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MULTIMODAL COHESION IN PERFUME ADVERTISEMENT

Abstract. *The article deals with the investigation of perfume advertisement in the aspect of its semiotic mode cooperation and interactions which are reflected as cohesion within one and the same semiotic mode and between different semiotic modes as well. The objects of the research are perfume advertisements and their formal elements which create the semiotic structure. Within the verbal semiotic mode, such leading formal elements as functional blocks, subblock names and their lexical embodiment were distinguished. The most developed functional block contains name, naming complex with A-1 brand (company), B-2 individual name, C-3 genitive (product) name, and D-4 additional information. These names are the key markers of lexical cohesion. Lexical cohesion within the verbal semiotic mode is realised through the mechanism of reiteration, including repetition and synonym usage. Lexical cohesion occurs within one and the same functional block as well as between different functional blocks. Within the visual semiotic mode, there are such formal elements as composition, plan, balance, and depth. The advertisement visual semiotic mode has such a set of parameters as a plan, visual component, variable and constant details of a visual component. The advertisement depth is realised using front, middle, and back plans. The main visual components are a perfume bottle, model and scenery. The model has the most detailed visual representation including the model's image, code of costume, and code of behaviour (grasping body language – pose, imitation of behaviour and facial expression). Colour as a media language is closely connected with the process of visualisation and occurs in all visual components providing visual repetition as a basic colour or its shade. Visual components (objects) are repeated in different plans, providing further cohesion between different*

plans. There is a definite correlation between verbal components-naming units and their visualisation. It is the case of further cohesion between verbal and visual semiotic modes. The olfactory semiotic mode uses the mechanism of synaesthesia when smell is represented involving verbal description and optical visualisation but this aspect of research needs more detailed investigation and deeper revealing and analysis.

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МУЛЬТИМОДАЛЬНА КОГЕЗІЯ
У ПАРФУМЕРНІЙ РЕКЛАМІ

Анотація. *Стаття торкається проблеми дослідження парфумерної реклами в ракурсі її семіотичного модусу та взаємодії вербального, візуального й ольфакторного модусів, що віддзеркалені як когезія як в межах одного і того ж модусу, так і між різними семіотичними модусами. Об'єктами цього дослідження є парфумерна реклама та її формальні елементи, що створюють загальну семіотичну структуру. В межах вербального семіотичного модусу були виокремлені такі провідні формальні елементи як функціональні блоки, субблокові імена та їх лексичне втілення. Найрозвинутіший функціональний блок містить такий номінативний комплекс: А-1 ім'я*

бренду (компанії); B-2 індивідуальне ім'я; C-3 родове ім'я: D-4 додаткова інформація. Ці імена є головними маркерами лексичної когезії. Лексична когезія у межах вербального семіотичного модусу реалізується шляхом залучення механізму реітерації, включаючи повторення та використання синонімів. У межах візуального семіотичного модусу виокремлюються такі формальні елементи як композиція, план, баланс та глибина. Рекламний візуальний семіотичний модус має низку параметрів, таких як план, візуальний компонент, варіативні та незмінні деталі візуального компоненту. Рекламна глибина реалізується шляхом залучення переднього, середнього та заднього планів. Головними візуальними компонентами є парфумерний флакон, модель і фон. Модель має наддеталізованішу візуалізацію, включаючи зовнішність, одяг і поведінку (остання враховує жести, імітацію поведінки, а також вираз обличчя). Колір у медіамові тісно пов'язаний із процесом візуалізації і спостерігається у всіх візуальних компонентах, забезпечуючи візуальне повторення або базового кольору, або його відтінків. Візуальні компоненти (об'єкти) повторюються в різних планах, забезпечуючи подальшу когезію між різними планами. Спостерігається також чітка кореляція між вербальними компонентами-номінативними одиницями та їхньою візуалізацією, що є проявом подальшої когезії між вербальним і візуальним семіотичними модусами. Ольфакторний семіотичний модус використовує механізм синестезії, коли аромат репрезентується шляхом залучення вербальної дескрипції та оптичної візуалізації. Але цей аспект дослідження потребує детальнішого і глибшого аналізу.

Ключові слова: *лексична когезія, мультимодальна когезія, параметр модусу, парфумерна реклама, семіотичний модус, формальний елемент.*

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Perfume advertisements, often characterised by their provocative nature, mainly appear in women's magazines such as *Seventeen*, *Elle, Cosmopolitan* or *Vogue*. The perfume advertisements found in these pages are not only about representation of scents, but also about complex narratives which convey stories of desire and empowerment. Typically, they display a woman gazing into the camera, aiming to establish profound emotional bonds with the audience. Given that a significant portion of women's magazines is dedicated to advertisements, readers typically enjoy viewing them and are expecting a specific type of advertisement: one that will help them find the perfect product to make them more confident and appealing. **The aim of the research** is connected with the present day's idea that most critics agree that what advertising does is twofold: it preys on perceived flaws in our bodies and it presents a world of consumption for the answer to complex questions about who we are and what should matter in our lives. In other words, there is an interaction between the advertiser and the target audience which, in a way, proves that one cannot completely blame the advertisers for the preconceived notions of the beauty. However, one can place blame on these companies for solidifying those beliefs and proving what appears to be the only "answer" to the problem that the advertisement has solidified. The interaction and cooperation between advertisers and target audiences or between producers and consumers is the cornerstone of the research. **The objective** of this investigation is to find out the integration of verbal and visual semiotic modes that create the background for interaction between producers and consumers of perfumes. **The topicality of the research** is connected with the fact that there is an attempt to reveal that specific interaction taking into consideration the mechanism of cohesion in all its varieties. **The novelty** of the present study is the attempt to find out the details of cohesion formation separately in verbal and visual semiotic modes as well as between these modes. **The object** of the investigation is the perfume advertisements with their formal elements creating semiotic structure. **The subject** of the investigation is the peculiarities, formation mechanism of advertisement cohesion, and inner cooperation of the formal elements within the text and illustration parts and between them too.

Publication analysis. One of the prevailing trends in recent years is the development of multimodal research aimed at the investigation of different semiotic systems which create meaning. Multimodal discourses are discourses where two or more semiotic modes cooperate creating meaning [5]. The modus is understood as a set of semiotic resources which creates the meaning [10, p.1]. G. Kress, one of the leading scholars in the field of multimodality, recognizes the mode as "a resource which is formed socially and is used for giving the meaning. Image, written text, music, gesture, speech, moving picture, and soundtrack are examples of modes which are used for communication representation" [4, p. 54]. Some researchers, analysing multimodal discourses, use the term "modality." In particular, C. Tseng, a researcher of multimodal cohesion, indicates that in the film there happens a complex cooperation of different modalities (words, images, sounds, colours, etc.) and the film meaning is created as their combination [16, p. 1]. G. Kress and T. van Leeuwen underline that it is impossible to investigate the formation of meaning in the multimodal text (for example, film) without detailed research of different modalities [5]. For example, film oral monologues and dialogues are multimodal in their nature as they consist of two modes – verbal content and voice. Verbal and visual modes are often accompanied by musical tunes which belong to a sound mode. A researcher of the cinema genre C. Metz distinguishes five film-significant substances: photographic moving, image, recorded musical melody, recorded phonetic sounds, recorded noise and graphical material which grasps names of actors and film groups, titres, different notes and so on [8, p. 90].

The main objects or multimodal studies are films, books with illustrations, graphical stories and comics. J. Bateman and K. H. Schmidt, authors of multimodal film analysis [2] using the principle of space-temporal relation unity distinguish a string of syntagms in films. Relations which take place between separate shots are investigated in the aspect of project taxis (parataxis or hypotaxis) and space-temporal plan [2, p. 181]. C. Tseng puts forward the approach focused on cross-modal cohesion. This approach requires the tracing of cohesive related characters, objects and types of action

within one shot and in different shots (sequences) in a certain unity of higher level. Objects of research are living and unliving beings in the film visual row, written text which can be read on the screen, oral speech, sound and music. Tseng's multimodal cohesive analysis requires the building of two types of cohesive chains: identification and actional. There is some resemblance between the building of identification chains and the building of linguistic cohesive chains. Components of the identification chain may belong to visual, verbal and sound modes. The last empirical research projects show that film narrative structures are understood as involving the action of characters [9]. C. Tseng using Halliday's classification of linguistic process types distinguishes such types of cinematographic processes: transactional process (demonstrating dynamic cooperation, between characters or between characters and objects); non- transactional process (demonstrates characters' behaviour without cooperation with other characters or objects); process of reaction (for example, character's looking at another character or object); verbal process (character's dialogue or monologue); and conceptual process (revealing the identity or relations part-whole characters and objects) [16, p. 116]. Interaction between formed chains of identity and action is established on the ground of their functional-semantic relations, in particular, between participants, process types and conditions. The main criterion of interaction between chains is the requirement that at least two links of one chain are in equal semantic relation to two links of another chain.

Some recent research is connected with the interrelation between text and illustrations which are two different semiotic modes. Traditionally text and illustration analysis were linked with different groups of disciplines which had their own points of view and used different approaches and methods of research. The multimodal approach to text and illustration investigates them as a combination of reciprocally connected modes. The problem of verbal and visual component interaction was investigated by many scholars such as R. Barth [1], J. Bateman, K. H. Schmidt [2] G. Kress, T. van Leeuwen [5], R. Martinec, A. Salway [7]. M. L. Ryan differentiates functions of language and image in a detailed way: language can

represent temporality, changes, causality, thought and dialogue, the difference between reality and virtuality or opinion, judgement, and contradicting the facts, there is also narration, estimation and representation of characters' estimation (judgement). Images represent space relation within the history, characters' appearances and elements of the place of action; but images cannot represent the time movement, thoughts dialogue, represent causative relations explicitly, abilities, conditions, contradictions to the facts and making estimation [12 p. 19].

M. Halliday and C. Matthiessen, creating the Functional Grammar, put forward the idea that every semiotic system functions on three levels. Firstly, the semiotic system represents reality, indicating objects, situations, and actions (idea meta function). Secondly, every semiotic system establishes a certain social contact and interaction with a recipient (interpersonal meta function). And finally, it creates a textual structure with cohesive components (textual meta function). Kress and van Leeuwen's *The Grammar of Visual Design* draws parallels between text and image, observing the image on three levels. On the meta functional level, spectators identify what fragment is illustrated, whether it represents action, process or merely conceptual representation. On the interpersonal meta functional level, spectators may obtain some information or be asked to act. G. Kress and T. van Leeuwen in their analysis of relations between readers and characters indicate such factors as social distance, relationship (in particular, connection and power), contact and modality. Social distance is determined by the type of characters' position (near, middle or remote plan) [6, p. 124]. The degree of participation depends on the aspect of the character's depiction. A reader has the highest sense of participation if the character is depicted front-facing a reader. The vertical aspect is the power realisation. If the reader looks at the objects from bottom to top these objects have power and vice versa. If the reader looks from top to bottom, all visible objects are believed to be "weak" [6, p. 140].

On the textual level, a spectator gets some information about the value of certain objects shown according to their position (in the centre or on the periphery). The position of certain objects nearby

demonstrates their semantic relation to the central object. Semantically significant elements of illustration are emphasized with such visual devices as colour, light, shape, and size. C. Painter, J. R. Martin, and L. Unsworth [11] develop some separate tenets (propositions) of Kress and van Leeuwen's Grammar of Visual Design. In particular, on the interpersonal level besides social distance participation and power, they distinguish such components of the meaning system as focusing, empathy, influence, proximity, orientation, atmosphere and graduation. Focusing is connected with the direction of the characters' look. It may be mediated if there is a coincidence of the direction of the reader's and the character's looks, and the process of contemplation (vision sight) is realized by "character's eyes" and it may be immediate [11, p. 21]. The level of empathy from the reader's side is estimated with the art style of illustration (minimalism, generalisation of naturalism). The category of influence includes emotions which are represented by the characters' facial expressions or body position. Such systems as proximity and orientation resemble social distance and participation but they emphasize the relations between characters: proximity is realized as the position of characters, but orientation is represented with the characters' aspects according to each other. The atmosphere is connected with colour choice and includes such components as saturation (it depends on the concentration of colour pigment, "warmth" (it is a contrast between "warm" and "cold" colours) and pallet (it is understood as many colours used for multicolour illustration) [11, p. 37-38]. Lastly, the graduation system is recognised as scale (for example, the image of exaggeratedly (hyperbolically) large size; the proportion of illustration filled with the image; and the number of depicted elements.

R. Barth [1] recognizes the relations between text and illustration, as equal in rights (he uses the term "relay") and not equal in rights. They are separated into ones that are emphasizing ("anchorage"). This is the case when the text emphasizes the illustration. The opposite ones are weakening (when the illustration weakens the text). B. Spillner [14, p.92] develops R. Barth's ideas about possible relations between text and images. Text and illustration are different

semiotic modes and each of them plays a significant role in meaning determination which is represented by another mode. B. Spillner distinguishes cases when one semiotic system (text or illustration) gains the function of another one. For instance, text can represent dynamics using different methods (devices) of printing. Illustration dynamics is represented by involving visual vectors. They are explicit or implicit lines which are created with visual forms in the characters' images (for example, the direction of extremity movement, and the direction of their gaze).

K. Schriver puts forward his classification of relations between document elements belonging to different semiotic modes which include text and illustration among others. These relations may be recognized as excessive or redundant when the same information is represented in two modalities. Another variant of relations may be described as complementary if one modality of information supplements another modality of information, and both modalities have equal weight. Additional relations occur when one modality has a very dominant property and another gives additional information. Comparison happens when the basic idea is formed as a result of unexpected synthesis or tension between modalities. The last type of relation is identified as the preparation of background. It takes place when one modality gives context for another modality, forecasting contents and topics which will be represented later [13, p. 412-428].

R. Martinec, and A. Salway [7] analyse relations between text and image in a very detailed way. From the point of status, scholars distinguish equal and unequal relations. Equal relations are divided into independent and complementary (when it is necessary to involve text and image) for meaning formation. Unequal relations grasp the situation when the image is in subordination to the text and the opposite situation when the text depends on the image. In the case of equal relations, the whole text is connected with the whole image. When an image is subordinated to text, it is the image that is connected to the text part, and text subordination is realized involving deixis.

R. Martinec and A. Salway separate logico-semantic relations into two big groups: detailing and projection. Detailing includes such

subgroups as elaboration, extension, and enhancement. [7, p 358]. M.A.K. Halliday [4, p. 460] introduced these notions to indicate relations between sentence parts but these notions are suitable for describing relations between text and image. Elaboration may be understood in a little different way as additional information. Text and image may contain information as one and different levels of generalisation (for example, the image may have more general character than the text or vice versa). After Halliday, some researchers classify such relations as exposition and exemplification. Exemplification is often accompanied by lexical cohesion, especially when hyponyms and meronyms are used. Relations of enhancement represent elaborating information which is connected with time, place, method, cause, goal and other factors. At last, relations of extension represent the process of giving new information and suggest alternative variants of topic or plot development [7, p. 358].

T. van Leeuwen distinguishes two basic groups of relations between visual and verbal elements: 1. elaboration which includes concretization (illustration elaborates text (illustrating), the text elaborates image (anchoring) and explanation (text paraphrases image or vice versa); 2. extension grasps similarity (text content looks like image content), contrast (text content contrasts image content), addition (text content supplements information with an image or vice versa). Relations between text and image are based on content (grasping elaboration and extension) and are not the only types of relations. H. Stockl adds two additional, supplementary ones: space-syntactical and rhetorical-logical. In the first case, there are some consecutive relations (image-text, text-image or their interchange) and simultaneous relations (text and image are recognized as the whole unity). Rhetorical-logical relations focus on coordination (semantic relations between text and image are based on resemblance, contrast and space-time) There are hierarchical relations (one mode guides another) and accidental, allusive relations [15, p.214-219].

Within the frames of multimodal research, the most interesting objects are multimodal discourses of perfume are advertisements where verbal and visual modes are combined in the process of cooperation.

Main information presentation. Perfume advertisements have a very specific semiotic structure which grasps three different semiotic modes. A verbal semiotic mode is embodied in the textual part of advertisements including naming and other verbal elements as well as in an illustration, containing a set of formal elements. An olfactory semiotic mode has indirect embodiment which is realized involving the synaesthesia mechanism. The pattern of a common perfume advertisement is shown in Fig. 1 where the semiotic structure with three modes is demonstrated in all details. The verbal semiotic mode is represented in the textual space component of the perfume advertisement (Fig.1). The whole textual space is divided into segments which are recognized as functional blocks. The initial pattern of a functional block is a full naming complex which is traditionally represented on the front of a packing cardboard box which is a traditional wrapping for glass perfume flasks.

Fig. 1. Pattern of the perfume advertisement

The full naming complex structure is characterized by using four obligatory names. The first is the A-1 brand company name which corresponds to the producer's conventional name known in the perfumery market (*Yves Saint Laurent*). The second name B-2 is an

individual specific element which helps to distinguish individual items, articles of goods (*BLACK OPIUM*). The third component is C-3 genitive, product name (*eau de parfum*). Its function is connected with goods classification according to the conventional terminology system. The last name is D-4 additional information (t*he new feminine fragrance*). It is not a proper name but an additional piece of information about the article, its description and specification. The full naming complex grasping all four names gives sufficient information about the article to the potential buyers. Being the initial (hypothetical) pattern, the full naming complex is not often represented in advertisements. The verbal mode of the advertisements recognizes the full naming complex as surplus, redundant information as the complex gives excessive information when it is involved in the advertisement. That is why to give optimal, sufficient information the perfume advertisement grasps reduced functional blocks which help to avoid the excessiveness of information.

The most noticeable functional block is a poster whose structure is represented by three units only. The result of name reduction reflected in that the functional block may be recognised as a singlet, as C3 genitive, the product name is reduced, and the whole structure of the poster functional block is represented with three names. A-1 brand, company name (*Yves Saint Laurent*), B-2 individual name (*Black Opium*), D-4 additional information (*the new feminine fragrance*). The less noticeable functional block is a label. It is represented as a flask label and its structure is represented by A-1 brand, company name (*Yves Saint Laurent*) and B-2 individual name (*Black Opium*). As two names are reduced on the flask label (C-3 and D-4) the result of name reduction is a doublet. The logo functional block contains only A-1 brand, company name and its name *Yves Saint Laurent* is represented in the form of a logo (*YSL*). This mechanism of word formation is known as abbreviation and, in particular, initialism when only the initial capital letters of a naming unit are used. When only the A-1 brand company name is used and corresponding B-2, C-3, and D-4 names are reduced; the result of name reduction is a triplet with additional shortening. The final

position belongs to the assessing functional block which has a complex structure including two subblocks. The relative subblock has some relation to A-1 brand and company name and represents website address (*yslbeauty.com*). The fragment *ysl* is the result of shortening and reflects the triplet's name reduction. The non-relative subblock represents the model's name (*Edie Campbell*) and reflects total or complete name reduction because that subblock does not contain any elements of A-1, B-2, C-3, or D-4 names at all. *Table 1* demonstrates the parameters of verbal semiotic mode distinguished within the perfume advertisement. These parameters describe all functional, structural, and lexical aspects of the verbal semiotic mode.

Table 1. Parameters of the verbal semiotic mode
in the perfume advertisement

Type of a functional block	Structures of a functional block	Names used for creating a functional block
The full naming complex	A-1 brand (company) name B-2 individual name C-3 genitive (product) name D-4 additional information	*Yves Saint Laurent Black Opium eau de parfum the new feminine fragrance*
The poster	A-1 brand (company) name B-2 individual name D-4 additional information	*Yves Saint Laurent Black Opium the new feminine fragrance*
The label	A-1 brand (company) name B-2 individual name	*Yves Saint Laurent Black Opium*
The assessing relative subblock	A-1 brand (company) name website	*yslbeauty.com*
non-relative subblock	Model's name	*Edie Campbell*

The perfume advertisement's verbal semiotic mode is realized in five different functional blocks. The block structure is determined with corresponding names which are created with naming units-phrases of coordinative and subordinative nature. Name reduction varies from the zero degree (no reduction at all) to the complete, total reduction of all obligatory names. All these parameters help to reveal such textural parameter of the perfume advertisement as cohesion which is recognized as one of the basic standards of textuality responsible for the semantic unity of the text (in our case it is a perfume advertisement). Cohesion is understood as a criterion for recognising text boundaries. The perfume advertisement which analysis is demonstrated in *Table 1* has definite features of lexical cohesion. This is the case when a cohesion effect is achieved by the selection of vocabulary. The mechanism of lexical cohesion used in the perfume advertisement is classified as reiteration which is a form of lexical cohesion, involving the repetition of a lexical item at one end of the scale and the use of a general word to refer to a lexical item at the other end of the scale; and some things between the ends (the use of synonym, near-synonym, or superordinate). Repetition occurs between different functional blocks. In particular, A-1 brand, the company name (*Yves Saint Laurent*) is repeated completely (without any abbreviation) in such functional blocks as the poster and the label. In the form of initialism (*YSL*), it is repeated in such functional blocks as the logo and the assessor. In general, this naming unit phrase is repeated four times. Repetition involves B-2 individual name (*Black Opium*) mentioned in the poster and the label functional blocks. This naming unit phrase is repeated two times. All these cases of repetition occur in different blocks and may be distinguished as innerblock repetition. There is a case of inner block reiteration, in particular, synonym which occurs in the full naming complex block between C-3 genitive, product name and D-4 additional information. The naming unit *eau de parfum* in C-3 name is changed into its synonym *fragrance* in the D-4 name, these units are synonyms because they describe olfactory products (substances) with pleasant smells and they are rather close synonyms. Another case of inner block lexical cohesion occurs in the assessing block,

between relative and non-relative subblocks. It is a case when very distant synonyms are used, in particular, *beauty* used in the relative sub-block and *Edie Campbell* (known as real beauty) in the non-relative block. There is a very subtle case of lexical cohesion which may be recognized as a case of far distant synonyms. Here it is necessary to take into consideration such lexical units as feminine (used in the full naming complex, the poster functional block) and *beauty* (used in the assessing functional block, its relative sub-block) and *Edie Campbell* (in non-relative subblock). These three lexical units *feminine, beauty, and Edie Campbell* may be recognized as subtle, very distant synonyms. The phenomenon of lexical cohesion occurs in the perfume advertisement indicating undoubtedly the existence of a textual component of verbal semiotic mode in the structure of the advertisement.

The verbal semiotic mode grasps temporality, changes, thoughts, causality, and opinion-appraisal estimation. In the case of perfume advertisements, it represents (in a direct, denotative way) a positive evaluation of the goods (perfume) advertised, underlying its quality, positive features and other article specifications. Cases of verbal (lexical) cohesion occur within one and the same verbal semiotic mode and create the fundamentals for further possible cases of cohesion within visual and olfactory semiotic modes and between different semiotic modes as well. The visual semiotic mode of perfume advertisement includes two branches. The first one is connected with iconic representation whereas the second branch deals with colour which functions as media language providing connotations with different images. There is an intermediate, intervening element between verbal and visual semiotic modes. It is typography which may be recognized as a complex phenomenon, including verbal-visual combinations, mixtures, the union of wording and variation of print or type using different visual effects for representing verbal information which is given in four functional blocks.

The poster block is shown in white on the black and partly pink. The B- 2 individual name (*BLACK OPIUM*) is printed in a simple *sans-serif* font which looks neutral, plain and calm. Its attraction is formed using capital letters. The visual stress is given to the second

word in the name, involving thick, bold type which looks more noticeable than the thin type of the first word. Using capital block letters makes the words stand out from the advertisement page. A-1 brand name (*Yves Saint Laurent*) has its typography in the iconographic *Yves Saint Laurent's font* which is easily identifiable by the audience. Here is a combination of italic type for initial letters in the personal name and Roman type for small letters. The initial letters in italic type are perspective visible elements for the company's logo (*YSL*). D-4 additional information block is printed in capital letters (*THE NEW FEMININE FRAGRANCE*) using the thinnest type indicating its additional meaning. Within the poster functional block, there is a visible gradation of letter line thickness. A thin line seems delicate, unassertive and even weak whereas a thick one seems aggressive, forceful, strong and energetic. The label block is printed on a pink background and uses the same *sans-serif font* as on the poster. There are the same variations of font with the same design and lines. The label block is repeated twice on the front bottle of perfume and on the bottle in the model's right hand. The biggest and thickest capital letters are used in the logo functional blocks (*YSL*) and in contrast, the thinnest and smallest letters are used in the assessing functional block.

Typography is closely connected with formal elements of a visual semiotic mode and the most remarkable is composition. It is associated with the overall plan or structure of the perfume advertisement. Composition denotes the relationship among component parts and involves balance and harmony, the relationship of parts to each other and to the whole work, and the effect on the viewer. The composition of a work depends on how the formal elements are arranged and distinct from the subject matter, content, or theme. In a formal way it may be represented as: {composition} = {[structure/plan]} = {[(balance) + (harmony) + (relationship)]}. A plan is a flat surface having a direction in space. Balance is created with the harmonious blending of formal elements in a successful composition. The simplest form of balance is symmetry, in which there is an exact correspondence of parts on either side of an axis or dividing line. The left side of the work is a mirror image of the right

side. Balance can also be achieved by non-equivalent elements. This is known as asymmetrical balance. The name of the perfume, the brand name and the tagline that follows are all centred in the bottom half of the advert, which stands out to the reader due to the contrast of the whole text and black background. All of the text is in capital letters which are bold and stand out to the reader, however, the most important information is in a larger font than the less important information. The brand name is still in its original font which is widely recognised. The well-known logo of the brand *Yves Saint Laurent* is located in the top right corner which immediately stands out to the reader as it is very recognisable and located separately from the rest of the text.

The whole composition of the advert text is connected with two plans. A horizontal plan grasps (from left to right) the assessing block, the poster block, and the label block. A vertical plan piles up the label block and the logo block at the very top of the advertisement. All the blocks together form an asymmetrical balance in the right low corner, leaving spare space for other images and icons. The position of visual objects in the advertisement may be represented formally with a sagittate cross-section scheme (Fig. 2).
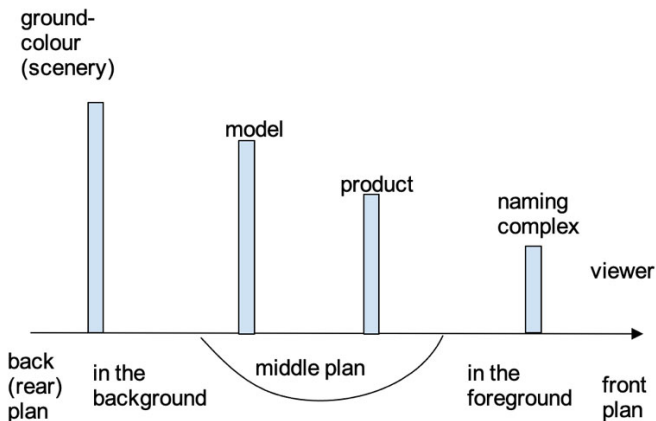

Fig. 2. Sagittal scheme of the perfume advertisement components

This scheme indicates the position of visual components when they create the illusion of depth on the flat surface of the advertisement. Techniques for creating an illusion of three dimensions in a two-dimensional image include these: using modelling lines to stimulate three-dimensionality; making a nearer object overlap a more distant one; depicting a nearer object as larger than a more distant object; making the base of the nearer object closer to the lower edge of the picture and, conversely, making the base of the more distant object closer to the horizon line. In a picture, depth is an illusion of three-dimensional space. This illusion is represented in a one-point perspective. The scheme looks like an arrow penetrating the depth of the picture, approaching the farthest objects, that is why the scheme, is called sagittate (sagittal) as if the Sagittarius uses his bow and shoots with an arrow. The sagittal scheme separates the illusion of depth into three plans (according to the viewer's position). The front plan has in its foreground the naming complex or its fragments. The middle plan includes the images of the advertised product and model. The back (rear) plan has in its background the scenery or ground colour. The advertised product is associated with a perfume bottle (flask) which is depicted twice, in the foreground, and in the model's right hand in the middle times plan. The perfume bottle is repeated two times providing the case of visual cohesion using the mechanism of lexical cohesion (repetition). The clear image of the perfume bottle makes it obvious to the reader what the advert is trying to sell, the glow effect around it makes it stand out against the black background. The theme of the main image suits the perfume bottle which adds to the tone that the advert is trying to portray. The bottle itself is square with an oval top and bottom, associating the perfume, and hence its purchaser, with all the attributes of stability, quality, and high standards. The square is a symbol of reliability, stability and symmetry. To call people "foursquare" means that they are forthright and unequivocal, that they confront things "squarely". If anything is "all square", certain, equity or evenness is implied; a "square meal" is satisfying in both amount and content. When the term "brick" is applied to people, it means that

they are good-natured and reliable. Too much rectangularity, though, may imply dullness or monotony – to call someone "a square" suggests over conservatism or conventionality. The product being advertised here comes in one shape and size bottle. The perfume flask appears to be rectangular shaped which can be quite feminine. The product is shown and the bottle colour is black. There is an image of the bottle in front of the model. The bottle is in the model's hand, glows and shines in the lady's right hand. The direct representation of the perfume bottle and its aspect representation in the model's hand indicates the mixture of square and oval shapes The middle neutral direct angle shot is used for clear representation.

The most significant element of the middle plan is a model. This is a female model called *Edie Campbell*. This element includes the model's image, code of costume and code of behaviour. The last item grasps body language (pose), imitation of behaviour, and facial expression. The model with her detailed description is a signifier while the model's attributes are signified. The model is represented as the main image which covers the whole advert which allows the reader to fully understand what the advert is trying to sell. The tone of the image creates a sense of seduction for the reader, due to the dark eye makeup, dark hair, dark clothes, and dark background. This will make it obvious to the reader that the smell of the perfume would be more suited for night time and would possibly make women feel appealing due to the image that is portrayed. The model suggests that this perfume would attract a slightly more mature market, ranging from ages 20-40. It is a female perfume, but with a slightly muskier scent which would be more suited for an older target market, compared to teenagers who tend to prefer more fruity and floral scents. The model with her attraction, charm, dress, and makeup exemplifies the type of consumers would be drawn to this perfume. They are individuals who appreciate dressing up, investing in stylish outfits like more luxury brands, such as *Yves Saint Laurent*, and taking care of their hair and makeup. These consumers enjoy going out for dinners, experimenting with various perfumes, staying current with fashion and beauty trends. The model's code of

behaviour shows that she is looking directly at the view and expresses a sense of empowerment and awareness, adding to the appeal of the perfume to the target market.

Table 2. Parameters of the visual semiotic mode
in the perfume advertisement

Plan	Visual Component	Details of Visual Component	
		variable	static
front	perfume bottle (flask)	shape, size, design, angle shot	colour
middle	model	image code of costume, code of behaviour (body language or pose, imitation of behaviour, facial expression)	colour
back (rear)	scenery	shade effect glow effect	colour

Colour as a media language provides spare cohesion within the visual semiotic mode and partly between verbal and visual semantic modes. Black colour belongs to an achromatic class which consists of those with no colour. If all the colours are absorbed, the black one happens. Absolute black, which is very rare, reflects no light at all; shades of grey reflect different amounts of light – the darker the grey the less light is reflected. Black colour prevails in the advertisement. The model is wearing a black dress, and her fingernails, eyelashes, eyebrows, and hair are black too. The perfume bottle is black as well. The black rare plane has black ground colour with some white, deep-blue and yellow spots. The black colour provides the main cohesion within the visual semiotic mode combining all visual components at the sagittal cross-section scheme. Black grasps the perfume bottle (product), the model and the scenery. The secondary cohesion is provided with a pink colour. It occurs at the perfume label, model's lipstick shade and her check-rouge. A lighter pink shade connected with the model's complexion. The black colour provides some cohesion between verbal and visual semiotic modes. B-2 individual name *BLACK OPIUM* being a phrase naming unit contains the first

attributive element *black* and that lexical unit is reflected in the visual semiotic mode. Another rather subtle connection between verbal and visual semiotic modes occurs between the lexical unit *opium* and the model's facial expression. Dictionary definitions of the lexical unit *opium* contain corresponding sems indicating its properties (*a drug made from poppy plants and used in medicine to control pain or help people sleep*' [17], *a powerful illegal drug made from poppy seeds. Dings made from opium are used to reduce severe pain* [18])]. The model's facial expression looks a bit tranquil, undisturbed, drowsy, and slumberous as if she is in a sleepy state. This tranquillity mirrors the calming effect associated with opium, which evokes rest and serenity. This subtle connotative coherence strengthens the common system of cohesion between verbal and visual semiotic modes. Imitation of behaviour as a component of the code of behaviour demonstrates the result of using the perfume with a soothing effect. The olfactory semiotic mode is represented using synaesthesia when the smell is represented using verbal description and visual representation, showing a perfume bottle and the model's facial expression.

Conclusion. The perfume advertisements are characterised by two semiotic modes: verbal and visual. Each of these modes comprises a set of peculiarities, known as parameters. The verbal semiotic mode selects its parameters as types of functional blocks, the structure of these blocks and definite names as building material for functional blocks. In contrast, the visual semiotic mode is associated with such parameters as layout, visual components and their details. Cohesion is the primary mechanism of cooperation within each semiotic mode and between these semiotic modes. Cohesion is achieved through the process of reiteration. The olfactory semiotic mode happened to be out of detailed research. Smell possesses unique characteristics and requires synaesthesia for recognition of its parameters and properties which may be the aim of further research.

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