УДК 811'111'373.2
DOI: https://doi.org/10.17721/APULTP.2023.46.71-99

Yevhenia Yu. Nikiforova
ORCID: 0000-0001-6249-9781
Olena O. Popivniak
ORCID: 0000-0002-7998-7965
Elizaveta A. Galitska
ORCID: 0000-0002-0859-1322

VISUAL SEMIOTIC MODE OF PERFUME ADVERTISEMENTS

Abstract. *The article deals with peculiarities of perfume advertisements, in particular, their visual semiotic mode structure and its constituents creating the recognitive features of this mode. Constituents-details are recognized as visual formal elements which bear main and significative visual information. The central objects of this research are perfume advertisements and their visual formal elements which create the whole visual semiotic structure. All formal elements are divided into three functional groups according to their function in the visual space of advertisements. Primary group of visual formal elements performs the delimitative function. This function represents the contouring of formal elements as separate objects (product, model, and background). Secondary group of visual formal elements provides the embodiment.*

This function represents the outline, when formal elements of the primary group are filled with structural components – formal elements (line, plane, composition, depth (space), shape). Intermediate group of visual formal elements performs the colourative function when formal elements of primary and secondary groups are coloured. This group is formed with variations of colours. Within the visual semiotic mode each group (primary, secondary, and intermediate) includes formal elements which demonstrate complex and integrative nature of visual inner structural organisation. Visual formal element of any group has its own boundary, shape, or outline, border and function. Another feature of formal elements is a set of parameters. They are recognized as qualitative and quantitative characteristics of formal elements. Parameters are bearers of attributes. The main function of parameters is to accompany any formal element making it distinctive, recognizable, well-developed. Division of formal elements into some related and corresponding smaller sub-elements reflects the integrated and complex nature of visual semiotic mode and its formal

elements. Formal elements are separated into sub-elements. Simultaneously parameters are dissociated into sub-parameters.

Correlation of formal element-parameter reflects the boundaries between these units as clear-cut. Boundaries in the system of sub-units (sub-element – sub-parameter) are diffusive. Integrated nature of visual semiotic mode is connected with the existence of intermediate sub-state which is formed with corresponding sub-units. These sub-units function together in the state of self-equilibrium which gives the visual semiotic mode some flexibility. It happens when boundary between sub-units becomes diffusive and transparent. Sub-elements and sub-parameters percolate mutually through that weakened boundary. That mutual percolating leads to the mutual mixing when recognitive features of sub-elements and sub-parameters become common and shared for sub-units. Flexibility is supported with the dense net of sub-parameters and colouration of all visual formal elements.

Keywords: *boundary flexibility and stability, contour, formal element, outline, parameter.*

Information about authors: *Nikiforova Yevhenia Yuriivna – 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 N 86 "Consul".

E-mail: *elt.nikiforova@gmail.com; olenapopivniak@ukr.net; liza-g@ukr.net*

Нікіфорова Є.Ю.
ORCID: 0000-0001-6249-9781
Попівняк О.О.
ORCID: 0000-0002-7998-7965
Галицька Є.А.
ORCID: 0000-0002-0859-1322

ВІЗУАЛЬНИЙ СЕМІОТИЧНИЙ МОДУС ПАРФУМЕРНОЇ РЕКЛАМИ

Анотація. *Стаття висвітлює особливості парфумерної реклами, зокрема структури її візуального семіотичного модусу, а також його конституентів, що формують характерні ознаки цього модусу.*

Конституенти-деталі розуміються як візуальні формальні елементи, що є носіями головної, сигніфікативної візуалізованої інформації. Центральним об'єктом цього дослідження є парфумерна реклама та її візуальні формальні елементи, що формують усю візуальну семіотичну структуру. Всі формальні елементи розмежовуються на три функціональні групи відповідно до їхньої функції у рекламному візуальному просторі.

Первинна група візуальних формальних елементів виконує делімітативну функцію. Ця функція окреслює контури формальних елементів як окремих об'єктів (продукт, модель тощо). Вторинна група візуальних формальних елементів забезпечує втілення. Ця функція репрезентує обриси, коли формальні елементи первинної групи заповнені структурними компонентами – формальними елементами (лініями, площинами, композицією, глибиною (простором), формами). Проміжна група візуальних формальних елементів виконує функцію розфарбування, коли такими є формальні елементи первинної та вторинної груп. Ця група сформована варіантами кольорів.

У межах візуального семіотичного модусу кожна з груп включає формальні елементи, що демонструють складну та інтегративну природу візуальної внутрішньої структурної організації. Візуальний формальний елемент будь-якої групи має свої власні кордони, форму або обриси, межі і функцію. Інша риса формальних елементів є сукупністю параметрів, що представлені як якісні та кількісні характеристики формальних елементів. Параметри є носіями атрибутів.

Головною функцією параметрів є супровід формального елемента, що робить його чітким, впізнаваним і рельєфно окресленим. Розмежування формальних елементів на менші субелементи віддзеркалює інтегровану і комплексну природу візуального семіотичного модусу та його формальних елементів. Формальні елементи, у свою чергу, розмежовуються на субелементи. Одночасно і параметри розпадаються на субпараметри. Кореляція 'формальний елемент – параметр' відображає межі цих одиниць, що чітко окреслені. Кордони у системі субодиниць ('субелемент – субпараметр') є дифузними. Інтегрована природа візуального семіотичного модусу пов'язана з існуванням проміжного субстану, що сформований відповідними субодиницями. Ці субодиниці функціонують разом у стані взаєморівноваги, що надає візуальному семіотичному модусу певної гнучкості. Така ситуація відбувається, коли кордон між субодиницями стає дифузним і прозорим, що сприяє взаємодії між субелементами і субпараметрами. Взаємодія веде до змішування, коли впізнавальні характеристики субелементів і субпараметрів стають загальними, спільними для субодиниць. Гнучкість забезпечується також щільною мережею субпараметрів і забарвленням усіх візуальних формалізованих елементів.

Ключові слова: *гнучкість і стабільність кордону, контур, обрис, параметр, формальний елемент.*

Інформація про авторів: *Нікіфорова Євгенія Юріївна – 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: *elt.nikiforova@gmail.com; olenapopivniak@ukr.net; liza-g@ukr.net*

Being published in fashion women's magazines all perfume advertisements have one common feature, they are provocative. Another feature of perfume advertisements is that they are periodically and sporadically confused with fashion and make-up advertisements, as there is some resemblance in what is shown. Perfume advertisements usually represent a young woman looking into the camera, in any way that is meant to promote to the consumers the necessity to appear as sexual to their romantic interests. Undoubtedly this advertisement devotes feelings of sexuality as perfume advertisements often do, and each of the three signifiers mentioned attribute to these themes of sexuality. The majority of the magazine's content, in reality, consists of advertisements for fashion brands, perfumes, and make-up. This conjures up competition for the brands that choose to advertise in this magazine, because they are traditionally up against large, successful brands, and most 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. In today's society, body image is a very important value among young ladies, but advertisements are not creating this skewed view of what it means to be beautiful. **The aim of this research** is to reveal the structure and

organization of visual semiotic mode in perfume advertisements which is reflected in the inner relations between visual objects depicted and portrayed in the perfume advertisements. **The objective** of this investigation is to find out the boundary or border between visual elements and way of their interaction and mutual cooperation. **The topicality of this research** is connected with the fact that there is an attempt to distinguish units and sub-units of different significance, to describe functional specifications of these units and to identify the set of unit parameters. **The novelty** of the present study is the attempt to find out the details of visual structure and background for unit and sub-unit classification. **The object** of the investigation is the set of perfume advertisements, in particular, their visual semiotic mode with all separated, identified and revealed elements. **The subject** of the research is the set of peculiarities for all identified elements, mechanism of element segmentation into sub-units, inner cooperation of formal elements within the visual semiotic mode of perfume advertisements.

Publication analysis. The growing of multimodal research is a recognitive last years' peculiarity. It is targeted on the investigation of different semiotic structures which form meaning. Multimodal discourses have the static feature when two or more semiotic modes are combined creating discourse meaning [5]. Mode is a set of semiotic resources which create the meaning [10, p.1]. Mode is understood as a resource which is created socially and is used for representing the meaning [4, p.54]. For investigating multimodal discourses the term modality is used. Any film is an integrated combination of different modalities (words, image, sounds, colours, etc.), and the film meaning is formed as their mutual inner combination [16, p.1]. Five films significative substances were distinguished: photographic moving image, recorded musical melody, recorded phonetic sounds, recorded noise and graphic material grasping names of actors and film group titres, different notes and so on [8, p.90]. 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 last empirical investigations demonstrate that film narrative structures are

understood grasping action of characters [9]. Certain classes of cinematographic 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 (for example, character's looking at another character or object); verbal action (characters' dialogue of monologue); and conceptual action (revealing the identity or relations of part-whole characters and objects) [16, p.116]. Specifications of verbal and visual component cooperations were investigated by many outstanding scholars such as R. Barthes [1], J. Bateman, K. H. Schmidt [2], G. Kress, T. Van Leeuwen [5], R. Martinec, A. Salway [7]. M. L. Ryan separates 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, judgment contradicting the facts. There is also narration estimation and demonstration of character's estimation (judgment). Images indicate space relations within the history, characters' appearances and elements of space, place of action. 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 [12, p.19].

There are some parallel connections between text and image observing image on three levels. On the ideal metafunctional level spectators identify what fragment is shown, where 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. Van Leeuwen in their research of reactions 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 characters' positions (near, middle, or remote plan) [6, p.124]. C. Painter, J. R. Martin, L. Unsworth [11] develop some further 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 meaning system as focusing, empathy, influence, proximity, orientation, atmosphere and graduation. Focusing correlates with character's look direction. 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 [11, p.21]. R. Barth [1] recognizes the connections between text and illustration as equal in rights (he 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 the illustration weakens the text. B. Spillner [14, p. 92] develops R. Barth's ideas about possible relations between text and images. He distinguishes cases when one semiotic system (text or illustration) gains the function of another system. For example, text can demonstrate dynamics using different methods (devices) of printing. K. Schriver puts forward his own classification of connections between document elements belonging to different semiotic models which includes text and illustration among others [13, p. 412-428]. R. Martinec, A. Salway [7] investigate connections between text and image in a very detailed way. From the point of status they distinguish equal and unequal connections, separate logico-semantic connections into two big groups.

Relations of extension show the process of giving new information and suggest alternative variants of topic or plot development [7, p. 358]. M. A. K. Halliday and C. Matthiessen [3, p. 460] introduced elaboration, extension, and enhancement to indicate connections between sentence parts but these notions are suitable for describing connections between text and image. Connections between text and image based on content (grasping elaboration and extension) are not the only types of connections. H. Stöckl adds two additional, supplementary ones: space-syntactical and rhetorical-logical. In the first case there are some consecutive connections (image-text, text-image, or their interchange) and simultaneously there are connections where text and image are recognized as the whole unity. The linguist investigates rhetorical-logical connections focusing coordination

(semantic connections between text and image are based on resemblance, contrast, space-time), hierarchical connection (one mode guides another) and accidental, allusive connections [15, p. 214-219]. Verbal and visual modes are combined in the process of cooperation within the perfume advertisements. These advertisements have some features of multimodal discourses and are very attractive for the aspect of multimodal research. Simultaneously, visual mode itself has a very complex and integrated structure which is created involving some visual formal elements of different significance. Relations and cooperations of visual formal elements, element classification and inner are the most attractive target of the perfume advertisement investigations.

Main information representation. From the semiotic point of view common perfume advertisement model grasps two semiotic modes, verbal and visual ones. The prominent nature of verbal semiotic mode is its integrity including naming complex, slogan or poster, logo, and wording. Naming complex itself consists of such formal elements as company or brand name *(DOLCE & GABBANA)*, individual product name *(Dolce)*, genitive product name *(Eau de parfum)* and some additional further information *(Spray 30 ml The New Fragrance)*. The main function of this mode is the perfume naming as goods, product represented to potential consumers, buyers. Product verbalization is not able to represent all features of perfume. In this case commodity, visualization is involved to give some further information about goods advertized. In the process of goods visualization visual semiotic mode is created and its individual construction is formed using different devices. Visual semiotic mode of perfume advertisements demonstrates its complex and integrative nature of inner structural organisation which is represented with the elaborated set of visual formal elements. They may be distinguished within the visual advertisement space. According to the degree of visual significance all the formal elements may be divided into primary and secondary groups. The primary group of formal elements is built up with images of individual visual objects such as a perfume bottle (product itself), model(s), landscape or background. Primary group of formal elements may be identified, separated and

recognized according to their own position. Visual formal elements of the primary group cooperating and coexisting in the visual space line out, draw out the advertisement boundaries. The primary group of formal elements grasps visual details that have such features as finely moulded contours, large scaled and distinctive sizes. Visualisation of the primary group formal elements is realized with their contours. According to its dictionary definition *(contour – the shape of the outer edges of something as an area of land or someone's body* [17, p. 338]*)* it is contour that gives the definite representation of visual objects. The seme *shape* is the key centre of the *contour* dictionary definition.

Visual formal elements creating the secondary group may be identified as building elements or devices which form, create visual formal elements of the primary group. These secondary group formal elements are in the subordination to the primary group formal elements, they create individual visual objects functioning as building sub-units. The secondary group of formal elements includes such collective notions as composition (plan, structure), plane, line, depth (space), shape. These elements have smaller visual significance. The secondary group of formal elements contains diminutive, slight and tiny details with subtle blurred outline. Visualisation of the secondary group formal elements is realized with their outlines. Taking into account its dictionary definition *(outline – a line around the edge of something which shows its shape* [17, p. 1170]*)* it is outline that gives subtle, uncertain representation of visual object details. The seme *line* is in the key centre of the *outline* dictionary definition.

Between the groups of primary and secondary formal elements there is an intermediate group which has the function of metalanguage, and this intermediate group penetrates into both primary and secondary groups simultaneously as a universal visual device with unlimited optical effect. Formal elements are divided, separated and selected into three groups (primary, secondary and intermediate), and this elaborated and well developed division-selection indicates complex, integrated and polycomponent constitution of perfume advertisement visual semiotic mode.

Performing different functions these three groups cooperate, coexist within the common advertisement visual space. Simultaneously being connected within one and the same visual semiotic mode these three groups of visual formal elements perform their specific and individual functions and the common function of visualization which is the background of the visual semiotic mode character. The primary group of visual formal elements performs contouring, moulding, shaping function. It contours three primary visual elements. These formal elements are images of product, model(s) and background (the first is obligatory one). At least images (icons) of three formal elements are separated from each other and obtain their individual contours. The secondary group of visual formal elements functions as a building device for separate object creation. This group develops the filling of separate images with structural components giving them embodiment within their contours. Visual formal elements of that group are different and closely connected to each other, creating densely, closely interlaced and interknitted, interwoven system. The intermediate group of visual formal elements functions as metalanguage which is diffusible phenomenon and occurs in the primary and secondary groups of visual formal elements. Colours of that group penetrate into the contours of visual objects, percolate through all visual structural components making them filled and saturated with optical shades.

Each formal element within any advertisement visual space has its own set of parameters. Parameters may be recognized as qualitative and quantitative characteristics of formal elements. Parameters grasp a wide spectrum of different and variable features which are visualized in different ways, involving diverse devices of optical representation. Interlacing and interweaving within the formal element limits, all the parameters function as the whole bulk of individual and recognizable properties, features, individualizing each formal element in the perfume advertisement visual semiotic mode. Parameters are bearers of attributes and they accompany any formal element making it distinctive, recognizable, well- depicted. The transition of formal element and its division into some related and

corresponding smaller sub-elements reflects the integrated and complex nature of visual semiotic mode and its formal elements.

Visual semiotic mode discreetness is demonstrated with formal element segmentation. In the process of formal element super-detailed division formal elements are separated into sub-elements. Simultaneously, the same segmentation occurs in the system of parameters. Any parameter disintegrates, dissociates into sub-parameters. There is a firm, definite correlation in the system of formal element ↔ parameter. This correlation is the reflection of definite state in which the boundaries between formal elements and their parameters are clear-cut, precise and legible. Results of formal element and parameter super-detailed division are reflected in quasi-state where the boundaries in the system of sub-element ‹---› sub-parameter are diffusive and uncertain. It is the boundary diffusiveness and uncertainty that are responsible for the existence of quasi-state. In fact, integrated nature of visual semiotic mode may be explained with the existence of intermediate sub-state where the segmentation of formal elements into the set of smaller sub-units – sub-elements is closely connected with the segmentation of a certain parameter into the set of sub-parameters. Sub-units (sub-elements and sub-parameters) function together in the state of self-equilibrium; and in some cases they get inseparable and simultaneously they may be recognized as sub-units with double function of sub-element and sub-parameter. This double function occurs in the quasi-state where boundaries between sub-units are relative. Super-detailed division helps to reveal not only the deep structure of the visual semiotic mode, but also the relations between distinguished structural elements. The main feature of these relations is flexibility.

The quality of flexibility is reflected in the ability of sub-units to change their status and oscillate between sub-element ‹---› sub-parameter. Functional existence of units (in forms of elements and parameters) gives certain stability to the visual semiotic mode. Availability of sub-units (sub-elements and sub-parameters) moves the visual semiotic mode to the quality of certain flexibility when the boundary between sub-units becomes diffusive, transparent. Sub-elements and sub-parameters mutually percolate through that weakened

boundary. That mutual percolating leads to the mutual mixing when precognitive features of sub-elements and sub-parameters become common, shared for sub-units. **Table 1** contains summarized information about structural features within the visual semiotic mode of perfume advertisements. According to semiotic significance formal elements creating the primary group are the most valuable for detailed research and analyses. Ways of this group investigation are shown in **fig.1** indicating semiotic centers and periphery.

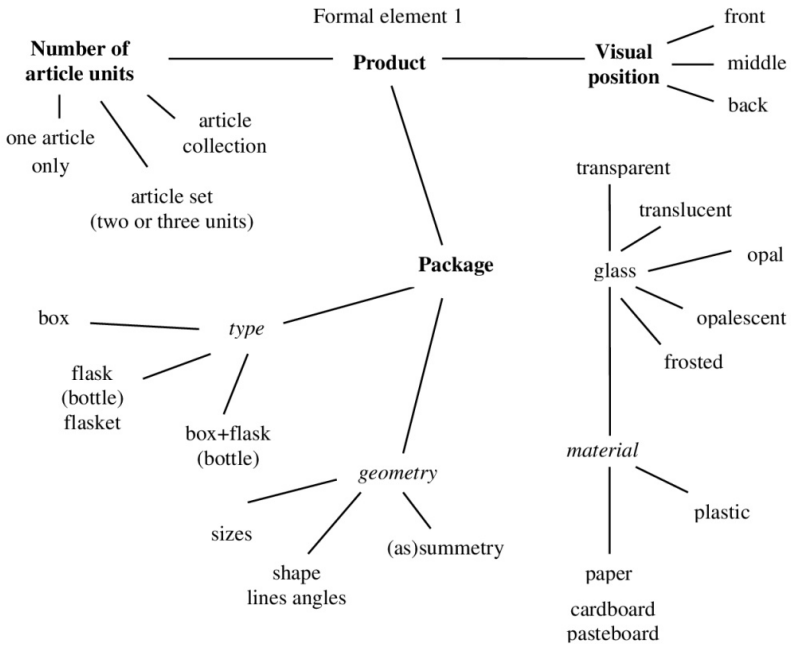

Figure 1. Ways of formal element 1 segmentation into *parameters* and sub-parameters

Perfumery product is the very central formal element represented within the visual semiotic mode of any perfume advertisement. Its visual position is traditionally front for better visualization, but it may be middle or back too. Within the visual space the number of

article units may vary from one article only, article set of two-three units to article collection with 5 units *(VERSACE Bright crystal ABSOLU Eau de Parfum Natural spray 50 ml; VERSACE Yellow Diamond, VERSACE Bright Crystal Eau de Toilette Natural Spray 2x30ml; VERSACE Miniatures Collection, Coffret contains Versace Versense Eau de Toilette Spray 5ml, Versace Crystal Noir Eau de Toilette Spray 5ml, Versace Bright Crystal Eau de Toilette Spray 5ml, Versace Yellow Diamond Eau de Toilette Spray 5ml, Versace Vanitas Eau de Toilette Spray 5ml).* The most noticeable sub-element is product package with the detailed set of parameters and corresponding sub-parameters. Package may be represented only with a box *(Jean Paul Gaultier Le Male Eau de Toilette Spray 2x40ml)* or a perfume bottle *(Marc Jacobs Daisy Dream Eau de Toilette Natural spray 50ml)* or a combination of box with bottle *(ELIZABETH ARDEN Green Tea Revitalize Eau de Toilette Spray Vaporisateur 3.3 FL. OZ. 100ml e)*.

Package requires some materials involving glass with different optical features to make bottles, flaskets transparent, translucent, opal, opalescent, frosted. Package may be represented with plastic, paper boxes made of cardboard, pasteboard. Geometry parameters are also very significant including sizes, shapes, symmetry of perfume bottles and boxes. All the parameters and sub-parameters of any perfume bottle create the icon which is recognized as a direct representation of a perfume bottle with all its features and visual details. The product being advertised in double ways comes in two different shapes and sizes. One of them appears to be round which is quite feminine *(HERMÈS Jour d'Hermès Eau de parfum Vapo 50 ml)* whilst the other appears to be rectangular shaped which can be quite masculine *(HERMÈS Terre d'Hermès Eau de Toilette Vapo 100ml)*. This brings back to the reason of them deciding to include a male and a female in the advertisement. In the case of the product bottle *(LANCÔME La vie est belle L'Eau de Parfum Spray 50 ml)* the image of the silk ribbon can also give the potential consumer an iconic representation of fashion attractiveness, signifying what the bow on the perfume bottle initially means.

Colour being the formal element of an intermediate group demonstrates some features of product package important parameter. It gives goods some additional attractiveness making them more individual, magical. In the case of *VERSACE Miniatures Collection* five different shaped perfume bottles demonstrate the set of colours: green, champagne, orange, pink, and brown. The advert creates a rich vintage colour scheme to match the product properties. Colour and other optical effects may be combined in one and the same advertisement *(VERSACE Bright Crystal ABSOLU eau de parfum spray 50ml)* where the bottle is a petite pink flask with a white crystal lid that glows and shines on the lady's face. There is a steady tradition to put an image of the bottle in front of a model. The model is the second formal element of visual semiotic mode within perfume advertisements.

If product is an obligatory element (the main visualized object in its package) the usage of model images is optional but desirable for making advertisements more attractive and eye-catching. For giving advertisements more attractiveness, recognition, associations, possessive connotations different images of actresses, actors, celebrities are used as models

Eva Longoria,
Barbara Palvin,
Cate Blanchett,
Tea Falco,
Chiara Mastroianni,
Simon Baker,
Paris Hilton,
Paloma Picasso.

Model visualization is reflected in **fig. 2** which demonstrates the schematic ways of model segmentation into the set of elements and their parameters, corresponding related sub-elements and their sub-parameters.

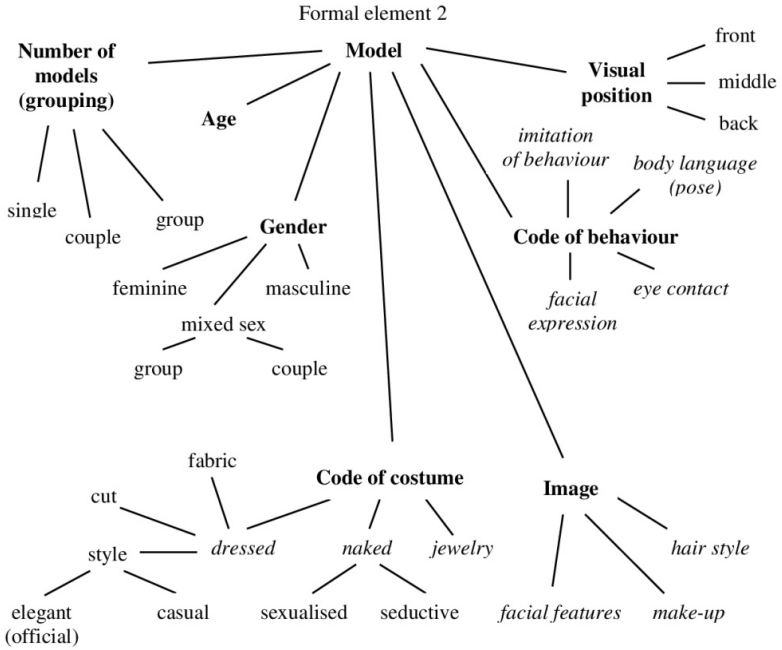

Figure 2. Ways of formal element 2 segmentation into *parameters* and sub-parameters

Being a human being any model possesses a very complex and integrated visual semiotic structure which is first of all reflected in model's visual position that may be variable, but mostly it is front or middle (behind the product advertised). Number of models can vary starting from single, in some cases a couple of group. Age and gender are very well distinguished too. Young and attractive models dominate. According to the type of perfume (which is mentioned in the verbal semiotic mode) the usage of female, male, or both models indicate the potential consumers. When the product advertized is unisex female and male, models are combined in a couple. If age and gender are connected with natural physical features, image which grasps facial features, hairstyle/haircut, and make-up occupies

intermediate position between natural physical and artificial decorative features. Absolute artificial decorative features are connected with code of costume where dresses, jewelry, shoes are depicted. Inner psychological spiritual world of models is reflected in the code of behaviour which includes imitation of behavior, eye contact (as fatic function), facial expression, body language/pose. In the case of *DOLCE & GABBANA Light Blue eau de parfum* the manufacturer has used a medium close up shot of the models with *David Gandy* sitting behind *Bianca Balti* and hugging her. The image of the actual product is placed in the bottom right hand side of the page. The purpose of them showing the audience the bodies of the models sexualises the product and draws attention. Both models in this advert happen to have a quite serious but relaxing facial expression.

This implies that the product is serious but you will feel relaxed once you have used it. The way *David Gandy* is holding *Bianca Balti* relates to the audience's needs of love and belonging suggested by some linguists in their hierarchy of needs theory. This product can also be used for personal identity in order to meet the expectation of the love and belonging needs. Their body language makes them look attractive and quite sexual which can play a major role in drawing the attention of the audience. The models stand out the most in this advertisement and appear to not be wearing clothes, which represents a stereotype of men enjoying to see women without much clothes on. In advertisement of *GUCCI Gucci Guilty Eau de Parfum Vaporisateur Natural Spray 1.6 FL OZ 50 ml* the models are both young, white, thin, able-bodied and conventionally western attractive. The advert has a clean pink and black colour scheme which is very conventional and connotes a mix between femininity and seductiveness. The female model uses eye contact in a direct mode of address. The female mode is dominant and in a position of power as the male model looks up to her. The female model has a tattoo peaking through which connotes that she is a bit of rule breaker, the tattoo is iconic of danger because of its origins of gangs but it also connotes sexiness because of this. The advert of *DIOR Midnight Poison eau de parfum Natural Spray 100 ml* uses the high

angle shot that attracts the audience as it suggests the woman is reaching for freedom almost as if she is trapped and the perfume is her break through. There is a good idea behind this advert because it breaks the typical conventions of perfume adverts for women. This advert is unique as it is not the standard representation of women being perceived as being girly regarding appearance. The image is more striking and stands out from other perfume adverts. The teenage audience is drawn in by the adverts individuality, confident and beautiful female header who is also playful and energetic.

The model's direct gaze makes us feel more engaged with the model in the image, have a powerful hold on the reader as it gives a sense of intensity as she is opening up to the audience and sharing her emotions with us. This makes the audience become more active and involved in the perfume as her eyes are at the central point of the picture grabbing our attention and her eyes and perfume are the same colour so they work well together to promote the perfume. The red lipstick she is wearing gives a sense of class and feminity which suggests the perfume will give you these high class factors. The lipstick being red could also convey a rebellious scandalous nature as red connotes blood; this reflects the name of the perfume *Midnight Poison*, this suggests the woman is rebelling against her typical representation which could in turn intrigue the audience as it gives a sense of freedom to express your inner self. The red also sells the perfume as it gives a sense of seduction and creates the idea that a woman buying the product may feel much sexier and seductive with this product. The advertisement of *VERA WANG's eau de parfum LOVESTRUCK* has the combination of two models. The image is of a young girl on a balcony with a man leaning towards her. The man is gazing at her, he is infatuated by her, and this reminds us of a love story like *Romeo and Juliet*. He has climbed up a balcony to get to the girl. This shows he will do anything for her. The perfume is the reason he is attracted to her sight and smell. The dress is very elegant; the connotation is a luxurious lifestyle. The man is looking quite smart but casual as well at the same time. At the bottom of the dress there are big ruffles. This reflects the deep purple flowers on top of the bottle. The

girl is looking directly at the camera; this shows she is in control and that she shows the power that holds over the man. You can tell by the way the man is looking at her that he is mesmerised.

The posture of the girl in the advertisement shows sophistication, but also very enduring. In the case of *VERSACE Pour homme* advertisement its image conveys a sense of male dominance. This could attract a male audience and allow them to believe that by having this product it would make them more attractive to women. The male model is centralised however the woman model is leant slightly to the viewers left; this could symbolise the importance of men and how women are controlled sexually by men. This idea is backed up with the fact that the man is clothed and the woman is not. The lighting seems brighter on the face which highlights the expressions where the man seems distracted, whereas the woman seems intimate.

The advertisement of *Mariah Carey's eau de parfum FOREVER* uses a direct mode of address. This makes a connection audience, this is so that she can engage a female audience to look up to her and inspire her. This advert is all about her appearance, the expectations of *Mariah* are high because she is a well known singer that women look up to, she has to look amazing/beautiful for the advert because then women will want to be like her so they are then more likely to buy her perfume. The focus of this advert is not *Mariah's* perfume, but *Mariah* herself. She is the main attraction in this advert because the picture of her is much bigger than the perfume itself. This person has been chosen because the perfume is *FOREVER* by *Mariah Carey*, so *Mariah* is advertising it. This interests the audience because she is a famous singer that people look up to, especially young women (teenagers). She is posed as a beautiful bunny and she is posed sexually as well. *Mariah's* body language/pose is very sexual and elegant. She is wearing silk and it looks like she is lying on a silky bed, this attracts both men and women. Women will want to be like her, and men would want their wives or girlfriends to be like her so they are more likely to buy the perfume. This advert consists of self esteem, confidence and sexual intimacy.

Background is the third formal element belonging to the visual mode of perfume advertisements. Its scheme of segmentation into sub-elements, parameters and sub-parameters is demonstrated in **fig.3**. Background itself according to its main function always occupies back visual position creating the back boundary of the whole visual semiotic mode and the whole advertisement too. The simplest background structure is white colour which imitates a wall or smooth curtain. The classical example is the advertisement of *GIORGIO ARMANI Si eau de parfum Spray 30ml. Cate Blanchett* is the model wearing a white blouse, light and subtle make-up, blond hairstyle, and white nail polish. The background simplicity gives the ways of the viewer's fantasy whether it is inside or outside setting with possible types of interior or landscape. Outside setting is used in the background of the advertisement *DOLCE & GABBANA Dolce eau de parfum spray 30 ml*. This is a garden in bloom, full of white flowers such as lilac, lily, camellia, camomile. The bird's eye view night urban landscape is used as a sparkling, mysterious background in the advertisement of *GUCCI Première Eau de Parfum Vaporisateur Natural Spray 1.6 FL OZ.* Classical living room background is used in the case of *DOLCE & GABBANA the one Eau de Parfum, 100ml*. The elements of interior play significant roles in the creation of romantic atmosphere. The upper-class lamp represents class and dignity, woman's characteristic. The door could represent there is no going back, the perfume could tell the audience that the past is gone and it's time to look towards the future. The atmosphere of a luxurious palace is created on the advertisement background of *LANCOME La vie est belle L'Eau de Parfum Spray 50ml*. The image of an expensive, sparkling, huge, crystal chandelier makes the visual semiotic mode more prominent and eye-catching.

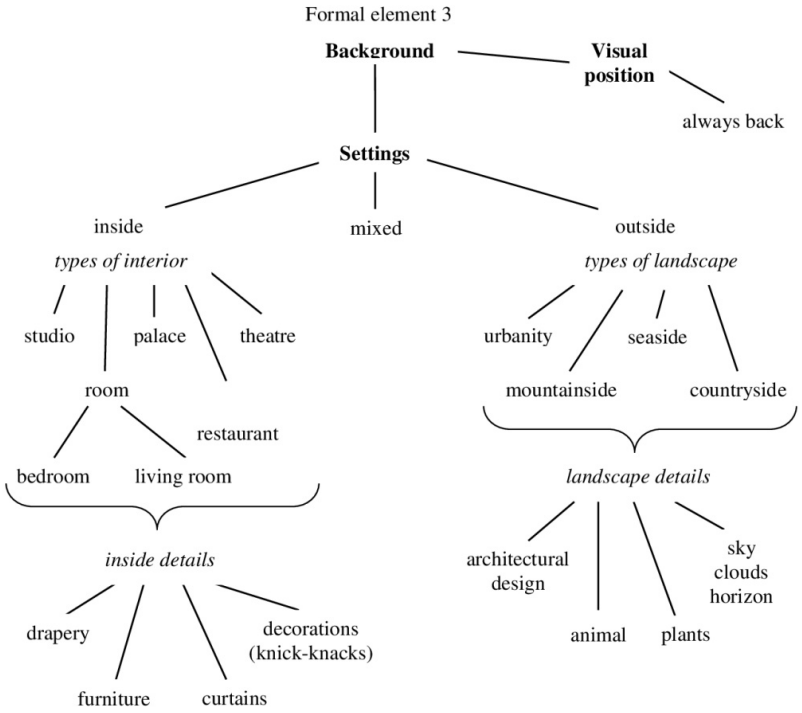

Figure 2. Ways of formal element 3 segmentation into *parameters* and sub-parameters

The secondary group of visual formal elements are units which function as fillers for visual formal elements of the primary group. These fillers are building material, "prefabricated blocks" creating all the varieties of primary group formal element (**Table 1**). The secondary group of visual formal elements starts with the most significative one. It is a line that is understood as the path traced by a moving point. Lines are divided into some types. A vertical line seems to stand stiffly at attention, a horizontal line lies down and diagonal seems to be falling over. Zigzags have an aggressive, sharp quality. A wavy line is more graceful and, like a curve, more naturally associated with the outline of a human body. Parallel lines

and balanced and harmonious, implying an endless, continuous, movement. Perpendicular, converging and intersecting lines meet and create a sense of force and counterforce. The thin line seems delicate, unassertive, even week. The thick one seems aggressive, forceful, strong. The flat line suggests calmness, like the surface of a quiet sea, whereas the wavy line implies the reverse. The angular line climbs upward like the edge of a rocky mountain. Expressive qualities of line are connected with sub-parameters. The formal qualities of line also convey an expressive character because they are identified with persons' bodies and experience of nature. In maths a straight line is the shortest distance between two points. A person who follows a straight, clear line in thought or clear action is believed to have sense of purpose. "Straight" is associated with rightness, honesty, and truth, while "crooked" whether referring to a line or a person's character denotes the opposite. In the configuration of the face, it is especially easy to see the expressive impact of lines. The upward curves create a happy face, while the downward curves create a sad one. These characteristics of upward and downward curves actually correspond to the emotions as expressed in natural physiognomy. They are reflected in language when we speak of people having "ups" and "downs" or of events being "uppers and downers". Different lines are used for modeling. Drawn lines have only two dimensions (width, height). They can be used to make an object appear three dimensional. The parallel modeling lines on the front surface are called hatching. If they intersect other parallel lines they are known as crosshatching. The closer the lines are to each other the darker their surface is. They suggest shade or shading which is a gradual transition from light to dark. Shading appears on the side of the object that is turned away from the light source. A shadow is seen as dark and denotes the absence of light. It is cast onto a surface when the source of light is blocked by an object.

Composition of a perfume advertisement is its overall plan or structure. Composition denotes the relationship among component parts and involves balance and harmony, the relationship of parts to each other and to the whole advertisement, and the effect on the viewer. The composition of a work depends on how the formal

elements are arranged and is distinct from subject matter, content, or theme. A plane is flat surface having a direction in space (diagonal, circular, vertical, horizontal planes). 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 a work is a mirror image of the right side. Balance can also be achieved by nonequivalent elements. This is known as asymmetrical balance. The illusion of depth needs some techniques for creating an illusion of three dimensions in a two-dimensional image, including these: using modeling 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. There has been developed mathematical system, known as linear or geometric perspective to aid artists in creating the illusion of depth. The simplest system is one-point perspective. The illusion of depth is enhanced by the fact that equal-sized equally spaced objects along the side of the road seem to become smaller, and the spaces between them shorter (or foreshortened) and their distance from the viewer increases. A system was developed to provide artists with a method for depicting figures and objects as if located at increasing distances from the viewer. The picture plane (the surface of a painting) is connected as if a window whose frame conforms to the frame of the painting. The edges of rectilinear objects in the picture are extended along imaginary "lines of sight". These lines called orthogonals are perpendicular to the picture plane and parallel to each other. Although parallel lines never meet in reality, the orthogonals seem to converge at a point known as the vanishing point. In the simplest form of this method, the vanishing point is on the horizon, at the eye level of the viewer, but theoretically it can be anywhere inside the composition or even outside it. This system can be used when one side of the object providing the orthogonals is parallel to the picture plane. It focuses attention on a single vanishing point and assumes that the viewer is

standing at a single fixed spot. In a picture, depth is an illusion of three-dimensional space. When lines enclose a space they create a shape, and the line that outlines the shape is called its contour. Regular shapes are geometric and have specific names which reflect their parameters and sub-parameters. Irregular shapes are called biomorphic because they seem to move like living organic matter. Shapes can be two-dimensional, or three-dimensional, in which case they are solid or have volume. Expressive qualities of shapes reflect their sup-parameters too. Like lines, shapes can be used to convey ideas and emotions. Open shapes create a greater sense of movement than closed ones. We speak of open and closed minds. An open mind allows for a flow of ideas, flexibility, and willingness to entertain new possibilities. A closed mind is inaccessible to new ideas. Specific shapes can evoke associations with everyday experience. The square is a symbol of reliability, stability, and symmetry. Too much rectangularity may imply dullness or monotony. The circle has had a special significance. It was considered a divine shape.

The intermediate group of formal elements grasps colours **(Table 1)**. Colour is an obligatory semiotic mode which is closely connected with illustration represented in this mode. Colour is recognized as a medialanguage and may be characterised with a set of parameters too. The colouring materials (pigments) absorb and reflect different waves. If applied to the surface of an object, the pigment transfers this quality of the object. Objects that are white or black (known or neutrals) reflect all or none of the colours in a ray of light. Pure white reflects all colour waves; absolute black reflects no light at all. There are seven principal colours in the spectrum (**Table 2**). Each of the seven (**1-7**) has many variations which depends on the three physical properties (parameters) of colour: hue, value, intensity. Hue is virtually synonymous with colour. (**1**Red), (**2**yellow), and (**3**blue) are the (primary colours). They cannot themselves be produced by combining any other colours. All of the other colours can be created by mixing the primary colours either in pairs or all together. A mixture of two primary colours produces a [secondary colour]: (primary colour) + (primary colour) = [secondary colour]. Yellow and blue produce green: (**2**yellow) + (**3**blue) = [**5**green], blue and red

produce violet: (**3**blue) + (**1**red) = [**6**violet], red and yellow produce orange: (**1**red) + (**2**yellow) = [**4**orange]. A {tertiary or intermediate colour} can be formed by combining a primary with an associated secondary colour: {tertiary colour} = {[secondary colour] + (primary colour)} = {(primary)^2 + (primary)}. Thus, mixing green (which already contains blue) with more blue produces a blue-green: {**10** blue-green} = {[**5**green] + (**3**blue)} = {[(**2**yellow) + (**3**blue)] + (**3**blue)} = {(**3**blue)^2 + (**2**yellow)}. Mixing violet (which also contains blue) with more blue produces a violet-blue: {**11**violet-blue} = {[**6**violet] + (**3**blue)} = {[(**3**blue) + (**1**red)] + (**3** blue)} = {(**3**blue)^2 + (**1**red)}. Tertiary colours with their formal elements are described in **Table 3**. The number of intermediate or tertiary colours is unlimited because the proportions of each mixture can be varied to an unlimited degree.

Hues containing a common colour, although in different proportions, are known as analogous hues, and their combinations produce a feeling of colour harmony in a visual semiotic mode of perfume advertisements. If only a single hue is used, the image is said to be monochromatic. The relative lightness or darkness of an image is its value, also called brightness, shade, or tone. An object's value is a function of an amount of light reflected from its surface. The normal value of each colour indicates the amount of light it reflects and its maximum intensity. The addition of white or black would alter its value (make it lighter or darker) but not its hue. The addition of one colour to another would change not only the values of the two colours but also their hues. Intensity (also known as saturation or chroma) refers to the brightness or dullness of a colour. There are four methods of changing the intensity of colours. The first is to add white. Adding white to pure red creates light red or pink, which is lighter in value and less intense (white) + (red) = (pink). If black is added, the result is darker in value and less intense. If gray of the same value as the red is added, the result is less intense but retains the same value. The fourth way of changing a colour's intensity is to add its complementary hue. This makes the mixed colour less intense and more neutral than the original. **Table 4** describes complementary colours in the opposition of the most

contrasting. They are often juxtaposed when a strong eye-catching contrast is desired. Mixing two complementary hues, on the other hand, has a neutralizing effect and lessens the intensity of each.

Formal absolute optical parameters are represented in **12** colours (hues), they are (primary colours), three [secondary colours], and six {tertiary colours}. Formal optical parameters are represented in formulas. A set of sub-parameters cannot be represented in formulae, they are value, brightness, shade, tone, intensity, saturation, chroma. In general, sub-parameters are between two points (brightness ↔ dullness). Another set of sub-parameters are expressive qualities of colours. Bright or warm colours convey a feeling of gaiety and happiness. Red, orange, and yellow are generally considered warm, perhaps their association with fire and the sun. It has been verified by psychological tests that the colour red tends to produce feeling of happiness. Yellow bright colour means exciting, fun, youthful. Blue and any other hue containing blue, green, violet, blue-green is considered cool, possibly because of its association with the sky and water. It produces feelings of sadness and pessimism. Colours can also have symbolic significance. Red, for example, can symbolize danger as when one waves a red flag in front of the bull. But to "roll out the red carpet" means to welcome someone in an extravagant way, and we speak of a "red-letter day" when something particularly exciting has occurred. Yellow can be associated with cowardice, white with purity, purple with luxury, wealth, and royalty. In the advertisement of *Dior j'ador Eau de Parfum 50ml* the model is shown to be wearing gold. The perfume bottle is gold, her hair, her jewelry is gold too. This gives the sense of elegance and may suggest that wealthy people would wear this perfume. The colours represent a calming tone, and are very feminine. Gold is the colour for wealth and luxury, therefore this perfume advert would attract the female audience so that they can be shown as wealthy and elegant. In the case of *DOLCE & GABBANA light blue* the main colour used in this advert is blue. The colour blue tends to represent calmness, confidence, trust and wisdom. *GUCCI GUILTY* in its advert has a clear pink and black colour scheme which is very conventional and connotes a mix between femininity and seductiveness. The

advertisement of *Halle pure orchid by Halle Berry* is full with the colour purple used throughout the poster to conform to the name of the perfume *orchid* which is a purple flower. This is shown through the sand, the dress and the sky colour. Colours used in the advertisement of *GUCCI GUILTY pour homme* are different: black connotes mystery and power, deep blue eyes connote calmness and guilt, red lips connote passion. It is evident that colour belonging to the intermediate group of formal elements occurs simultaneously in primary and secondary groups of formal elements. Colours having very definite visual effect may be divided into primary, secondary and tertiary. This division is based on the optical properties of colours which may be mixed in different ways and proportions creating secondary and tertiary colours. If the tertiary colours are recognized as combination of primary colours they are distinguished as a doubling of one primary colour and addition of another primary colour {(primary colour)^2 + (primary colour)}. Colours cover the visual semiotic mode in all its directions giving additional meaning to all visual formal elements.

Conclusion. Investigation of perfume advertisements in the aspect of their visual semiotic mode has revealed rather integrated structure of that mode, and simultaneously its basic and common pattern has been drawn out. All components or details which are visualized in the semiotic mode sphere have different degree of significance. The most significative details are formal elements, less significative are sub-elements. Each formal element is described with a set of precognitive features which are recognized as parameters. Corresponding sub-elements are connected with sub-parameters. Boundaries between elements and sub-elements are diffusive. It gives the whole visual semiotic mode additional flexibility. According to their functions formal elements are separated into three functional groups including primary, secondary, and intermediate ones. Flexibility is created as a result of mutual cooperation between formal elements, sub-elements, parameters, and sub-parameters which are integrated within the visual semiotic mode of perfume advertisements. Further research in the sphere of formal elements looks perspective.

***Table* 1. Visual semiotic mode of perfume advertisements**

Formal element group	primary	intermediate	secondary
Group function	delimitation	colouration	embodiment
Functional activity	contouring formal elements and sub-elements	colouring formal elements of primary and secondary groups	outlining and filling formal elements of the primary group
Formal elements and sub-elements	product model background (landscape)	colours or hues	line composition (plane or structure) depth (space) shape
Parameters and sub-parameters	package gender setting ……..	colour shades value intensity saturation …….	balance perspective ……..

***Table* 2. Colour parameters of the visual semiotic mode in the perfume advertisements**

№ (Primary colour)	**№ [Secondary colour]**	**№ {Tertiary colour}**
1 (red)	**4**[orange]=[(red)+(yellow)]	**7**{orange-red}={[orange]+(red)} **8**{orange-yellow}={[orange]+(yellow)}
2 (yellow)	**5**[green]=[(yellow)+(blue)]	**9**{yellow-green}={[green]+(yellow)} **10**{blue-green}={[green]+(blue)}
3 (blue)	**6**[violet]=[(blue)+(red)]	**11**{violet-blue}={[violet]+(blue)} **12**{red-violet}={[violet]+(red)}

***Table* 3. Tertiary (intermediate) colour formal description**

{Tertiary colour}	**{Tertiary colour} as a combination of [secondary] and (primary) colours**	**{Tertiary colour} as a combination of (primary colours)**	**{Tertiary colour} as a repetition of (primary colour) and adding another (primary colour)**
{tertiary}	**{[secondary]+ (primary)}**	**{[(primary)+ (primary)]+ (primary)}**	**{(primary)^2+ (primary)}**
{orange-red} **7** {orange-yellow} **8** {yellow-green} **9** {blue-green} **10** {violet-blue} **11** {red-violet} **12**	{[orange]+(red)} **4 1** {[orange]+(yellow)} **4 2** {[green]+(yellow)} **5 2** {[green]+(blue)} **5 3** {[violet]+(blue)} **6 3** {[violet]+(red)} **6 1**	{[(red)+(yellow)]+ (red)} **1 2 1** {[(red)+(yellow)]+ (yellow)} **1 2 2** {[(yellow)+(blue)]+ (yellow)} **2 3 2** {[(yellow)+(blue)]+ (blue)} **2 3 3** {[(blue)+(red)]+ (blue)} **3 1 3** {[(blue)+(red)]+(red)} **3 1 1**	{(red)^2+(yellow)} **1 2** {(yellow)^2+(red)} **2 1** {(yellow)^2+(blue)} **2 3** {(blue)^2+(yellow)} **3 2** {(blue)^2+(red)} **3 1** {(red)^2+(blue)} **1 3**
		Case of colour hidden cohesion as a repetition of primary colours within tertiary colours	

***Table* 4. Complementary colours**

The first colour	**The juxtaposed colour**
2 (yellow) **8** {orange-yellow} **4** [orange] **7** {red-orange} **5** [green] **9** {yellow-green}	**6** [violet] **11** {violet-blue} **3** (blue) **10** {blue-green} **1** (red) **12** {red-violet}

REFERENCES

1. Barthes, R. (1977). *Image, Music, Text.* Waukegan: Fontana Press, 220 p. [in English].

2. Bateman, J., Schmidt, K. H. (2012). *Multimodal Film Analysis: How Films Mean.* London, New York: Routledge, 338 p. [in English].

3. Halliday, M.A.K, Matthiessen, C. (2014). *Halliday's Introduction to Functional Grammar.* New York: Routledge, 786 p. [in English].

4. Kress, G. (2009). What is mode? *The Routledge Handbook of Multimodal Analysis.* London: Routledge, 54-67. [in English].

5. Kress, G., Leeuwen, T. Van (2001). *Multimodal Discourse: the modes and media of contemporary communication.* London: Bloomsbury Academic, 142 p. [in English].

6. Kress, G., Leeuwen, T. Van (1996). *Reading Images: the Grammar of Visual Design.* London: Routledge, 312 p. [in English].

7. Martinec, R., Salway, A. (2005) A system for image-text relations in new (and old) media. *Visual Communication.* N 4 (3), 337-371 [in English].

8. Metz, C. (1973). Methodological Propositions for the Analysis of Film. *Screen.* N 14 (1-2), 89-101 [in English].

9. Mital, P., Smith, T., Hill, R., Henderson, J.M. (2011). Clustering of gaze during dynamic scene viewing is predicted by motion. *Cognitive Computation.* N3 (1), 5-24 [in English].

10. *Multimodal Literacy* (2003). [ed. by C. Jewitt., G. Kress]. New York: Peter Lang, 196 p. [in English].

11. Painter, C., Martin, J.R., Unsworth, L. (2012). *Reading Visual Narratives: Image Analysis of Children's Picture Books*. Sheffield: Equinox, 181 p. [in English].

12. Ryan, M.L. (2006). *Avatars of Story.* Minneapolis: University of Minnesota Press, 275 p. [in English].

13. Schriver, K. (1997). *Dynamics in Document Design: Creating Text for Readers.* New York: John Wiley & Sons, 592 p. [in English].

14. Spillner, B. (1982). Stilanalyse semiotisch komplexer Texte. *Kodikas, Code. Ars Semeiotica.* N 4/5(1), 91-106 [in German].

15. Stöckl, H. (2009). The language-image-text – Theoretical and analytical inroads into semiotic complexity. *Arbeiten aus Anglistik und Amerikanistik*. N 34, 23-226 [in English].

16. Tseng, C. (2013). *Cohesion in Film: Tracking Film Elements.* Basingstoke: Palgrave Macmillan, 176 p. [in English].

DICTIONARIES

17. Longman Dictionary of Contemporary English (Harlow: Pearson Education Limited, 2006), 1951 p. [in English].

Дата надходження до редакції – 12.04.2023
Дата затвердження редакцією – 23.04.2023

This work is licensed under a Creative Commons Attribution 4.0 International License.