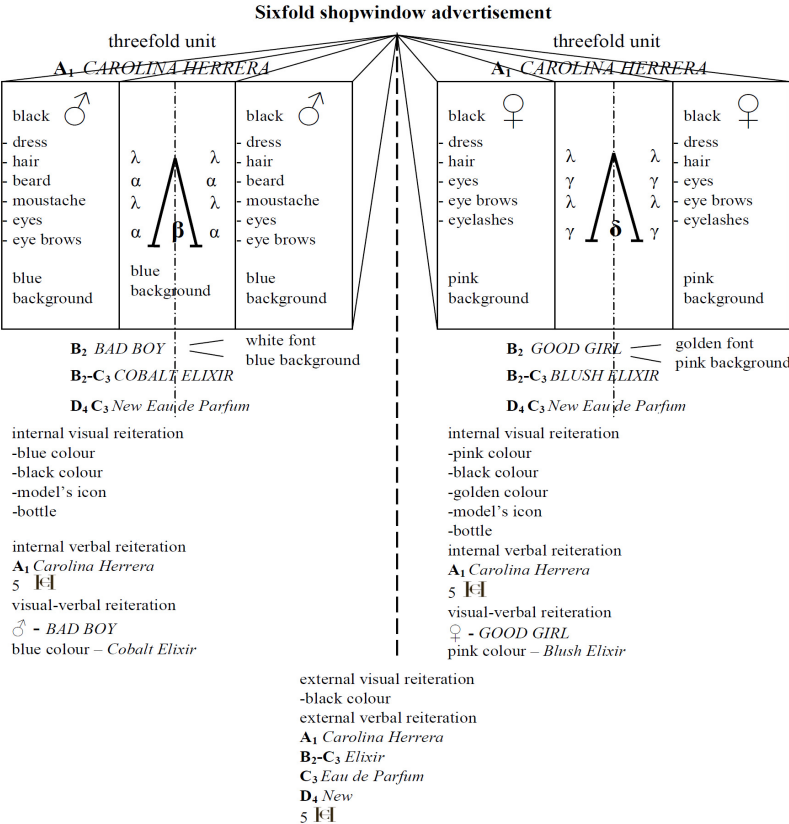


Fig. 2. Scheme of sixfold shopwindow advertisement and reiteration cases within its two-dimensional planimetric space, where: — — external central axis, - - - internal lateral axis, ♂ male model, ♀ female model, **A₁** – brand name, **B₂** – individual name, **B₂-C₃** – hybrid diffuse name, **C₃** – genitive product name, **D₄** – additional information, α – male perfume bottle of lightning shape, β – male perfume factice of lightning shape, γ – female perfume bottle of shoe shape, δ – female perfume factice of shoe shape, λ – logo, $\wedge$ – logo factice.

Table 2

Parameters of visual semiotic mode			
Types of formal elements	Parameters (sub-parameters)	Male advertisement	Female advertisement
Product (formal element 1)	Number of article units	4+1 4 real flasks + 1 factice	4+1 4 real flasks + 1 factice
	Visual position	front; lateral + central	front; lateral + central
	Package (type/material/geometry)	bottle; glass; lightning shape	bottle; glass; shoe shape
Model (formal element 2)	Gender	male	female
	Age	young	young
	Number of models	1 (doubled)	1 (doubled)
	Visual position	front, lateral	front, lateral
	Code of behaviour	direct eye contact, stern look	direct eye contact, slight smile
	Image	black-haired, unshaven	long black hair
Background (formal element 3)	Code of costume	ordinary black shirt	evening strapless lace black dress
	Visual position	back	back
	Setting	inside studio	inside studio
	Details	plane, no decoration	plane, no decoration

Internal reiteration rests on the visualisation of article units. They are visualised five times using four real bottles and a factice. A very effective way of reiteration is connected with the duplication of models on the left and right lateral panels. The reduplication of models is not absolute; rather, they are represented in slightly different aspects, partly front, partly profile. The female model is shown in two variants of profile aspect, demonstrating her shoulders and breasts, whereas the male model is shown in frontal and half-profile aspects. According to the gender orientation of consumption,

each perfume is accompanied by a model of the corresponding gender. The reiteration of models emphasises the potential consumers of the corresponding perfumes. The number of models, their visual position, and age may be recognised as devices of reiteration and elements of cohesion.

The plane background without any decorations and accessories is reiterated, as an interior or studio setting, providing further cohesion between the different threefold units. Even the general structure of both threefold units is reiterated using the same type of internal lateral axis, with the central plane board as a bearer of perfume goods and two lateral plane boards for the visualisation of models. This plane geometry reiteration strengthens the cohesion between the two threefold units within the sixfold shopwindow advertisement. Internal and external visual reiterations are mixed, supplementing each other and compensating for the lack of verbal reiteration. Visual reiteration may be found not only in the images and icons, but also in the reiteration of colour.

Colours are used in the sixfold shopwindow advertisement, creating a visual semiotic mode (*Table 3*). Colours and hues are represented within a framework of parameters and are associated with a definite male or female threefold unit when colours function as indicators (markers) of gender. In particular, blue is used in different hues: dark blue is used for the background, saturated blue is used both for the background and the bottle glass, and light blue is used for the panel board frame. Blue provides internal cohesion within the male threefold unit. The opposite female threefold unit uses pink in the same way, including in the colouring of part of the perfume bottle. The black colour provides internal and external reiteration simultaneously. This colour dominates in the male advertisement, where black is used for the bottle cork and the model's dress, hair, eyes, eyebrows, moustache, and beard. It is also used in the female advertisement, colouring part of the bottle, as well as the model's dress, hair, eyes, and eyebrows. Here, black colour is used for internal and external reiteration, binding the two threefold units into one common shared structure. The white colour is used only within the male advertisement, colouring the font and the logo

factice. Gold with its lustrous effect is used in the female advertisement for colouring the back of the flower, the logo factice and part of the bottle. Gold is also used for colouring the logo on the surface of perfume bottles, lightning elements, and shoe shapes. Gold is mostly used for internal reiteration, and partly it is used for external reiteration as well. Prevailing in the colour scheme, black gives the whole advertisement a sense of darkness, calmness, mystery, and tranquillity, binding all panel boards together.

Table 3

Colour parameters and their reiteration in visual semiotic mode

Colours or hues	Parameters (sub-parameters)	Male advertisement	Female advertisement
		Formal elements, their parameters (sub-parameters)	Formal elements, their parameters (sub-parameters)
Black	Intensive Saturated	model's dress, hair, eyes, eyebrows, beard, moustache, bottle cork	model's dress, hair, eyes, eyebrows, part of the bottle
Blue	Dark blue Blue saturated Light blue	background; background & bottle; frame of panel board	
Pink	Light rose		background; frame of panel board; part of the bottle
White	Intensive Saturated	font; logo factice	
Gold	Bright Lustrous	logo	flower; logo; logo factice; part of the bottle

Multimodal cohesion within the sixfold shopwindow advertisement is divided according to the crossing of the internal lateral and external central axes. The male model ♂ is reiterated through the male blue colour and its shades, and in the component of the **B2** individual name *BAD BOY*. The blue colour is connected with

the component of the **B2–C3** hybrid diffuse name *Cobalt Elixir*. All these elements create multimodal internal cohesion, combining the verbal units *BOY – Cobalt* and the visual units (*the male model ♂ image – blue colour*). In the same way, multimodal internal cohesion is represented in the opposite threefold unit, where the female model ♀ image is reiterated through the female pink colour and its shades, and in the component of the **B2** individual name *GOOD GIRL*. The pink colour is connected with the component of the **B2–C3** hybrid diffuse name *BLUSH ELIXIR*. The lexical unit *GIRL* is connected with the shoe-shaped perfume bottle. All these elements create multimodal internal cohesion combining the verbal units *GIRL – Blush* and the visual units (*female model ♀ image – pink colour – shoe-shaped perfume bottle*).

Multimodal external cohesion is not so evident. It is connected with the division of the advertisement semiotic space by means of the external central axis. This axis does not support the multimodal cohesion to the same degree as it is realised within the threefold units which are rather independent. They are divided by internal lateral axes. These axes do not create obstacles for multimodal internal cohesion within each threefold unit. As each threefold unit advertises an individual perfume with its individual name and flask of individual design, and these goods have different consumers according to gender division, only subtle traces of external multimodal cohesion may be found in this case. The verbal semiotic mode demonstrates external cohesion through the usage of the **A1** brand name *CAROLINA HERRERA* and its logo , the **C3** genitive product name *Eau de Parfum*, as well as components of the **B2–C3** hybrid diffusive name, namely *Elixir*. The visual semiotic mode has some traces of cohesion with the verbal semiotic mode. In particular, the **C3** genitive product name *Eau de Parfum* is associated (in a formal way) with glass bottles-containers for olfactory goods, which are repeatedly represented. The visual semiotic space of the threefold unit in its construction and common design is used in both male and female advertisements. It includes the position of goods, factices, models, panel boards, and plane geometry. The black colour used in both threefold units adds a common shade of mystery and romance.

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Conclusion. The sixfold shopwindow advertisement of perfumes shows some specific features of its semiotic space structure, which is reflected in multimodal cohesion, including verbal and visual semiotic modes. Multimodal cohesion rests on two types of reiteration, including internal (within the threefold units) and external (between two threefold units). Multimodal cohesion encompasses verbal and visual semiotic modes, which are closely interwoven with each other, providing cohesion at a sufficient level, making the whole perfume advertisement readable, understandable and informative for potential consumers. The structure of the sixfold shopwindow advertisement reflects the flat, plane geometry of a shopwindow. A panel (plane) board is the main bearer of verbal and visual information. These boards are grouped into two threefold units, and the huge and simultaneously form the larger sixfold unit. The sixfold unit rests on the external central axis, and each threefold unit rests on an internal lateral axis. The external central axis creates obstacles for effective multimodal cohesion of the external type. It looks rather subtle and weak, involving only some elements of verbal and visual semiotic modes using a certain amount of conventional signs and connotation. The internal lateral axes in the threefold units do not create any obstacles for multimodal cohesion within these units. Multimodal cohesion involves both visual and verbal semiotic modes. The verbal semiotic mode is relatively restricted in its cohesive potential, but it is compensated for by the intensive usage of the visual semiotic mode, including the reiteration of images and icons, and the use of colour for reiteration. Colours, especially black colour, are used for cohesion between two threefold units. The specification of cohesion for the sixfold shopwindow advertisement rests on the multimodal function and the coexistence of internal and external reiteration of verbal and visual mode components. The sixfold shopwindow advertisement indicates a direction for further investigation. The research of multimodal cohesion in the space of a perfumery shop or department appears particularly promising, taking into consideration the usage of architectural details as bearers of advertisement.

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