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PERFUME ADVERTISEMENTS IN THE ASPECT OF MULTIMODAL COHESION

__Abstract.__ The article deals with the specification of perfume advertisements, focusing on the interaction and cooperation of their semiotic modes, which are interrelated in cohesion both within the same semiotic mode and across different modes. The central objects of this investigation are perfume advertisements and their formal elements which create the whole semiotic structure. This structure has features of flexibility and functions as a hyper constituent or macro integrator, encompassing three constituents or modes that serve as micro integrators. Each constituent contains a sub-constituent or sub-mode which acts as a formal element, while these formal elements themselves comprise quasi-constituents or quasi-elements. The smallest units of the semiotic structure are hypo-constituents or hypo-elements. Within the verbal semiotic mode, some principal formal elements were identified, including functional blocks, subblock names and their lexical embodiments. The most developed functional block contains a naming complex with A1 brand (company) name, B2 individual name, C3 genitive (product) name, and D4 additional information. These names serve as bearers of lexical cohesion. Lexical cohesion in the verbal semiotic mode is realised through the mechanism of reiteration, including both repetition and synonyms and occurs between different functional blocks. Formal elements within this mode, such as a slogan, poster, logo, and wording, contribute to the process of lexical cohesion. The visual semiotic mode contains a set of formal elements such as composition, balance, and depth. It is described through a set of parameters, including plan, visual component, variable and constant details of the visual component. The advertisement depth is realised through front, middle and back plans with leading visual components being the perfume bottle, model, and scenery. The model receives the most detailed visual representation, including the model's image, code of costume, and code of behaviour, which involves body language, pose, imitation of behaviour, and

facial expression. Colour, as a media language, is firmly connected with the process of visualisation, manifesting across all visual components and providing visual repetition of colour or shade. Visual 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, indicating further cohesion between verbal and visual semiotic modes. The olfactory semiotic mode includes two sub-modes or formal elements: a substantial formal element associated with perfume samples and a verbal formal element represented by descriptions of perfume smells. This mode uses the mechanisms of synaesthesia when the smell is represented through verbal description and optical visualisation, engaging visual, tactile, auditory, and gustatory receptions. However, this aspect of research warrants further investigation and deeper analysis.
   Keywords*: formal element, lexical cohesion, multimodal cohesion, parameter of mode, perfume advertisement, semiotic mode*

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**ПАРФУМЕРНІ РЕКЛАМНІ ОГОЛОШЕННЯ
В РАКУРСІ МУЛЬТИМОДАЛЬНОЇ КОГЕЗІЇ**

   Анотація. *У статті розглядається дослідницька проблема парфумерної реклами під кутом зору семіотичного модусу та взаємодії вербального, візуального і ольфакторного модусів, що втілені в когезії між різними семіотичними модусами. Об'єктом цієї*

розвідки є парфумерні рекламні оголошення та їх формальні елементи що утворюють семіотичну структуру. Ця структура характеризується гнучкістю і функціонує як гіперконституент або макроінтегратор, включаючи три конституенти або модуси, що діють як мікроінтегратори. Кожний конституент містить субконституент або субмодус, що функціонує як формальний елемент, а самі формальні елементи охоплюють квазі конституенти або квазі елементи. Найменшими одиницями семіотичної структури є гіпоконституенти або гіпоелементи. У межах вербального семіотичного модусу ідентифіковані кілька провідних формальних елементів, таких як функціональні блоки, субблокові імена та їх лексичне втілення. Найдеталізованіший функціональний блок містить стабільний номінативний комплекс: А1 ім'я бренду, В2 індивідуальне ім'я, С3 родове ім'я, D4 додаткова інформація. Ці імена є основними показниками лексичної когезії, яка в межах вербального семіотичного модусу реалізується через механізм реітерації, включаючи повторення та вибудову семіотичних рядів. Лексична когезія спостерігається між різними функціональними блоками, а також у формальних елементах, таких як слоган, постер і логотип, які задіяні в процесі лексичної когезії. Візуальний семіотичний модус містить низку формальних елементів, зокрема композиція, план, баланс та глибина. Рекламний візуальний семіотичний модус має низку таких параметрів як план, візуальний складник, змінні та стабільні складники візуального компоненту. Глибина візуальної реклами забезпечується шляхом поєднання переднього, середнього та заднього планів. Головними візуальними компонентами є парфумерний флакон, модель і фон. Модель має найдеталізованішу візуалізацію, яка об'єднує зовнішність, одяг, поведінку (остання враховує жестикуляцію, імітацію поведінки, а також вираз обличчя). Колір як медіамова тісно пов'язаний із процесом візуалізації і спостерігається в усіх візуальних компонентах, забезпечуючи візуальне повторення або базового кольору або його відтінків. Візуалізовані об'єкти повторюються у різних планах, забезпечуючи подальшу когезію між ними. Також має місце чітка кореляція між вербальними компонентами, номінативними одиницями та їх візуалізацією, що є виявом подальшої когезії між вербальними і візуальними семіотичними модусами. Виокремлюються два семіотичні субмодуси або формальні елементи в ольфакторному семіотичному модусі, а саме субстанціональний формальний елемент, пов'язаний з парфумерними зразками, та вербальний формальний елемент, представлений у дескрипції ароматів. Ольфакторний семіотичний модус залучає механізм синестезії, коли аромат репрезентується через залучення вербального опису та оптичної візуалізації, залучаючи такі рецептивні процеси як зоровий, тактильний, звуковий та смаковий. Однак цей аспект дослідження потребує глибшого й детальнішого аналізу.

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Perfume advertisements share a common feature: they are provocative and published in fashion women's magazines. Often, they are confused with fashion and make-up advertisements due to their similar visual appearance. Traditionally, perfume advertisements depict a lady gazing into the camera in any way intended to evoke a desire to appear equally sensual to one's romantic interests. This type of advertisement frequently conveys feelings of sexuality and each of the three signifiers mentioned is attributed to this theme of sexuality. Much of the magazines' content comprises advertisements for fashion brands, perfumes and makeup. This conjures competition among brands choosing to advertise in these magazines, as they are up against large, successful brands and must rely on more provocative and striking visuals to capture the audience's attention. Since much of the magazine's content is advertising, readers are accustomed to seeing these ads and expect a specific style: one that promises the perfect product to make them more appealing. In today's society, body image has an increasingly important value among young women but advertisements are not creating this skewed view of what it means to be beautiful. **The aim of the research** is connected to the present day's idea that most critics agree that what advertising does is twofold: it plays on perceived flaws in our body, offering consumer products as solutions to complex questions of identity and self-worth. In other words, there

is an interaction between the advertiser and the target audience, suggesting that advertisers cannot be solely blamed for shaping beauty ideals. However, they can be blamed for solidifying those beliefs and presenting consumption as the only solution to the problem. 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 this 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 within verbal and visual semiotic modes and between these modes as well. **The object** of the investigation is the perfume advertisements with their formal elements creating semiotic structures. **The subject** of the investigation is the peculiarities, formation mechanism of advertisement cohesion and inner cooperation of the formal elements within and between the text and illustration parts.

Publication analysis. The development of multimodal investigation has been a dynamic feature in recent years. It is aimed at researching various semiotic structures which create meaning. Multimodal discourses have a stable peculiarity when two or more semiotic modes are connected to create discourse meaning [5]. A mode is defined as a set of semiotic resources which create the meaning [10, p.1]. Mode is described as a resource formed socially and used for conveying meaning [4, p.54]. The term "modality" is applied to analyse multimodal discourses. Any film is a complex interaction of different modalities (words, images, sounds, colours etc) and the film meaning is created through combination [16, p.1].

Five significant film substances were distinguished: photographic moving image, recorded musical melody, recorded phonetic sounds, recorded noise and graphical material, including the names of actors and film company, credits, different notes and so on [8, p.90]. Relations between separate shots are investigated in the aspect of

project taxis (parataxis or hypotaxis) and spatial-temporal plans [2, p. 181]. Recent empirical research shows that film narrative structures are understood as involving the actions of characters [9]. Certain cinematographic processes were distinguished: transactional process (demonstrating dynamic cooperation between characters or between characters and objects); non-transactional process (demonstrating characters' behaviour without cooperation with other characters or objects); the process of relation (e.g, characters looking at another character or object); verbal process (characters' dialogue or monologue); and conceptual process (revealing the identity or relations part-whole characters and objects) [16, p. 116].

Specifications of verbal and visual component interactions were investigated by many scholars such as R. Barth [1], J. Betterment, H. H. Schmidt [2], G. Kress, T. van Leeuwen [5], R. Martinec, A. Salway [7]. Ryan M.L. differentiates functions of language and image in detail: language can represent temporality, changes, casualty, thought and dialogue, the difference between reality and virtuality or opinion, and judgment against facts. There is also narrative estimation and representation of characters' estimation (judgment). Images represent spatial relations within the story, characters' appearances and elements of the setting. However, images cannot explicitly represent the passage of time, thought, dialogue and causative relations nor can they express abilities, conditions, contradictions and estimation [12, p.19].

There are some parallels between text and image, observing the image on three levels. On the ideal metafunctional level, viewers identify what the image illustrates – whether it represents action, process or conceptual representation. On the interpersonal metafunctional level spectators may obtain some information or be prompted to act. G. Kress and T. van Leeuwen, in their analysis of reactions between readers and characters, indicate such factors as social distance, relationship (including connection and power), contact and modality. Social distance is determined by the characters' position (close shot, medium shot or long shot) [6, p.124]. C. Painter, J.R. Martin, and L. Unsworth [11] expand on certain principles from Kress and van Leeuwen's *Grammar of Visual Design*. On the

interpersonal level, besides social distance participation and power, they distinguish such components of the meaning system as focus, empathy, influence, proximity, orientation, atmosphere and gradation. Focus is connected with the character's direction of sight. It may be direct if the viewer's gaze coincides with the character's sight direction and the process of contemplation (vision and sight) is realised by "character's eyes" and it may be indirect [11, p. 21].

R. Barth [1] recognises the relations between text and illustration as equal in rights ("relay") and unequal. They are further separated into emphasising ("anchorage") when the text reinforces the illustration and weakening when the illustration diminishes 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) takes on the function of the other. For instance, text can represent dynamics through various typographic methods (devices). K. Schriver puts forward his classification of relations between document elements from different semiotic modes, including text and illustration [13, p. 412-428]. R. Martinec, and A. Salway [7] analyse text-image relations in-depth, distinguishing between equal and unequal relations by status and separating logical semantic relations into two big groups. Extension relations represent the process of giving new information and suggesting alternative variants of topic or plot development [7, p. 358]. M.A.K. Halliday and C. Matthiessen [3, p. 460] introduced elaboration, extension and enchantment as ways to indicate relations between sentence parts though these notions can also be suitable for describing text-image relations.

Content-based text-image relations (including elaboration and extension) are not the only types of relations. H. Stöckl adds two supplementary types: spatial-syntactical and rhetorical-logical. Spatial-syntactical relations include some consecutive relations (image-text, text-image or their interchange) and simultaneous relations (text and image are recognised as the whole unity). Stöckl investigates rhetorical-logical relations, focusing on coordination (where semantic relations between text and image are based on resemblance, contrast, and space-time), hierarchical relations

(where one mode guides the other) and incidental allusive relations [15, p. 214-219].

Verbal and visual modes are combined in perfume advertisements, which exhibit some features of multimodal discourses and are very attractive because of their multimodality.

Main information presentation. The {Perfume advertisement semiotic structure} functions as a macro-integrator combining all peculiarities and features which have any semiotic value within advertisements. As the biggest semiotic unit, it corresponds to the hyper-constituent of advertisement's semiotic space. Thus, there is a relation of equivalence: {perfume advertisement semiotic structure} = {hyper constituent} = {macro integrator}. The biggest semiotic structure unit of all possible perfume advertisements may be represented in three different ways, demonstrating the integrated and complex nature of advertisement's semiotic structure. Since {perfume advertisement semiotic structure} is divided into three smaller units such as {verbal semiotic mode} + {visual semiotic mode} + {olfactory semiotic mode}, these smaller units may be recognized as {constituents} = {modes} = {micro integrators}. Within each {mode} = {constituent} = {micro integrator} there are some [formal elements] which may be identified as [sub-constituents]= [sub-modes]. If [formal elements] contain smaller more detailed semiotic units, they correspond to (quasi elements) = (quasi constituents). The most detailed semiotic units belong to the smallest ⦅hypo-constituents⦆ = ⦅hypo elements⦆. The flexibility of the perfume advertisement's semiotic structure is embodied in the elaborate system of semiotic units. This unit scale grasps units of different significance from the biggest unit {hyper constituent} to the smallest one (hypo-constituent). In general, using braces, double braces, and square brackets {{[(⦅ ⦆)]}}, it is possible to represent and describe the integrated and complex semiotic structure of perfume advertisements.

Perfume advertisements for various olfactory goods, such as Eau de perfume, Eau de toilet, and Eau de cologne, share a common semiotic structure which includes three semiotic modes (verbal, visual, olfactory). The {Verbal semiotic mode} contains text

represented in the advertisements and the {visual semiotic mode} outlines illustration. An intermediate space between verbal and visual semiotic modes is a [typography]. The olfactory semiotic mode is represented indirectly, involving synaesthesia, when the smell is represented through colour perception, taste perception and touch perception. The general outline of the semiotic space is {perfume advertisement semiotic structure} = {{verbal semiotic mode} + {visual semiotic mode} + {olfactory semiotic mode}}.

Two different perfume advertisements represented in different illustrations (Fig. 1 and Fig. 2) demonstrate common features and some differences in the organisation of their {verbal semiotic mode}. This mode is a constituent of {perfume advertisement semiotic structure} and is represented within the textual space. The entire textual space of both perfume advertisements may be separated into text segments recognized as functional blocks. Functional blocks correspond to [sub-constituents] and may be recognized as [formal elements] with sub-mode features. The most remarkable and essential formal element is a full naming complex, traditionally represented on the front surface of a packaging cardboard box which is a standard wrapping for fragile glass perfume flasks. The full naming complex is an integrated and developed structure where four obligatory names are used. These names are (quasi-constituents or quasi-elements). According to the conventional chain order, they are A1 (brand company name), B2 (individual name), C3 (genitive product name) and D4 (additional information). These quasi-constituents or quasi-elements perform different textual information functions. A1 corresponds to the manufacturer's established name, known in the perfume market (e.g., *Gucci, Versace*). B2 is an individual quasi-constituent which helps to distinguish individual items, and articles of corresponding goods (e.g., *Yellow Diamond, Premiere*). C3 (e.g., *eau de toilette; eau de parfum)* correlates with goods classification according to the standard terminology system. D4 (e.g., *5 mle; 0.17 US fl oz; vaporisateur Natural Spray 1.6 fl. oz.)* is not a name in itself but it provides some additional piece of information about the article, including its quantity, quality and specification.

Fig. 1-2. Different perfume advertisements represented in different illustrations

The full naming complex, as a formal atom element, grasping all four names as quasi-elements, gives sufficient information about the article to the potential buyers. As the initial hypothetical pattern, the full naming complex is uncommon in advertisements. The verbal mode of advertisements typically recognises the full naming complex as excessive or redundant information. There is a zero-name reduction as all four names are included in the structure. The complex gives excessive information when it is involved in the advertisement. Thus, to provide concise information, the perfume advertisement grasps reduced functional blocks to avoid information overload.

The most noticeable functional block is a placard or poster which has a heterogeneous structure, including slogans and wording. In the case of the advertisement in Fig. 1 *(A1 VERSACE introduces B2 YELLOW DIAMOND),* A1 brand name and B2 individual name are used to create declarative and extended sentence. C3 individual name is reduced here at all. The advertisement in Fig. 2 (*A1 GUCCI* (facsimile variant), *B2 Premiere introducing the new essence for women*) uses A1 brand and B2 individual names in a participial phrase where participle I (*introducing)* serves as the main action verb in its simple form, active voice. The flask label block appears concise due to the limited glass surface. It may grasp only two names (*A1 Versace, B2 Yellow Diamond*) or even a single name, such as a producer's signature (*A1 Gucci (facsimile)*). In Fig. 2, the A1 name is not present on a label since the flask has no labels. A1 name (facsimile) is inscribed on the front of the round locket which

functions as a flask label, enhancing the flask's decoration and attractiveness. The logo, as a functional block, is the shortest and includes only the A1 name, typically located in the right corner of the advertisement (*VERSACE; GUCCI*). The final position belongs to the assessory functional block providing electronic contact information (*VERSACEPARFUMS.com; View the Black Lively Video of www.youtube.com/ gucciparfums*). E-mail addresses contain A1 names as recognisable components.

Table 1 shows parameters of the {verbal semiotic mode} identified within two different perfume advertisements. They describe the verbal semiotic mode in all functional, structural and lexical aspects. The verbal semiotic mode in perfume advertisements is realised in five different functional blocks. The block structure is determined with corresponding names created with naming units-words and phrases of a coordinative and subordinative nature. Name reduction varies from zero degree (no reduction at all) to complete reduction of all obligatory names. These parameters help to reveal such textual parameters of perfume advertisement as cohesion. Cohesion, recognized as one of the basic standards of textuality, is responsible for the semantic unity of the text (perfume advertisement). Cohesion is understood as a criterion for recognizing text boundaries. The perfume advertisement analysis, the results of which are presented in Table 1, has specific features of lexical cohesion. Lexical cohesion in this context is achieved through the selection of vocabulary. The mechanism of lexical cohesion used in the perfume advertisement is determined as reiteration. It is a form of lexical cohesion which involves the repetition of a lexeme at one end of the scale and the use of a general word to refer to a lexical unit at the other end and a number of things in between such as the use of synonyms, near-synonyms or superordinates. Repetition occurs between different functional blocks, in particular, the A1 brand name *VERSACE* is repeated completely in such functional blocks as the poster, flask label, logo and assessory. The same pattern applies to the A1 brand name *GUCCI*, which is used as a facsimile foster in the poster. B2 individual name *YELLOW DIAMOND* occurred in such functional blocks as the poster and flask label. C3 genitive product

name *eau de toilette* is changed into its synonym *PARFUMS* in the assessory. C3 genitive product name *eau de parfum* is substituted with the synonym *essence* in the poster and again it is repeated partly in the assessory *parfums*.

Table **1. Parameters of verbal semiotic mode**

Types of functional blocks	Advertisement on fig. 1	Advertisement on fig. 2
	Structure of functional blocks and names involved	Structure of functional blocks and names involved
The full naming complex	A1 brand name *VERSACE* B2 individual name *YELLOW DIAMOND* C3 genitive product name *Eau de toilette* D4 additional information *5mle 0.17 US fl.oz*	A1 brand name *GUCCI* B2 individual name *Premiere* C3 genitive product name *Eau de parfum* D4 additional information *Vaporisateur Natural Spray 1.6 FL.OZ*
The placard, poster	A1 *VERSACE* D4 *introduces* B2 *Yellow Diamond*	A1 *GUCCI* (signature variant) B2 *Premiere* D4 *introducing the new essence for women*
The flask label	A1 *VERSACE* B2 *Yellow Diamond*	A1 *GUCCI* (signature variant)
The logo	A1 *VERSACE*	A1 *GUCCI*
The assessory	A1 *email versaceparfums.com*	*View the Blake Lively video of www.youtube.com/gucciparfums*

The phenomenon of lexical cohesion occurs in the perfume advertisements, clearly indicating the presence of a textual component of verbal semiotic mode in the structure of advertisements. The verbal semiotic mode encompasses temporality, changes, thoughts, casualty, opinion, appraisal and estimation. In the case of perfume advertisements, it conveys (in a direct, denotative way) a positive evaluation of the perfume advertised, underlining its quality, positive features and other specifications. Cases of lexical cohesion occur within the same

verbal semiotic mode and form the basis for further possible cases of cohesion within visual and olfactory semiotic modes and also across different semiotic modes. The flexible structure of the verbal semiotic mode is based on the flexibility of its elements. {Verbal semiotic mode}, as a constituent of {semiotic structure}, includes a set of [sub constituents or formal elements] such as [naming complex] + [slogan/poster] + [logo] +[wording]. Within each [sub-constituent or formal element], a set of (quasi-constituents or quasi-elements) may be identified including (brand name) + (individual name) + (additional information). In general, the verbal semiotic mode in perfume advertisements may be represented using the formula {[(brand name) + (individual name) + (additional information)] + [slogan/poster] + [logo] + [wording]}. An intermediate formal element exists between verbal and visual semiotic mode: a [typography]. Typography, as a font design, combines colour and line in various ways. The most prominent functional block is the placard or poster. This functional block (Fig. 1) is displayed on a yellow-white background with black letters. Different lines are combined: the A1 brand name VERSACE is in a thick line while the remaining text (introduces yellow diamond) appears in a thin line. A1 line serves as the path traced by a moving point. A vertical line seems to stand stiffly upright, a horizontal line lies flat, and a diagonal seems to be leaning. Parallel lines are 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 and even weak while the thick one seems aggressive, forceful and strong. The flat line conveys calmness similar to the surface of a still sea whereas a wavy line suggests the opposite. The angular line climbs upward like the edge of a rockery mountain. A combination of small and large prints, thin and thick or bold type (boldface) emphasises the A1 brand name *VERSACE*, making it stand out from the rest of the text. The identical bold type is used for the logo, making it dominant within the advertisement. The main stress is given to the producer's name, underlining the high standard of productivity. The

label block design follows the general tendency. It appears on a yellow background with black letters. The combination of large print for the A1 brand name *VERSACE* and small print for the B2 individual name *Yellow Diamond* again places the main stress on the brand name, with the B2 individual name having the secondary position. The smallest block letters are used for the assessory functional block, indicating its minor importance. The print and background design make this advertisement informative, forming its visual and semantic acceptability and informativity, indicating with print the principle and secondary level of information.

There is an absolutely different typography for the perfume advertisement in Fig. 2. The main difference and specification is the usage of the black background with white letters and a slight yellow tint. The most noticeable is the functional block of the logo, featuring only the A1 brand name *GUCCI* printed in capital letters in a serif font. The flask-labelled block looks invisible. It is represented with the facsimile brand name on the transparent medallion in yellow. The placard or poster combines the A1 brand name in a facsimile form in yellow and, B2 individual name *Premiere* with a capitalised initial letter followed by lowercase. The remaining text is written in block letters with thin lines. The assessory block is written in the thinnest smallest block letters, difficult to read and even seen. According to the typography A1 brand name remains the main attraction within the verbal semiotic mode being the most prominent. This is a common feature for both perfume advertisements in Fig. 1 and Fig. 2. In a very formal and rough way [typography] = [(font design) + (colour design)] = [(((size of letters)) + ((line thickness)) + ((serif font)) + ((sans serif font)) + ((Roman type)) + ((italic type))) + (((letter colour)) + ((background colour)))]. The final quasi-constituent or quasi-element (colour design) with its (hypo-constituents or hypo-elements) demonstrates its intermediate position between verbal and visual semiotic modes functioning as a bridge or link between these modes. (Colour design) = (((letter colour)) + ((background colour))) functions as a transition from verbal to visual mode.

As a micro integrator and a constituent, {the perfume advertisement visual semiotic mode} includes three [sub constituents

or sub-modes or formal elements]. Each formal element contains several (quasi-constituents or quasi-elements). ⟪Hypo constituents or hypo elements⟫ function as embodiment units, creating casual elements. The most significant visual formal element is [icon] grasping images of (perfume bottle) + (model) + (landscape or background) + (angle shot). [Colour] as a visual media language integrates [icon] and [space]. The final formal element consists of such quasi-elements as (perspective) + (depth) + (shape). Fig. 1 demonstrates the perfume bottle in the upper left corner of the perfume advertisement, establishing a definite cohesion between visual and verbal semiotic modes. The perfume bottle is made of yellow glass, correlating with the lexeme *yellow*. The second correlation occurs between the lexeme *diamond* and the diamond-shaped bottle stopper (cork) which resembles the refined cut diamond replica of Tiffany's yellow precious diamond. Cohesion is realised within the same visual semiotic mode where the yellow colour is repeated in the perfume bottle background and the model's hair, dress and jewellery. Intermode cohesion occurs between visual and verbal semiotic modes where the lexeme *yellow* is embodied in icon and background colour. This is an example of multi-modal cohesion when verbal and visual semiotic modes are involved and correlated. Fig.1 demonstrates extensive usage of the model's image (a quasi-constituent or quasi-element) with a detailed set of ⟪hypo constituents and hypo elements⟫: (model) = (⟪image⟫ + ⟪code of costume⟫ + ⟪code of behaviour⟫). These hypo-elements may contain discrete embodiment units. Consequently, ⟪image⟫ = (⟪facial features⟫ + ⟪makeup⟫ + ⟪built⟫ + ⟪age⟫ + ⟪sex⟫); ⟪code of costume⟫ = (⟪fabric⟫) + ⟪cut⟫ + ⟪style⟫)); ⟪code of behaviour⟫ = (⟪body language⟫ + ⟪imitation of behaviour⟫ + ⟪facial expression⟫)). The integrated nature of the quasi-element (model) is evident as it includes detailed embodiment units. Multimodal cohesion is achieved through the repetition of the model's image. Discrete embodiment units such as ⟪facial features⟫ and ⟪facial expression⟫ are combined in the term "fish gape". From a denotative perspective, the fish gape is the new trend in facial expression for women. It is a movement of the lips in which they are slightly ajar and the gaze

directed at the camera or slightly to the side – a look popularised by celebrities in selfies. From a connotative perspective, the fish gape is associated with sexuality because the slightly open lips may suggest sexual allure, implying that wearing this perfume could enhance one's appeal to a romantic interest. The fish gape is believed to have taken over the famous "duck face". It is described as a cooler, more flattering replacement for the duck face.

Fig.1 is a pattern of the model's depiction in six different focal settings. The main principle or primary focus is the one where depicted objects are outlined firmly and clearly with distinct shapes. The focus may display a single solitary isolated object or a group of them. The main focus is the most stable visual component. The main focus may appear in the foreground, background or middle ground. This focus may be secondary, minor, or assessory if the depicted objects look hazy, obscure, or vague with a dissolving shape. Fig. 1 demonstrates the multiplicity of focus usage combined with scale which is connected with the relative sizes of depicted objects. These objects are indicated in relative scale which determines the position of objects in corresponding grounds, plans and focuses. The model's largest image is simultaneously in the main focus. As the scale decreases, five other models' images appear out of focus, each outlined in indistinct obscure shapes. A lack of clearness is created with less bright colours and shades. The smallest image of the model is represented with the low-colour saturation or intensity. The size of the model's images creates the scale of the first visual optical level. The usage of colour intensity creates the scale of the second visual optical level. Together, the degradation in size and fading in colour create a complete focus representation: representation focus = shape, outline, degradation + colour fading. Images of the models which are out of focus have diminished sizes with uncertain shapes and faded colours, making them secondary and optional elements. When these objects are combined into a group they create the ground, represented as a flat space at a certain distance. The space effect is created when at least two grounds are used. This component is the least stable. A plane is a position of object groups within a focus with some of them in

focus and having distinct clear shapes and some of them out of focus with indefinite shapes. The plane is recognised as an interdependence of focus and ground combined and linked with the scale. Plane = focus + scale + ground + scale. The composition of Fig. 1 perfume advertisement is its overall plane or structure. Composition denotes the relationship among parts and involves balance and harmony in the relationships of parts to each other and the whole work and the effect on the viewer. The composition of an advertisement depends on how the formal elements are arranged and is distinct from the subject matter, content or theme. Composition = structure or plane = balance + harmony + relationship. A plane is a flat surface having a direction in space: a diagonal plan, a circle plan, a vertical plan and a horizontal plan. Balance which is created with a harmonious blending of formal elements is 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 picture is a mirror image of the right side. Balance can also be achieved by non-equivalent elements which is known as asymmetrical balance. Visual semiotic mode coherence is realised using the mechanisms of the model image repetition. It is repeated six times in full-face and front-faced figures with different scales of focus. From the balance point, there is some combination of symmetry and asymmetry. The left side demonstrates the perfume bottle and it is balanced with the model image on the right side. Simultaneously there is some balance between the lower left and upper right corners. It is more symmetrical according to the lexeme *VERSACE* used for repetition. The biggest model image and the perfume bottle are in focus giving more balance to the whole advertisement. There is another variant of visual coherence realised with the repetition of a bottle stopper, imitating Tiffany's diamond and a yellow precious tone in the gold ring worn on the middle finger of the left hand. It is seen in the biggest model's image. All the icons are represented at the front angle, making this advertisement a bit flat.

Fig. 2 illustrates another variation of the visual semiotic mode's organisation. The perfume bottle covers the right side of the

advertisement so all the design details of the flask are demonstrated and visualised well. This rectangular shape recurs in the flask's design, creating visual cohesion. It is embodied in the shape of the stopper, in the shape of the bottle and the shape of the inner reservoir. The whole perfume bottle is transparent and pellucid with its sparkling and twinkling facets, creating a magnificent atmosphere of luxury and charm. Magnificence and gorgeousness are conveyed through the design of this perfume bottle. The advertisement's left side features an image of the model, represented in an original way. There is a case of visual cohesion using the effect of mirror reflection, combining two different angle shots. The primary image is given in profile and the secondary one is given as a reflection of the primary in full face. This two-fold model image demonstrates visual cohesion in all its strengths and effectiveness. The model, a young and attractive lady, is displayed gazing into the camera in a way that is meant to evoke a sense of sensuality. This advertisement appeals to the viewer's desire to appear attractive to romantic interests, embodying themes of sexuality, as often seen in perfume advertisements. Each of the signifiers (facial features, makeup, build, age, sex) contributes to this theme. Potential consumers, particularly magazine readers, anticipate a specific type of advertisement – one that will encourage them to search for the perfect product to make them more appealing. In modern society, body image is an increasingly important value, especially among young women, but advertisements are not creating this skewed view of beauty ideals. The code of costume provides visual cohesion as well. Her luxurious brocade evening dress and jewels glitter and twinkle in harmony with the perfume bottle. The visual cohesion in the aspect of shimmering and glittering occurs in the combination of the model's shining hair, her dress and jewels and the perfume bottle's optical effect while colour as a media language is not used here properly. Instead, another optical effect is involved for further cohesion. Black and white colours combine to create a twinkling effect, providing a background for further optical effect cohesion. The hot couture dress being repeated twice creates a magnificent atmosphere of mystery and refinement and aligns with the background of the advertisement. The advertisement's spatial perspective, with depth and shape, is established through its

background. The perfume bottle with the model stands out against a magnificent background that makes icons more visible, noticeable and attractive. A magnificent panorama of a night city serves as a background for the advertisement combining all visual components and details. A magnificent view of a sparkling and twinkling night city opens up on the advertisement background. It is the continuation of the twinkling optical effect which is reflected in the perfume bottle and the brocade dress. They create a triangular repetition of the same optical effect, providing further cohesion; from another point of view, the illusion of depth or perspective is evident with the bright skyline formed with nightlights of the hustle and bustle of the city. The twinkling optical effect covers the entire advertisement, reflecting in the perfume bottle brocade dress and city lights, reinforcing visual cohesion. There is an additional cohesion between verbal and visual semiotic modes. B2 individual name *Premiere (the first public performance of a play or piece of music (Fr.); first opening night),* the model's dress and the advertisement background are associated with the performance in the New York Metropolitan Opera or the Royal Opera House, Covent Garden, London.

The (olfactory semiotic mode) has a hybrid nature and functions as a cooperation or coexistence of two sub-parameters or sub-modes. The first sub-mode is represented by perfume sample substances which are located in the page spots of advertisements. The circle indicates the page spot infused with the advertised perfume substance. A potential consumer should rub the circle on the page with their finger to smell the perfume. Additionally, perfume samples may accompany advertisements, packaged in small flasks or task-tubes. It enables a potential consumer to apply the perfume on the skin or clothes, experiencing its absorption, stability and aromatic effect. The hybrid nature of the olfactory semiotic mode combines substantial and verbal components. Within this semiotic mode, the substantial component is connected with the part of the verbal semiotic mode which may include a sub-component containing verbal information about olfactory perfume features. In this case, the verbal semiotic mode enhances the components indicating the complex and integrated nature of the perfume

advertisement semiotic structure. The verbal component, in turn, demonstrates its own hybrid integrated nature. It includes such formal sub-components as synaesthesia, which uses terminology of other types of reception. Synaesthesia is a mechanism of conceptual metaphor when the features of some sensations are used for designating other sensations. There are five types of receptions: auditory, gustatory, olfactory, textile and visual. Only the olfactory one does not have its own terminology for describing smell, aroma, fragrance, scent, or odour. In this case, synaesthesia is used traditionally for representing different variants of smell. Visual reception terminology (*luminous, radiant, sparkling*) is used for smell description (*a luminous fragrance and radiant floral, with sparkling top notes of....*). Tactile reception terminology is represented with corresponding lexical units (*gently, strongly, airy, light, delicate*) and happens in smell description (*with appeals strongly to emotions, light and airy, a delicate .... bouquet*). Auditory reception terminology occurs sporadically (*stunning fragrance*). Gustatory reception terminology (*fresh spicy, freshness*) is involved for smell description (*a summery spicy nuance by the basilic, blended with the sweet freshness*). Another aspect of the verbal component describes aromas through analogies. This approach associates scents with specific pleasant fragrances, using general terms. Lexical units of general semantics may be used here (*floral, fruity, woody*). The most traditional natural substance resources are plants which may be generalised with lexeme *botanical* and simultaneously may be divided into flowers (*rose, peony, neroli, amaryllis, jasmine, wisteria*), fruit (*orange, mango, grapefruit, coconut, tangerine, pear, blackberry*), wood (*white woods, cedar-wood*). There are some animal organism substances (*musk, amber, blonde leather*) and inorganic ones (*aquatic, ozonic, oceanic*). The smell description offers detailed profiles of the fragrance's composition, specifying the quality and quantity of the ingredient: *a fruit explosion of mango and grapefruit, enhanced with neroli essence and embraced with a woody base of cedar-wood notes; a fresh, spicy, leather scent with top notes of grapefruit and mandarin; rose absolute and cinnamon are at the heart, it has a final accord of*

blonde leather and amber; delectable top notes of blackberry, fresh grapefruit and succulent pear; the heart imparts rich feminine jasmine, notes of lychee and blue wisteria. A dreamy dry-down of white woods musks and coconut water. Description and enumeration of aroma sources are used for creating the classification table of olfactory goods (Table 2). According to the fragrance substances, there are four olfactory groups each of which has its description in detail. Table 2 helps to provide the article selection and choice for potential consumers of olfactory goods. The olfactory semiotic mode looks heterogeneous with a hybrid and discrepancy structure. It contains substantial and verbal components with the latter grasping information about olfactory perfume features represented verbally. These features are represented in two different directions where the first one uses synaesthesia for aroma representation whereas the second direction uses an analogical approach to the aroma description involving sources of fragrance. As a result, there is no reflection of cohesion within the olfactory semiotic mode. This mode stands separately from the verbal and visual modes. Its heterogeneity creates no cohesion with olfactory semiotic modes as well as with verbal and visual ones.

Table **2. Conventional Classification of Perfumes according to their basic ingredients**

Olfactory groups	Fragrance substances	Description of olfactory groups
Citrus	Lemon Grapefruit Orange	Citrus fragrances are fresh and sharp, and based on Lemon, Orange and grapefruit and other acidic aromatic sources. You have a citrus personality if you are energetic and lively.
Floral	Lilac Lily Rose Peony	This is the biggest group and have a large amount of variations with the abundance of flowers to use. Some popular ones would be Roses, Lilys, Lilacs and Peony. You have a romantic personality if you favour floral perfumes.

Chypre	Oak moss Sandal wood Patchouli Bergamot	This is the family of perfumes that are composed of citrus top note, a floral middle and oaky and musky bass. Sandal wood and patchouli are often used. You will have a down-to-earth type of personality, thoughtful and resourceful.
Oriental	Raisins Vanilla Jasmine Cinnamon	The spicy one with Cinnamon and Jasmine coming through strongly hints of vanilla and raisins make for one powerful punch. You will be exciting and adventurous and up for taking on life and not afraid to experiment.

Conclusion. Perfume advertisement demonstrates a complex and well-developed semiotic structure. The flexibility of this structure is embodied in the elaborate system of the smallest discrete discrepant units of the embodiment. These discrete units may be integrated into bigger ones creating the scale from hypo constituents (hypo elements) to the upper units such as quasi-constituents (quasi-elements), sub-constituents (sub-modes, formal elements), constituents (modes, micro-integrators), hyper constituents (macro integrators). The latter structures are responsible for advertisement semiotic structure. The whole semiotic structure of perfume advertisements consists of verbal, visual and olfactory semiotic modes. The verbal semiotic mode has its own system of cohesion based on the lexical unit repetition or using its synonyms. Visual semiotic mode realises cohesion by representing one and the same object several times. Verbal and visual modes are in the mutual relations of cohesion which is realised in the embodiment of lexical units in visual objects. The olfactory semiotic mode has a rather heterogeneous structure which grasps substance samples and verbal representation by using mechanisms of synesthesia or enumerating fragrant sources. Cohesion within the olfactory semiotic mode looks obscure and uncertain and needs further research. Evidently, olfactory semiotic mode properties may be revealed distinguishing some specific discrete discrepant units of embodiment and these units may show cohesive relations with other semiotic modes of perfume advertisements.

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