Kateryna S. Karpova
ORCID ID: 0000- 0002-0024- 940X
Scopus ID: 57258151800
Web of Science Researcher ID: AAC-6958-2020
Olena O. Popivniak
ORCID ID: 0000- 0002-7998-7965
Scopus ID: 57413191200
Elizaveta A. Galitska
ORCID ID: 0000-0002-0859-1322
Scopus ID: 58156731700

TEMPLATE COHESION IN PERFUME ADVERTISEMENTS

Abstract. *The article deals with features of perfume advertisements, in particular, cooperation of verbal and visual semiotic modes. It has been found that this cooperation is reflected in multimodal cohesion which is realized as reiteration of some mode components and sub-components in the set of perfume advertisements chosen for semiotic research. Reiteration of visual mode components is the background for selecting advertisements chosen according to the template cohesion. The whole multimodal cohesion investigation rests on template reiteration of verbal and corresponding visual components. For more detailed and thorough research the perfume advertisements of two different types have been chosen. The first type which has been distinguished as professional trader's catalogue advertisement functions as a detailed verbal representation of perfume information, goods description. It represents verbal semiotic mode involving all mode components and a net of sub-components. The second type has been recognized as potential consumer's advertisement. It has stressed on the visual semiotic mode representing detailed visualization of perfumery goods advertised giving some visual information which is not relevant to the perfume mentioned and described in the verbal semiotic mode. The whole research rests on template cohesion which belongs to the cross-advertisement cohesion, reiteration of visual semiotic mode components in the set of advertisements. Correlation of verbal and visual semiotic mode component and sub-component reiteration has helped to distinguish cryptic cohesion which has the intermediate position between verbal and visual semiotic modes, being a semi-independent element, it belongs simultaneously to both (verbal and visual) modes and it is very problematic to distinguish its definite belonging and connection with a definite mode. Revealing the cohesion is a very uncertain, hidden procedure. Verbal*

visualization creates cryptic cohesion which rests on typeface. According to the class of design typeface is divided into basic and additional. All classes are separated into eight cases of design devices. Further division is represented in twenty variations, which reflect typography codification as a set of typeface parameters. Cryptic cohesion has provided additional consolidation of perfume advertisements, grasping together verbal and visual semiotic modes, twisting these modes firmly in the chain of advertisements.

Keywords: mode component and sub-component, potential consumer's advertisement, professional trader's catalogue advertisement, template cohesion, verbal mode, visual mode.

Information about the authors: *Karpova Kateryna Serhiivna – PhD in English Philology; Associate Professor at the Department of English Philology and Intercultural Communication; Educational and Scientific Institute of Philology; Taras Shevchenko National University of Kyiv.*

Popivniak Olena Oleksiivna – PhD in English Philology; Assistant Professor at the Department of English Philology and Intercultural Communication; Educational and Scientific Institute of Philology; Taras Shevchenko National University of Kyiv.

Galitska Elizaveta Anatoliivna – PhD in English Philology; teacher of English; Kyiv Gymnasium 86 "Consul".

E-mail: *karpova_k@ukr.net; olenapopivniak@ukr.net; liza-g@ukr.net*

Карпова К.С.
ORCID ID: 0000- 0002-0024-940X
Scopus ID: 57258151800
Web of Science Researcher ID: AAC-6958-2020
Попівняк О.О.
ORCID ID: 0000- 0002-7998-7965
Scopus ID: 57413191200
Галицька Є.А.
ORCID ID: 0000-0002-0859-1322
Scopus ID: 58156731700

ТЕМПЛАТНА КОГЕЗІЯ В ПАРФУМЕРНІЙ РЕКЛАМІ

Анотація. *Стаття пов'язана з особливостями парфумерної реклами у фокусі взаємодії візуального і вербального семіотичних модусів. Було з'ясовано, що ця взаємодія віддзеркалена у мультимодальній когезії, яка реалізувалася за рахунок повторення деяких модусних компонентів або суб-компонентів у низці парфумерних реклам, що були відібрані для семіотичного аналізу. Повторення компонентів візуального модусу є основою, на якій*

здійснюється селекція парфумерних реклам, обраних відповідно до встановленого зразка темплатної події. Дослідження мультимодальної когезії ґрунтується на темплатному повторенні вербальних і відповідних візуальних компонентів. Для поглибленого і ширшого дослідження були обрані парфумерні реклами двох типів. Перший тип, що був визначений як реклама з професійного торгівельного каталогу, функціонує як детальна вербальна репрезентація інформації щодо парфумерних товарів. Цей тип реклами репрезентує вербальний семітичний модус, охоплюючи усі модусні компоненти і мережу суб-компонентів. Другий тип був визначений як реклама потенційного споживача, що сфокусована на візуальному семіотичному модусі, репрезентуючи деталізовану візуалізацію парфумерних товарів, надаючи повну візуальну інформацію, що не зовсім дотична до парфумів, які згадуються і описуються у вербальному семіотичному модусі. Усе суцільне дослідження ґрунтується на темплатній когезії, що належить до міжрекламної когезії як один з її аспектів, а також повторенні компонентів і суб-компонентів візуального семіотичного модусу. Кореляція вербальних і візуальних модусних компонентів, суб-компонентів, що повторюються, допомогла визначити приховану когезію, що має проміжну позицію між вербальним і візуальним семіотичними модусами. Будучи квазі-незалежним елементом, вона належить одночасно до обох (вербального і візуального) модусів, а тому доволі складно визначити її чітку кореляцію з кожним модусом окремо. Репрезентація вербальної візуалізації формує приховану когезію, що спирається на шрифтову варіативність. Відповідно до класу шрифтової варіативності можна визначити вісім випадків дизайнерських засобів оформлення шрифтів. Подальше розмежування репрезентується у межах двадцяти варіантів дизайнерського оформлення, які сумарно віддзеркалюють типографічну кодифікацію у добірці шрифтових параметрів. Прихована когезія забезпечила додаткову зв'язність низки парфумерних реклам, охоплюючи вербальний і візуальний семіотичний модуси, переплітаючи ці модуси щільніше в обраному ланцюгу рекламних текстів.

Ключові слова: модусний компонент і суб-компонент, реклама потенційного споживача, реклама з каталогу для професійного торговельного менеджера, темплатна когезія, вербальний модус, візуальний модус.
Інформація про авторів: Карпова Катерина Сергіївна – кандидат філологічних наук; доцент кафедри англійської філології та міжкультурної комунікації; Навчально-науковий інститут філології; Київський Національний Університет імені Тараса Шевченка.

Попівняк Олена Олексіївна – кандидат філологічних наук; асистент кафедри англійської філології та міжкультурної

комунікації; Навчально-науковий інститут філології; Київський Національний Університет імені Тараса Шевченка.

Галицька Єлизавета Анатоліївна – кандидат філологічних наук; вчителька англійської мови; Київська гімназія № 86 "Консул".

Електронна адреса: karpova_k@ukr.net; olenapopivniak@ukr.net; liza-g@ukr.net

Having been published in different, multiaspective magazines all perfume advertisements have one common function. They provoke potential consumers to buy something seductive, tempting with individual aroma. Another function of perfume advertisements is their coexistence with relative make-up advertisements and fashion design, and hairdressing. In particular, there is some resemblance in these advertisements. The majority of the magazine's content consists of advertisements for fashion brands, perfumes, and make-up. This conjures up competition for the brands that choose to advertise their goods in this magazine, because they are traditionally up against large successful brands, and must compete with more sexual and more stunning advertisements to truly capture the consumers' attention. Because the content within the magazine is made of advertisements, readers traditionally enjoy viewing them, and are expecting a specific type of advertisement: one that will help them to find the perfect product to make them more sexually appealing. Perfume advertisements usually represent a young woman looking into the camera and embracing a bottle or a box containing a bottle of perfume. Perfumery product is obligatory for visualization and may be shown in different aspects.

The aim of this research is to distinguish verbal and visual semiotic modes in the set of related perfume advertisements and to trace the multimodal cohesion which is realized in the template frame or boundary of visual semiotic mode sub-components trying to find cryptic cohesion which functions as an intermediate correlate between verbal and visual semiotic modes. **The objective** of this investigation is to find out components and sub-components of verbal and visual semiotic modes and the way of their mutual cooperation and reiteration in the chain of related advertisements. **The topicality** of this research is connected with the fact that there is

an attempt to distinguish components and sub-components of different signification degree, to describe functional specification of these components, and to find out the codification of verbal visualization units which is recognized as a set of design devices. **The novelty** of the present study is the attempt to find out the peculiarity of cryptic cohesion which is connected with typeface as a device of verbal visualization. **The object** of this investigation is the chain of perfume advertisements which were chosen according to template selection resting on (sub)-components of verbal semiotic mode. **The subject** of this research is codification of verbal visualization devices which create the cryptic cohesion in the way of penetrating into the verbal and visual semiotic mode simultaneously.

Multimodal research growing is a peculiarity of last years' linguistic investigation. It is focused on the research of various semiotic units which create meaning. Multimodal discourses demonstrate static feature if two or more semiotic modes are combined forming the discourse meaning [3; 6]. Mode is recognized as a set of semiotic resources which form the meaning [11, p. 1]. Mode is believed to be understood as a resource which is created socially and is used for representing the meaning [5, p. 54]. The term "modality" is introduced for the investigation of multimodal discourses as the biggest communicative units. In particular, any film may be recognized as an integrated mixture of different modalities (words, images, sounds, colours, etc.). The film meaning is created as their mutual-inner combination [17, p. 1].

Very informative five film significative substances were distinguished: photographic moving image, recorded musical melody, recorded phonetic sounds, recorded noise and graphical material grasping names of actors and film group titres, different notes and so on [9, p. 90]. Some of these significative substances may be distinguished in texts, discourses too. Connections taking place between separate shots are investigated in the aspect of project taxis (parataxis or hypotaxis) and space-temporal plan [2, p. 181]. The original empirical investigations show that film narrative structures are understood grasping action of character [10]. Basic classes of cinemagraphic actions were distinguished: transactional

development (demonstrating dynamic cooperation between characters or between characters and objects); non-transactional development (demonstrating characters' behaviour without cooperation with other characters or objects); action of reaction (character's looking at another character or object); verbal action (characters' dialogue or monologue); and conceptual action (revealing the identity or relations of part-whole characters and objects) [17, p. 116]. Peculiarities of verbal and visual component cooperations were investigated by many outstanding scholars such as R. Barthes [1], J. Bateman & K. H. Schmidt [2], G. R. Kress & T. van Leeuwen [6], R. Martinec & A. Salway [8]. M. L. Ryan distinguishes functions of language and image in a detailed way: language can show temporality, changes, causality, thought and dialogue, difference between reality and virtuality or opinion, judgement contradicting the facts. There is also narration estimation and demonstration of character's estimation (judgement). Images indicate space relations within the history, characters' appearances and elements of action space. But images cannot show the time movement, thoughts, dialogue, demonstrate causative relations in explicit way, show abilities, conditions, contradictions to the facts and making estimation [13, p. 19]. Parallel connections between text and image are recognized in the specification of observing image on three levels. On the ideal metafunctional level spectators identify what fragment is shown, whether it demonstrates action, process or merely conceptual representation. On the interpersonal metafunctional level spectators may obtain some information or be asked to act. G. Kress and T. V. Leeuwen in their research of reaction between readers and characters distinguish such factors as social distance, relationship (in particular, connection and power), contact and modality. Social distance is determined with the type of character's positions (near, middle, or remote plan) [7, p. 124]. Kress and van Leeuwen's Grammar visual design tenets (propositions) were developed further by C. Painter, J. R. Martin, L. Unsworth [12].

In particular, on the interpersonal level besides social distance participation and power these linguists distinguish such components of meaning as focusing, empathy, influence, proximity, orientation,

atmosphere and graduation. Focusing correlates with characters' look directions. It may be mediate if there is any coincidence of reader's and character's look direction, and the process of contemplation (vision, sight) is realized by "character's eyes" and it may be immediate [12, p. 21]. R. Barthes [1] recognizes the connections between text and illustration as equal in rights (R. Barthes uses the term "relay") and not equal in rights. They are separated into ones emphasizing ("anchorage"). It is the case when text emphasizes the illustration. The opposite ones weaken, it is the case when illustration weakens the text. B. Spillner [15, p. 92] develops R. Barthes' ideas about possible relations between text and images. B. Spillner distinguishes cases when one semiotic system (text or illustration) gains the function of another system. Particularly, text can demonstrate dynamics using different methods (devices) of printing. K. Schriver puts forward her own classification of connections between document elements belonging to different semiotic models which include text and illustration among others [14, p. 412-428], R. Martinec, A. Salway [8] investigate connections between text and image in a very detailed way. From the status point they distinguish equal and unequal connections, separate logic-semantic connections into two big groups. Relations of extension demonstrate the process of giving new information and suggest alternative variants of topic or plot development [8, p. 358]. M. A. K. Halliday and C. Matthiessen [4, p. 460] introduced elaboration, extension, and enhancement to indicate connections between sentence parts, but these motions are suitable for describing connections between text and image. Relations between text and image based on content (including elaboration and extension) are not the only types of relations. H. Stöckl adds two additional, supplementary ones: space-syntactical and rhetorical-logical. The first way includes image-text-image, on their interchange. The second way includes resemblance, contrast, space-time, and accidental, allusive connections [16, p. 214-219]. Perfume advertisements contain verbal and visual modes. Advertisements demonstrate some peculiarities of multimodal discourses. Consequently, advertisements may contain some reflection of multimodal cohesion. That is why the separation of semiotic units,

their classification according to significance, their description as formal elements may be useful for detailed research of perfume advertisements especially in the frame of possible template cohesion.

Methods of research rest on semiotic analysis applying to perfume advertisements. These methods are linked in logical sequential order of corresponding steps and sub-steps. The first step provides the selection of advertisements according to the patterns of template frames. These advertisements are the main object of research in the aspect of semiotic analysis. Advertisements are selected according to definite set of criteria: advertisements chosen should be connected with one and the same brand name and individual name, or one and the same brand name and genitive name. The second step is connected with distinguishing the most prominent and significative semantic modes and description of mode components and sub-components as structure semantic units. Separation of mode components reveals their integrated nature which is reflected in the process of component division into smaller sub-components. This step outlines the boundary of semiotic mode. The third step correlates with revealing the cohesion realization within the perfume advertisements. Cross-advertisement cohesion takes place in the set of related advertisements and may be traced according to reiterated components of verbal and visual semiotic modes. Cryptic cohesion occupies intermediate position between verbal and visual semiotic modes and tests on typography. This type of cohesion is described according to the devices of verbal visualisation. These devices involved are separated into corresponding classes, cases, and their variations. Their reiteration in the set of advertisements reflects the fact of cryptic cohesion. The three-step strategy of research helps to avoid groundless conclusions and leads to detailed reconstruction and the understanding of all possible reflection of cohesion in perfume advertisements. In general, methods of research cover differentiation, segmentation of semantic units of different significance and degree. These methods involve the tracing of any connection to the fact of unit interactions, relations, cooperation within perfume advertisements. It is units that are in the background of multicohesion research, in particular, unit

interactions. As perfume advertisement semiotic structure consists of two semiotic modes (verbal, visual) each mode includes some made components, and they are the main targets of investigations. Mode components are separated into sub-components. This chain of significative units (mode – component – sub-component) indicates the way of tracing the cohesion as the process of unit, component, sub-component reiteration.

Perfume advertisements belong to the texts with illustrations and consist of two different parts: verbal semiotic mode and visual semiotic mode. The research is focused on cross-advertisement cohesion as the most problematic, multiaspective, integrated phenomenon. The purpose of research is achieved with the selection of advertisements including two types. The first type of advertisement is recognized as a professional trader's catalogue advertisement (Fig.1-a).

Figure 1-a   Figure 1-b

Figure 1. Variations of perfume advertisements, where
a - professional trader's catalogue variant,
b - potential consumer`s variant

This advertisement type contains detailed professional description of perfume, indicating all its recognitive features, characteristics of goods, type, class of scent, quantity of product and its state, price, ingredients, gender and age indications. Terminology used in this type of advertisement is rather professional and used in the groups of traders, producers, manufacturers, perfumery dealers. Verbal semiotic mode dominates the visual semiotic mode which depicts the box with all its inscriptions and a bottle with all its inscriptions and

liquid state content. The alternative type is recognized as a potential consumer's advertisement (Fig. 1-b).

Its recognitive feature is a reduced verbal semiotic mode and increased visual semiotic mode. Visual semiotic mode may be varied in different ways using different colours for visual components and sub-components (Fig. 2, Fig. 3).
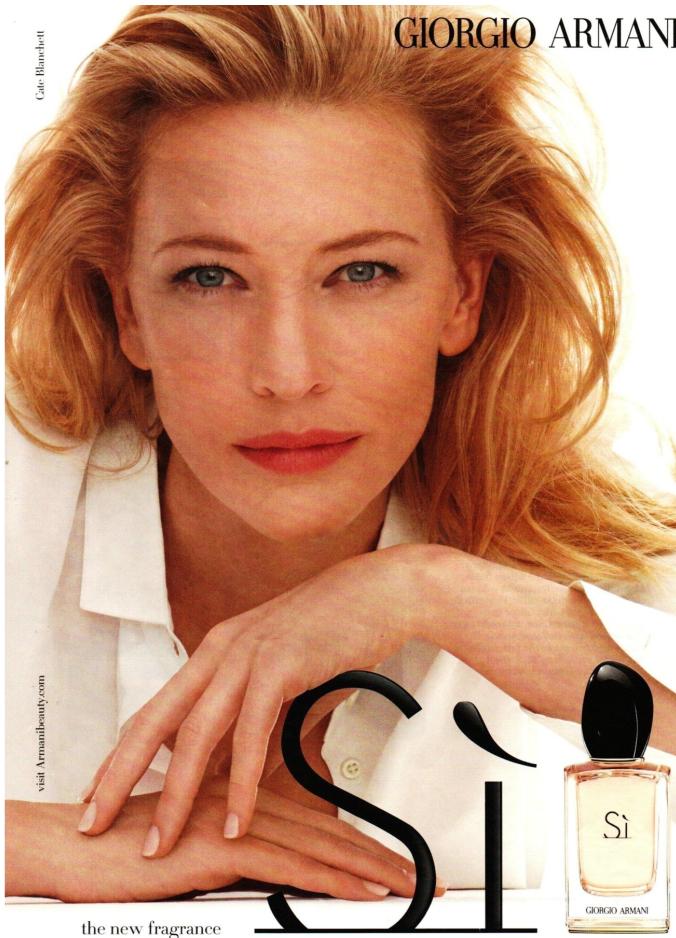

Figure 2 Potential consumer`s perfume advertisement

Figure 3 Potential consumer`s perfume advertisement

All the advertisements selected for research contain verbal and visual semiotic mode. It predicts the possible multimodal cohesion within the set of advertisements. This cohesion may have some specific features which can be revealed after the description of all verbal and visual semiotic mode components and sub-components found out and separated in the set of advertisements.

Professional trader's catalogue variant (Fig. 1-a) includes the most elaborated verbal semiotic mode, containing such mode components as naming complex, logo (*GIORGIO ARMANI*), slogan (*NEW*). The naming complex itself is the most valuable from the informative point of view mode component and grasps four basic native sub-components. They are **A** – brand name *(GIORGIO ARMANI)*, **B** – individual name *(Si)*, **C** – genitive name *(eau de toilette)*, **D** –additional information *(vaporizateur naturals 50ml 1.7FL.0Z)*. The naming complex is represented literally on the front side of the cardboard box. The naming complex is reiterated bodily as a title for the descriptive text *(GIORGIO ARMANI Si, EdT Spray 50ml)*. Sub-components of the naming complex are reiterated in the descriptive text: **B** *Si* **C** *Eau de Toilette the new feminine fragrance by* **A**

Giorgio Armani. Attribute to modern femininity. An irresistible combination of brightness, delicatessen and refinement. A floral chypre fragrance built around pear, blackcurrant, freesia and rose de mai. Scent: floral. **B** – individual name *(Si)* is reiterated on the bottle of scent, **A** – brand name *(GIORGIO ARMANI)* is reiterated twice: on the bottle with perfume and as logo in the left upper corner of the advertisement space.

The choice of advertisements (Fig. 1-b, Fig. 2, Fig. 3) was made according to reiterated sub-components in all examples chosen for research. The obligatory condition for selection and picking up was the reiteration of **A** – brand name and **B** –individual name in all advertisements. That model of choice provided apriory the case of template cohesion. Term "template" is applied to the cohesion research according to its dictionary definitions: *a shape made of metal, plastic, or paper which is used to make copies or to help someone cut something accurately* [17, p. 985]*, 1. a thin sheet of plastic or metal in a special shape or pattern, used to help cut other materials in a simple shape; 2. (technical) a computer document containing some basic information that you use as a model for writing other documents, such as business letter, envelopes etc., 3. (written) something that is used as a model for another thing [+for]*[18, p. 1708]*.* In this perfume advertisement cohesion research, template cohesion is understood as an integrated multilevel, multicomponent phenomenon happening in advertisements. Template as the basic particular characteristic of cohesion is recognized as a priority of reiteration involving definite components or sub-components belonging to one and the same or different semiotic modes. Cohesion as a text category can be revealed in the space of verbal semiotic mode and should be investigated resting on the leading mode component-naming complex, in particular, two-sub-components **A** – brand name *(GIORGIO ARMANI)* and **B** – individual name *(Si)*. Template cohesion is believed to be realized properly, evidently, completely only in a set of related advertisements. For more detailed investigation these advertisements have been selected under restricted rules on conditions which caused template cohesion in the set of advertisements. As a result, verbal

modes of all advertisements (Fig. 1-a, Fig. 1-b, Fig. 2, Fig. 3) contain reiterated identical sub-components (**A** – brand name, **B** – individual name). This stage of template cohesion resting on verbal semiotic mode may be recognized as basic, or initial, or primary. This stage has caused, has generated, and has enabled the further cohesion which is very well seen in the visual semiotic modes of related advertisements. This stage of cohesion may be identified as secondary, reflective or chain as it occurred as a reflection of the initial, primary stage of template cohesion.

Perfume advertisements (Fig. 1-b, Fig. 2, Fig. 3) have broader visual semiotic mode. It is a recognitive feature of potential consumer's advertisements to have elaborated visual semiotic mode. If the visual semiotic mode of professional trader's catalogue advertisement contains such components and corresponding sub-components as icon (a bottle of perfume with a box, background), colour (colour scheme), and space, the visual semiotic mode of potential consumer's advertisement contains such additional sub-component as a model making advertisement more attractive but less professional. Using the model image makes potential consumer's advertisement, in particular, its visual semiotic mode more complicated and variable.

Gradual and stage comparison of verbal and visual semiotic modes of all advertisements chosen for comparison and research gives us the possibility to trace multimodal cohesion which rests on the cooperation and interweaving, interlacing both models (verbal and visual). Components and sub-components of semiotic modes in the process of their mutual reiteration create the cohesion itself. Initial or primary stage of template cohesion demonstrates its gradual narrowing, reducing and losing sub-components of the naming complex. The naming complex which is represented with all its sub-components on the surface of a perfume box (Fig. 1-a) is reiterated in the reduced form as it is written on the bottle glass surface (**A** – *GIORGIO ARMANI*, **B** – *Si*), this pattern is reiterated together with a perfume box in all potential consumer's catalogue. Logo *(GIORGIO ARMANI)* is reiterated in all advertisements, only its position is varied from the left upper corner (Fig. 1-a) to the right

upper corner (Fig. 2), and the right lower corner (Fig. 1-b, Fig. 3). The remarkable feature of the potential consumer's catalogue advertisements is E-mail: armanibeautiful.com (Fig. 1-b). In two cases E-mail is the component of slogan (Fig. 2, Fig. 3) *visit armanibeauty.com* which is represented in the Imperative Mood form.

Reiteration of the naming complex sub-unit **A** – brand name in full *(GIORGIO ARMANI)* or reduced form *(Armani)* belongs to lexical cohesion. It has happened five times in the professional trader's catalogue advertisement (Fig. 1-a), and in corresponding potential consumer's catalogue advertisements it has occurred three times (Fig. 1-b, Fig. 2) and four times (Fig. 3) respectively. Fig. l-a shows the reiteration of **A** – brand name on the box label, bottle label, logo, text title and within the text space. Fig. 1-b demonstrates the reiteration of **A** –brand name on the bottle label, logo, and E-mail. Fig. 2 gives the opportunity of seeing this naming unit on the bottle label, logo, and slogan.

The second sub-component of the naming complex is **B** – individual name *(Si)*. Its reiteration also belongs to lexical cohesion and this phenomenon occurs in all advertisements in their different elements. Fig. 1-a demonstrates **B-**sub-component reiteration in box and bottle labels, in the text title and within this text. Fig. 1-b uses **B-**naming unit on the battle label, in the article determinant *(# Say Si)*, and as an emblem-monogram of this perfume. Fig. 2 shows this naming unit on the bottle label and as an emblem-monogram. Fig. 3 exploits **B** – individual name on the bottle label, in the microtext and as an emblem-monogram. Usage of the emblem-monogram *(Si)* is a recognitive feature of potential consumer's catalogue advertisements. Lexical reiteration in the inter-advertisement space is realized by using **C** – genitive name which may be repeated in professional trader's catalogue and potential consumer's catalogue advertisements (Fig. 1-a, Fig. 1-b) *(eau de toilette)*. Further reiteration is realized using synonyms (Fig. 2) *(the new fragrance)*, (Fig. 3) *(eau de parfum)*. These lexical units belong to professional terminology of perfumery goods and productions. Reiteration of verbal semiotic mode components and corresponding sub-components outlines the

initial, primary stage of template cohesion. Its boundaries are **A**- and **B**-naming units.

Reiteration of visual semiotic mode components and sub-components may be characterized taking into consideration recognitive features of components and sub-components of visual semiotic mode. Visual semiotic mode contains icon component including such sub-components as a bottle of perfume, model and background. Colour component grasps colour scheme sub-components. Space component reflects position and design of visual sub-components. Separate visual objects (images of perfumery goods, model, elements of background) may be depicted using a set of parameters and sub-parameters which are understood as qualitative characteristics. The central and obligatory visual object represented in all selected advertisements is a bottle of fragrance. Its visual position is front which gives better visualization. In all advertisements it is visualized in the right low corner with some light variations of up and down. The bottle in all advertisements is identical, made of transparent glass, of rectangular shape with rounded corner. There is only one difference, it is a ground-in-stopper. It may be pink as the perfumery product in the bottle (Fig. 1-a, Fig. 1-b), or contrast black (Fig. 2, Fig. 3).

The second and very attractive sub-component is a model which is a recognitive feature of potential consumer's catalogue advertisements (Fig. 1-b, Fig. 2, Fig. 3). If a perfumery product is an obligatory sub-component, the visualization of a model is optional but recommended for giving the advertisements more attractiveness, recognition, associations, positive connotations. The model's description shown in perfume advertisements may be outlined with a contouring conglomeration of parameters and sub-parameters. Taking into account the dictionary definition *(conglomeration – a group of different things gathered together* [18, p. 926]*, a large group or mass of different things gathered together* [17, p. 190]*)* conglomeration rests on the list of parameters and sup-parameters related with the model. A contouring conglomeration grasps gender, age, code of costume, code of behaviour (facial expression, body language, eye contact), image (facial features, make up, hair style).

The image of Australian filmstar *Cate Blanchett* has been used by the perfume manufacturer for making the product more attractive. *Cate Blanchett's* image feminizes the way of visual representation. *Cate Blanchett* appears in the advert visually and is repeated at the very edge of the paper in a verbal way. Her name is always in the upper left corner, on the level of her hair, and it looks like a frame of a picture or her portrait which emphasizes her delicate features and quiet poses. *Cate Blanchett* is depicted with the same tender make-up and simple hair style. She is always blond, with strait shoulder length hair. There is only one difference. Fig. 1-b demonstrates her hair parted at the left side. Fig. 2 and Fig. 3 show her hairstyle without parting. But the blond colour and shoulder length are the same in all advertisements. Moving from Fig. 1-b to Fig. 3 demonstrates some differences in her pose, starting with full face and finishing with half-profile. Differences in poses are connected with the depiction without hands (Fig. 1-b) and with hands in front of her breast, and even leaning against her left hand with her chin. The chain of advertisements shows her in slightly different poses creating the effect of movement. Here it is possible to mention the body language of *Cate Blanchett* which is used in the set of advertisements. Body language included her facial expressions, gestures, eye contact, posture. As a human face is extremely expressive, able to express countless emotions without saying a word, *Cate Blanchett* demonstrates calmness, happiness. Happiness is underlined with her round eyes, smiles, raised cheeks. Since the visual sense is dominant for most people, eye contact is an especially important type of non-verbal communication. The way *Cate Blanchett* looks at the potential consumer can communicate many things including interest, affection, and attraction. *Cate Blanchett* wears a tender and calm make-up which is one and the same in all advertisements used for comparison. Her make-up is in balance and harmony with her hairstyle. The pink lipstick and the same shade of cheek rouge give a sense of class and feminity which suggests the perfume will give you these high class factors. The colour pink immediately tells us that this perfume is very feminine and attracts 25-35 year old women. The feminine colour scheme of pinks suggests the floral scent of the

perfume. The adverts create a tender, calm, vintage scheme to match the product properties. *Cate Blanchett* gives strong eye contact to her audience so that it appears that she looks directly at the consumers drawing her audience in. Her blue gray eyes connote calmness and guilt. She looks towards the camera which would engage the audience to the advertisements. Pink colour scheme covers all sub-components represented within the visual semiotic mode, grasping together *Cate's* make-up, perfume, a ground-in-stopper, a box and even the emblem-monogram (Fig. 3). *Cate Blanchett* demonstrates the collection of dresses, starting with a simple white sleeveless low-necked dress (Fig. 1-b). The next stage of dress design is a classical white long-sleeved chemise which is similar to a traditional shirt but the right side position of buttons indicates that it is a female dress, simultaneous buttons with four holes are associated with male dress design (Fig. 2). The last pattern of *Cate's* clothes is a black, long-sleeved, low-necked, evening dress with fashionable design of shoulders and upper parts of sleeves (Fig. 3). The collection of clothes which is used for perfume advertisements is a formal indicator of perfume quality concerning perfume usage in the morning for occasional situation. It may be applied as a part of make-up for business, formal activity. Universal specification of *Si* is underlined in Fig. 3, indicating the possibility of that perfume usage in the evening, in formal situation. Application of *Si* does not go out of use. It is brought into spread, wide use. Directions for this perfume use are indicated in the model sub-components, including a set of parameters and sup-parameters. A contouring conglomeration provides further cohesion not only within the visual semiotic mode but between verbal and visual modes too. The verbal semiotic mode sub-component *(Cate Blanchett)* correlates with the visual semiotic mode sub-component model. Indication of the personal name confirms the visual information about the model who is involved into the process of advertising.

Background is an obligatory sub-component of the visual semiotic mode component icon. It belongs to the icon mode component and together with the perfume bottle and the model functions as a sub-component. All the advertisements selected for

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research have one and the same background design. In this case of research the background is not complex but plain. This background according to its facultative optional function is very simple, as a white visual space without any additional details. Its simplicity gives the ability for better and distinct visualization of perfumery goods. Background simplicity is also an additional feature for further cohesion. Colour scheme and simple design make the advertisements grasped together. Visual semiotic mode including a set of sub-components (a bottle of perfume with or without a box, a model and a colour scheme) demonstrates some features of cohesion devices which are realized in the set of components and sub-components. The cohesion is realized in the set of advertisements in the space of visual semiotic mode and verbal semiotic mode too. Cohesion between verbal and visual semiotic modes has the feature of multimodal specification underlining close relations and connection between two modes. That is why this type of cohesion is cross-advertisement (first of all) and multimodal. Verbal and visual semiotic modes are connected direct, and simultaneously they may be connected indirect. It supposes the existence of cryptic cohesion. Inter-mode agent in this case is typography. Verbal semiotic mode and typography are connected with the process of verbalization; and it is associated with wording. It is understood as the representation of leading naming units (**A** *GIORGIO ARMANI*, **B** *Si*). Visual semiotic mode and typography are connected with the process of visualization, and it is associated with letter design and colour design of letters and background for letters. Typography may be responsible for hidden or cryptic cohesion. Verbal semiotic mode and typography are connected with the design of font. This design is reiterated in all advertisements selected for research. Typography is divided into graphic and colour variants. Colour design is a connector between visual semiotic mode and typography. It is reiterated in all advertisements. Design of font and colour design are closely integrated and interwoven with each other providing cryptic cohesion within the perfume advertisements. In the case of perfume advertisements typography may be explained with the term of advertising type. In general, it is understood as typeface. That hints

on visual side component of verbal semiotic mode emphasising correlation of verbal and visual semiotic modes involving intermediate devices and their variations. Typeface rests on letter design devices. All of them are divided into basic and additional design devices (Table 1).

Basic and additional design devices include eight cases all together, and their codes (1-8) grasp corresponding case variations which are represented with double codes. Basic letter design devices include four (1-4) cases. The first and leading case which occurs everywhere and used obligatory is **1)** line thickness. It varies within the scale of **1/1** – thin, **1/2** – medium, and **1/3** – thick or bold. This case creates the background for the rest of other letter design devices and it is reflected completely in typeface.

Table 1. Advertisement typography and its codification.

Device of verbal visualization	Class of design devices	Case of design devices	Case variations of design devices		
Typeface	Basic	**1** line thickness	thin, medium, thick/bold **1/1** **1/2** **1/3**		
		2 size	capital/uppercase/initial letter, small/lowercase letter **2/1** **2/2**		
		3 hand manner	block letter, hand letter **3/1** **3/2**		
		4 pattern of traditional manner	Roman, Italic, Gothic **4/1** **4/2** **4/3**		
	Additional	**5** font	serif, sans serif **5/1** **5/2**		
		6 interletter distance	negative letter spacing, positive letter spacing **6/1** **6/2**		
		7 additional element position	accented letter, ascending letter, descending letter **7/1** **7/2** **7/3**		
		8 colour design (medialanguage)	letter colour, background colour, reverse lettering **8/1** **8/2** **8/3**		

The second case is **2)** letter size. It is represented with two variants such as **2/1** – capital, uppercase, or initial letter and **2/2** – small, lower case letter. Graphical embodiment is connected with **3)** case of hand manner. It includes **3/1** – block and **3/2** – hand letters when handwriting is imitated and stands in opposition to the block letters – traditional type. Case **4)** traditional manner consists of **4/1** – Roman, **4/2** –Italic, and **4/3** – Gothic letter designs which are

characterized with the set of recognitive features associated with the ornamental patterns or letter ornamentation. Additional letter design devices are optional, accessory, complementary. They also grasp four (5-8) cases. According to the through numeration the fifth case is associated with **5)** font which may be **5/1** – serif or **5/2** – sense serif. The sixth case guides **6)** interletter distance and it is realized as **6/1** – negative and **6/2** – positive letter spacing. Some minor or extra design of letters is associated with case **7** which includes **7/1** – accented letters, **7/2** –ascending and **7/3** – descending letter. Case **8** demonstrates the variety of **8/1** –palette of letter colours, **8/2** – background colours, and **8/3** – revise lettering. Typeface functions as a set of devices of verbal visualization in perfume advertisements. Its embodiment in the advertising space is represented in all details in Table 1. Eight cases of design devices create the background for tracing the ways of multimodal cohesion between different advertisements belonging to one and the same template frame. Typeface looks like "fingerprints" of verbal semiotic mode when it turns into visual semiotic mode in all advertisements grasped within one and the same template frame. "Fingerprints" features rely on detailed codification of advertisement typography. Being codified thoroughly case variations of design devices (or case variation for short) show the ways of cryptic cohesion embodiment which occurs as a very subtle and tiny, little, practically weak cobweb between verbal and visual semiotic modes. A number of case variant codes reiterated in the advertisements of a definite template frame indicate the degree of cryptic cohesion. This degree varies within 1-8 in both classes (basic and additional). The direction of cryptic cohesion may be revealed using the group of advertisements in the way of putting together or closer to each other two advertisements which have identical or one and the same typography codification that means identical or nearly identical degree of cryptic cohesion. Other advertisements should be placed in the order of descending the degree of cryptic cohesion if it occurs. Template cohesion which rests on reiteration of **A** –brand name *(GIRGIO ARMANI)* and **B** – individual name *(Si)* demonstrates the feature of cryptic cohesion too. Typography of **A** – brand name is absolutely identical in all

advertisements, where this **A**-naming unit is used not only as **A** –brand name, but as **A** – logo, **A** – headline. According to the codification (Table 1) **A**-unit typography may be described with a set of codes (1/3, 2/1, 3/1, 4/1, 5/1, 8/1 – black). **B**-unit typography is represented with a list of codes (1/3, 2/2, 3/2, 4/2, 5/2, 7/3, 8/1 – black, 8/3). When **B**-unit is used as the emblem-monogram it is used in two contrast colours – black colour design on the light (white and pink) background, and pink colour design on the black dress background (Fig. 3). **C** – genitive name which occurs sporadically is characterized with a set of codes (1/2, 2/2, 3/1, 4/1, 5/1, 8/1 – black).

To sum up, multimodal cohesion has been revealed in the sphere of perfume advertisements between two spaces which correlate to verbal and visual semiotic modes. Both modes consist of corresponding mode components and sub-components which function simultaneously within the perfume advertisements. Cohesion rests on the reiteration of components and sub-components. The advertisements for detailed research were chosen on the background of reiterated such verbal semiotic mode sub-components as **A** –brand name, **B** – individual name which occurred in the set of all advertisements. This type of advertisement selection has drawn the boundary of template cohesion which is recognized as cohesion within definite and predictable frame. Cryptic cohesion has been revealed as a mediator between verbal and visual semiotic modes and may be described in the system of codes. Cryptic cohesion provides further flexibility for two semiotic modes involving a vast scale of devices which belong to typeface. According to their functional significance typeface itself is divided into basic and additional classes. Four cases of design devices create the structure of each class. Cases are realised in the forms of variations (two ~ three) which make cryptic cohesion far more flexible, universal, applied for possible reflection of cohesion. Template cohesion being the tool of verbal semiotic mode has helped to reveal the fact of cryptic cohesion which as the template cohesion belongs to the phenomena which occur only in the chain of different advertisements. Selection of perfume advertisements rests on two different ways of choosing. If the advertisements are chosen at

random, sporadically, the possible cross-advertisement cohesion looks problematic and may be recognized as free cohesion because it has no definite boundaries. When the advertisement choice is realized within certain and definite boundaries, the possible cross-advertisement cohesion may be recognized as template. Cryptic cohesion which is mostly associated with typography appears as the last stage of multimodal template cohesion. In the set of perfume advertisements cohesion is characterized as three stage phenomenon grasping its multimodal, template and cryptic properties. These three stages are closely connected and they are mutually interwoven. Investigation of advertisements of different types and of different degree of relation and connection may be carried out effectively, revealing new features and properties in the way of separating corresponding semiotic modes, their components and sub-components, parameters and sub-parameters and even codes. Such a multistage research helps to avoid subjectivity and to approach to objectivity.

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