Yevhenia Yu. Nikiforova
ORCID ID: 0000-0001-6249-9781
Scopus ID: 58042287700

Olena O. Popivniak
ORCID ID: 0000-0002-7998-7965
Scopus ID: 57413191200

Elizaveta A. Galitska
ORCID ID: 0000-0002-0859-1322
Scopus ID: 58156731700

SHOPWINDOW PERFUME ADVERTISEMENT: REFLECTION OF MULTIMODAL COHESION IN ITS STRUCTURE

Abstract. *This article examines the structural features that reflect two principal semiotic modes in the inner construction of a perfume advertisement, ultimately creating the overall semiotic structure of the ad. The advertisement, representing a pair of common brand perfumes, consists of five semi-individual panels. The constructional specification of this penta-fold paneled advertisement is intrinsically linked to its semiotic structure. The entire semiotic structure of the advertisement can be understood as comprising two independent modes: the verbal mode and the visual mode. Each mode is further subdivided into distinct components, and some components even include additional sub-components that contribute to the advertisement's intricate design. The verbal semiotic mode includes essential components such as the naming complex, the logo, and the slogan. The naming complex itself is a multi-layered entity, comprising several sub-components, including the brandname, the individual name, the genitive name, and supplementary information that further clarifies the product's identity. On the other hand, the visual semiotic mode is defined by its own set of components, namely the icon, colour, and space. The icon is made up of three sub-components: the perfume bottle, the model, and the background. The colour component is represented by a variety of sub-components, each contributing to the overall colour scheme that visually conveys the product's appeal. Multimodal cohesion within this complex perfume advertisement is achieved through the reiteration of verbal and visual components, which are mirrored across the different panels. These reiterated components (sub-components) function as either hyper-integrants or hypo-integrants, creating a complex and densely interconnected net of repeated elements that together*

form the integrity of the advertisement. Furthermore, the advertisement's five panels are spatially organised into three distinct groups based on their position within the layout: one central panel, two quasi-central panels, and two peripheral panels. This division not only reflects the structural symmetry of the advertisement but also enhances the emphasis placed on specific elements within the overall visual narrative. This study highlights the intricate ways in which verbal and visual components interact and support one another, creating a cohesive and compelling advertisement that appeals to both logical and emotional responses from the audience.

Key words: *integrant, integrity, multimodality, mode, advertisement, mode sub-component, semiotic mode.*

Information about the 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; Associate Professor at the Department of English Philology and Intercultural Communication; Educational and Scientific Institute of Philology; Taras Shevchenko National University of Kyiv.

Galitska Elizaveta Anatoliivna – PhD in English Philology; teacher of English; Kyiv Gymnasium № 86 "Consul".

E-mail: ye.nikiforova@knu.ua;olenapopivniak@ukr.net; liza-g@ukr.net

Нікіфорова Є. Ю.
ORCID ID: 0000-0001-6249-9781
Scopus ID: 58042287700

Попівняк О. О.
ORCID ID: 0000-0002-7998-7965
Scopus ID: 57413191200

Галицька Є. А.
ORCID ID: 0000-0002-0859-1322
Scopus ID: 58156731700

ВІТРИННА ПАРФУМЕРНА РЕКЛАМА: ВІДДЗЕРКАЛЕННЯ МУЛЬТИМОДАЛЬНОЇ КОГЕЗІЇ В ЇЇ СТРУКТУРІ

Анотація. *Запропонована стаття розглядає структурні особливості, що відбивають у своїй будові два основних семіотичних модуси, які разом утворюють загальний семіотичний каркас специфічної парфумерної реклами. Оскільки цей різновид реклами, що репрезентує два парфуми, які*

належать до спільного бренду, складається з п'яти напівавтономних панелей, рекламна особливість відображена в її семіотичній структурі. Комплексна семіотична структура цієї п'ятискладникової панельної реклами складається з двох незалежних модусів: вербального і візуального. Кожен із цих модусів далі поділяється на окремі компоненти, а деякі з них включають додаткові суб-компоненти, які сприяють складному дизайну реклами. Вербальний семіотичний модус містить такі основні компоненти як номінативний комплекс, логотип і гасло. У свою чергу, номінативний комплекс є багатошаровим елементом, що містить низку суб-компонентів, серед яких виокремлюється назва бренду, індивідуальна назва, родова назва, а також додаткова інформація, яка уточнює ідентичність продукту. Візуальний семіотичний модус охоплює такі компоненти як зображення, колір і простір. Зображення містить три суб-компоненти: флакон з парфумами, модель і загальне тло. Компонент кольору представлений різноманітними підкомпонентами, які формують загальну кольорову палітру, що візуально передає привабливість продукту. Мультимодальна когезія цієї складної парфумерної реклами ґрунтується на повторенні вербальних і візуальних компонентів (суб-компонентів). Повторювані компоненти (суб-компоненти) функціонують як гіпер- або гіпоінтегранти і утворюють густу мережу повторюваних компонентів, що разом формують цілісність реклами. Крім того, усі п'ять панелей вітринної реклами розмежовуються на три групи відповідно до позиції: одна центральна панель, дві квазі-центральні, а також дві периферійні панелі. Такий поділ не лише відображає структурну симетрію реклами, а й посилює акцент на певних елементах у загальній візуальній презентації. Це дослідження підкреслює складні способи взаємодії вербальних і візуальних компонентів, які підтримують один одного, створюючи узгоджену та переконливу рекламу, що апелює як до логічних, так і до емоційних реакцій аудиторії.

Ключові слова: інтегрант, інтегрованість, мультимодальність, модус, реклама, модусний суб-компонент, семіотичний модус.

Інформація про авторів: Нікіфорова Євгенія Юріївна – кандидат філологічних наук, доцент; доцент кафедри англійської філології та міжкультурної комунікації; Навчально-науковий інститут філології; Київський національний університет імені Тараса Шевченка.

Попівняк Олена Олексіївна – кандидат філологічних наук, доцент; доцент 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: ye.nikiforova@knu.ua; olenapopivniak@ukr.net; liza-g@ukr.net

The main task of any advertisement is to be noticeable, to catch potential buyers' eyes, and to make an unforgettable impression on clients. That is why advertisements may be different, but always effective and cognitive. For achieving the aimed object different modern means are used: methods of psychological influence, different polygraphic ways of drawing attention, and the newest technologies. The main task of the advertisement designer is to combine different methods effectively and to use necessary models in every definite case and for a definite audience. The choice of concrete advertisement methods depends on the aim, economic conditions, general market state and contingent (quota) of potential purchasers. According to its influence, advertisements may have emotional features or be based on the national foundation (principles, fundamentals). Desire to buy some goods is based on associations and creation of a necessary image in the buyer's consciousness. This image will be created with goods in the future. If advertisement is rational, its foundation is information about advantages of certain goods. The leading method which is used here is persuasion into the necessity of buying goods (or using the service of a certain firm). The main advertisement feature is a set of its simplicity, accessibility and in some cases even its mysteriousness. Advertisement may be understood as a communication process, a process of the sale (management) organisation, economical and social process with support of the connection with the community, or it is an informative process and persuasion one. Mostly, advertisement is recognised as a transmission of information about goods, services or ideas with the purpose of involving consumers, creation of demand and popularity.

The **aim** of this investigation is to reveal the mechanism of embodying the multimodal cohesion which occurs in the penta-fold paneled perfume advertisement created for demonstration in shopwindows. The **objective** of this investigation is to reconstruct and clear up semiotic structure, its borders and ways of connection, cooperation, integrity between mode components and sub-components, which are the functional units creating verbal and visual semiotic modes. The **topicality** of this research is connected with the investigation of a very complicated phenomenon as it happens in a rather complex construction consisting of five panels. The understanding of semiotic structure needs the segmentation of

independent components (sub-components) and recognising their functional and semantic status. The **novelty** of this research rests on the fact that the multimodal cohesion has not been investigated in the penta-fold paneled perfume advertisement created for exhibition in shopwindows. The **object** of the research is the extensive perfume advertisement demonstrating a pair of related perfumes which are advertised in individual ways, involving verbal and visual means of representation. The **subject** of the research are processes of reiteration which occur within each individual panel and between all five panels, creating the whole construction of the perfume advertisement.

Publication analysis demonstrates that multimodal investigation intensification is a peculiar feature of the last years' linguistic research. It is connected with the analysis of different semiotic components which form the meaning. Multimodal discourses show static peculiarity if two or more semiotic modes are combined creating discourse meaning [5]. Mode is understood as a set of semiotic resources which create the meaning [10, p. 1]. Mode is known to be understood as a resource which is formed socially and is used to represent the meaning [4, p. 54]. The terminology unit "modality" is used for the research of the multimodal discourse as the biggest communicative unit. For example, any film may be represented as a common mixture of different modalities (words, images, sounds, colours, etc.). The film meaning is formed as their mutual inner combination [18, p. 1]. Photographic moving image, recorded musical melody, recorded phonetic sounds, recorded noise, graphical materials bearing names of actors and film group titres, different notes were distinguished as informative film significant substances [8, p. 90]. Some of these substances may be recognized in texts and discourses too. Integration taking place between separate shots is analysed in the aspect of project taxis (parataxis or hypotaxis) and space-temporal plan [2, p. 181].

The detailed and meticulous analysis shows that film narrative structures are understood as those involving the action of characters [9]. Principal groups of cinematographic actions were separated: transactional development, non-transactional development, action of reaction, verbal action, and conceptual action [18, p. 116]. Features of verbal and visual component cooperations were analysed by many prominent scholars such as R. Barthes [1], J. A. 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 meticulous way, explaining that language may demonstrate temporality, changes, causality, thought and dialogue, difference between reality and virtuality or opinion, judgement contradicting the facts. Images show space relations within the history, characters' appearance and elements of action space [14, p. 19]. G. Kress and T. van Leeuwen in their research of reactions between readers and characters separate such functions as social distance, relationship, contact, and modality. The social sphere is determined with the type of characters' positions [6, p. 124]. Kress and van Leeuwen's Grammar of visual design tenets (propositions) was developed by C. Painter, J. R. Martin, L. Unsworth [13]. On the interpersonal level they enumerate such components of the meaning system as focusing, empathy, influence, proximity, orientation, atmosphere and graduation [13, p. 21]. R. Barthes [1] puts forward the connections between text and illustration as equal in rights and at the same time not equal in rights. B. Spillner [16, p. 92] develops R. Barthes' ideas about possible relations between text and images. He distinguishes cases when one semiotic system (text or illustration) gains the function of another system. Text may demonstrate dynamics using different methods of printing. K. Shriver suggests her own classification of connections between document elements belonging to different semiotic models which contain text and illustration [15, p. 412–428]. R. Martinec and A. Salway [7] analyse relations between text and image in a very precise way. According to the status point they recognise equal and unequal connections, separate logico-semantic connections into two big groups. Relations of extension show the process of giving new information and put forward 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 applicable to describe connections between text and image. Relations between text and image rest on content, and they are not the only types of relations. H. Stöckl gives two additional ones: space-syntactical and rhetorical-logical. The first grasps image-text, text-image, or their interchange. The second contains resemblance, contrast, space-time, and

accidental, allusive connections [17, p. 214–219]. Traditionally, perfume advertisements have verbal and visual modes. Advertisements show some features of multimodal discourses. Apparently, advertisements may contain some reflection of multimodal cohesion [11; 12]. That is why the differentiation of semiotic mode components and sub-components, recognising their function, their position and status as formal elements may be useful for detailed analysis of perfume advertisements especially in the focus of their poly-fold paneled structure.

The main information representation should be started with understanding the status of perfume advertisement. This type of advertisement does not function by itself. It reflects all social standards which are established in the society. According to the target audience, it is the consumer advertisement focused on the certain potential consumers (social groups of definite age, gender, professions) in certain countries, regions, parts of the world (continents). If you are not attracted to the advertisement, it means you do not belong to the social group for whom the advertisement is created. According to the advertisement recipients, the perfume belongs to the consumer advertisement. From a functional point of view, it is a goods advertisement. It should improve and support the process of selling the products. According to the sphere of spreading, this advertisement is international or created for English-speaking countries. International advertisements play an important role in peoples' integrity because new ideas and values are gradually penetrating with goods. In a very general and common sense, perfume advertisement is a part of mass communication, and in the sphere of mass communication advertisements are information – figurative expressive texts which are addressed to some social groups to make them do some actions or make some choice which is advantageous and profitable for the advertisement producers.

Some preliminary remarks should be taken into consideration. Shopwindow perfume advertisement (or SPA for short) belonging to the visual and verbal bearer of information about olfactory goods demonstrates a set of individual features, which gives the possibility of separating SPA into a certain sub-class according to its remarkable peculiarities. First of all, SPA is used for exposition in exterior shop windows. That usage makes it functional in the visible

place and so its being eye-catching is the leading parameter among others. From the structural point of view SPA consists of five panels which are simultaneously definite, independent and separate components and may be used as individual autonomic advertisements if they are exhibited in different places. They are connected mechanically in a chain with a logical order, reflecting the idea of its producer and designer. All these five panels creating the unified SPA advertise a pair of goods which are olfactory products of one and the same manufacturer belonging to one and the same brand. Being separated with a thick glass screen from the potential users, SPA is unable to represent an aroma, smell, odour in a sensual perceptual way. It means that olfactory semiotic mode is absent in the space of SPA. Simultaneously, all five panels of SPA are bearers of verbal and visual information. It confirms the fact that SPA semiotic structure grasps two mode types. They are verbal and visual semiotic modes. The hybrid nature of SPA is connected with mixed means of advertisement. SPA is a kind of advertisement material which may be represented involving such advertisement devices as exhibitions and fares – the exposition of SPA in shopwindows may be compared with permanent expositions (collection of samples, showrooms). Exterior advertisement – shop windows belong to architectural details with street out aspects. They are observed from the streets, pavements, roads, driving ways. All these features create the hybrid peculiarity of SPA and ask for steady, step-by-step investigation of its multimodality.

The most noticeable and evident structural features of SPA is the hierarchical relation between panels in the penta-fold construction (Fig. 1). The panels which are represented in Fig.2 and Fig.6 are in the periphery of the paneled chain. Their peripheral status is confirmed with their function. They indicate the border (the beginning and the end of the whole SPA). The panels shown in Fig. 3 and Fig. 5 may be recognized as quasi-central. They support the central panel (Fig. 4) and connect it with peripheral ones. The central panel (Fig. 4) dominates and determines structural features of the penta-fold paneled advertisement subordinating quasi-central and peripheral panels. The central panel is the very centre of symmetry and the whole structure of SPA is symmetrical with the second order axis of symmetry. The further investigation rests on the structural features of SPA and moves

in the direction from the peripheral panels to the central one, passing through quasi-central panels. Subordinate function and nature of peripheral and quasi-central panels and dominant function and nature of the central panel determine the direction of order steps researching the SPA. Its investigation starts from the opposite sides involving peripheral panels (Fig. 2, Fig. 6), gradually moving to the central panel (Fig.4), passing through quasi-central panels (Fig. 3, Fig. 5).

Figure 1–6. Penta-fold shopwindow perfume advertisement (SPA)

Being the bearer of verbal and visual information, SPA should be investigated in the aspect of verbal semiotic mode and visual semiotic mode respectively. Each semiotic mode needs to be separated into corresponding mode components. If it is possible, each mode component may be separated into sub-components of different degree of separation (segmentation).

Verbal semiotic mode of SPA includes three mode components such as a naming complex, logo, and slogan. The leading position

belongs to the naming complex which grasps four sub-components. The first sub-component is **A** – brand name (Fig.2) *CAROLINA HERRERA*. It is the producer's name which is established on the perfumery market. The second sub-component is **B** – individual name *BAD BOY*. It is a proper name of goods helping to recognise a definite item and a certain article of olfactory product. The third sub-component is **C** – genitive name, or a name of product classification. It is connected with the goods terminology, which is conventional and obligatory in the trade business and commodity production. It is mentioned here in two variants (*LE PARFUM , EAU DE PARFUM*). Within the peripheral panel (left side) it is the first of inner verbal reiteration, when **C** – genitive name is reiterated. In particular, only the lexical unit *PARFUM* is reiterated two times. It is recognized as the first case of lexical cohesion within one and the same panel. The fourth sub-component is **D** – additional information, which indicates the place of headquarters (*NEW YORK*), substance condition (*NATURAL SPRAY*), substance quality in different scales of liquid measures (*E 100ml 3.4 FL.OZ*). The second mode component is slogan (*IT'S SO GOOD TO BE BAD*). There is another case of reiteration within one and the same panel (inner-panel reiteration). The lexical unit *BAD* of **B** – individual name *BAD BOY* is reiterated in slogan *IT'S SO GOOD TO BE BAD*. Reiteration of the inner-panel type makes integrity stronger. The lexical unit *BAD* functions as an inner-panel integrant. Slogan is recognized as the second constant of the firm style. Traditionally it is represented as a short line of lexical units reflecting the main idea of the company (producer). The slogan has two aims. The first is to support the steady advertisement campaign, and the second is to briefly represent the main idea or topic which is associated with goods or a firm name. Slogan is good when it is functional. It should be understandable, short, and easy in pronunciation. In our case the slogan is represented in the form of a simple sentence with the formal subject *IT*. Firm style rests on two constants: logo and slogan. They both perform one of the main functions of the advertisement. They give goods some image that effectively distinguishes firm goods from their other competitors. Main principles of the firm style creation is based on visual, specific and positive image of the firm (company). Logo is the main differential. Logo is created from the initial letters of **A** – brand

name *CAROLINA HERRERA* > *CH* > , where the second letter is used as the base for the first letter. In some way it may be recognized as reiteration of **A** –brand name in the abbreviated form.

Verbal semiotic mode of SPA, in particular its peripheral panel (right side) (Fig.6), includes only two mode components. There is a naming complex and logo. Within the naming complex there are four basic sub-components. The leading position belongs to **A** – brand name *CAROLINA HERRERA*. It is identical to **A** – brand name in Fig.2. That confirms the fact that both perfumes have been produced by one and the same manufacturer. The second sub-component is **B** – individual name *Very GOOD GIRL*. It shows that the perfume advertised in Fig.6 is another compared with the previously advertised *BAD BOY* item. The third sub-component is **C** – genitive name *EAU DE PARFUM* indicating that both goods belong to one and the same class of olfactory articles. In the last case there is only one variant of terminology word combination. The fourth sub-component is **D** – additional information indicating the place of production (*NEW YORK*), substance itself (*NATURAL SPRAY*) and its quantity (*E 80 ml 2.7 FL.OZ*). Slogan is missing here but logo takes place here. Comparing two distant panels of common peripheral position but different sides (left and right) demonstrates the distant integrity of SPA. Here integrity is understood as a mutual and reciprocal cooperation and coexistence of coherence (resting on logical order of all five panels) and cohesion (resting on lexical reiteration). Integrity is embodied as a set of integrants functioning within one and the same SPA. Supporting integrity, all the integrants being function units are structural elements of the whole SPA. The set of integrants reiterated in peripheral panels **A** – *CAROLINA HERRERA*, **C** – *EAU DE PARFUM*, **D** – *NEW YORK* and *NATURAL SPRAY* are sub-components of the naming complex. The mode component logo is reiterated too. Integrity between peripheral panels may be distinguished as distant trans-integrity. In this case verbal semiotic mode components (naming complex, logo) and their sub-components (**A** – brand name, **C** – genitive name, **D** – additional information) function as distant trans-integrants.

The next step of research involves the comparison of peripheral and adjoining quasi-central panels in corresponding pairs (Fig.2 and Fig.3; Fig.6 and Fig.5). There is a strong resemblance in the verbal

semiotic mode of adjoining panels of the left side in SPA. They both contain a naming complex, slogan, and logo (mode components) and corresponding sub-components. Within a left-side quasi-central panel (Fig.3) there are some cases of inner-panel reiteration, which is realized involving a set of inner-panel integrants. In particular, **C** – genitive name is reiterated in two forms. The first is a lexical unit with the definite article (*LE PARFUM*) and the phrase unit (*THE NEW EAU DE PARFUM*). Within the naming complex the lexical unit (*NEW*) is reiterated in **C** – genitive name and **D –** additional information. The lexical unit (*BAD*) is represented as a part of **B –** individual name and reiterated in slogan (*IT'S SO GOOD TO BE BAD*). Another case of reiteration is connected with logo ( ). Its reiteration is connected with the double visualization of the flasks – each of them has a logo on its surface. **D –** additional information is reduced comparing with **D** – sub-component of the left-side peripheral panel (*NEW YORK NATURAL SPRAY E 100ml 3.4 FL.OZ > NEW YORK*). If left-side peripheral and quasi-central panels are compared in the aspect of trans-panel integrity, the integrity between these two panels rests on the reiteration of trans-panel integrants. The leading position belongs to the naming complex and its sub-components. **A** – brand name is reiterated in both panels, the same situation is connected with **B –** individual name, **C –** genitive name, **D –** additional information. Other mode components are involved in the process of trans-panel integration too. Slogan occurs in both peripheral and quasi-central panels; logo happens there too, but within the quasi-central panel, it is reduplicated supporting inner-panel integrity.

If the right-side peripheral and quasi-central panels are compared in the aspect of trans-panel integrity, both right-side panels demonstrate common peculiarities which were distinguished in the left-side panels. The right-side quasi-central panel (Fig.5) in its verbal semiotic mode has features of inner panel integrity. The lexical unit *GOOD* is reiterated in **B –** individual name (*Very GOOD GIRL*) and in slogan (*IT'S SO GOOD TO BE BAD*). The lexical unit *NEW* is mentioned in **D –** additional information (*NEW YORK*) and in **C –** genitive name (*THE NEW EAU DE PARFUM*). Logo is reduplicated here. If right-side quasi-central and peripheral panels (Fig.5, Fig.6) are compared in the aspect of trans-panel integrity, it is seen that the naming complex reiteration plays the leading part. Reiteration of each sub-component is established on a different

level. **A** – brand name, **B** – individual name are reiterated completely and entirely. **C** – genitive name is expanded if quasi-central and peripheral panels are compared (*THE NEW EAU DE PARFUM < EAU DE PARFUM*). Opposite process happens in the case of **D** – additional information, it shows the case of reduction (*NEW YORK < NEW YORK NATURAL SPRAY E 80 ml 2.7 FL.OZ*). The same way of reduction happens in the left-side peripheral and quasi-central panels (Fig.2, Fig.3). Trans-panel integrity is strengthened with the reiteration of the logo. The right-side quasi-central panel logo is reduplicated too as in the case of the left-side quasi-central panel.

The central panel verbal semiotic mode (Fig.4) is represented with three traditional mode components, including naming complex, logo, and slogan. The most specific is the combination of naming complex sub-components and their mutual and reciprocal operation in creating inner-panel integrity. **A** – brand name (*CAROLINA HERRERA*) is reiterated in logo (⟦⟧) two times on the surface of two different bottles with different scents. This case of reiteration is combined with shortening (*CAROLINA HERRERA >* ⟦⟧). **B** – individual name grasps two different names of perfumes (*GOOD GIRL* and *BAD BOY*) and **B** – individual name, reduplicated in the extended variant (*THE NEW VERY GOOD GIRL & BAD BOY*). This type of **B** –individual name reiteration is a specific feature of the central panel. Extension is provided using such lexical units as *THE, NEW, VERY, &*. **C** – genitive name (*LE PARFUM*) is represented with French borrowing. Inner-panel integrity is realised using the reiteration of separate lexical units. Both units *GOOD, BAD* are reiterated in slogan (*IT'S SO GOOD TO BE BAD*). In general, both lexical units *GOOD* and *BAD* are mentioned in the central panel three times. Lexical units *GIRL, BOY* are mentioned twice, the lexical unit *NEW* is mentioned twice in **B** – individual name and **D** – additional information. The specification of the central panel is connected with a high density of integrants which grasps types of integrants and number of integrants involved into the process of inner-panel integrity. A dense net of integrants may be calculated in each of five panels; and the result of that calculation is reflected in Table 1. Analysing table data it is seen that the highest level of density happens in the central panel (Fig.4), number of reiterations is equal to 9, and six units are involved in the process of reiteration. The lower level of density occurs in the left-side quasi-

central panel (Fig.3), it is equal to 5, and four units are involved in the process of reiteration. The following level of density takes place in the right-side quasi-central panel (Fig.5), it is equal to 4, and three units are involved in the process of reiteration.

The left-side peripheral panel (Fig.2) demonstrates the level of density which is equal to 3, and three units are involved in the process of reiteration. The lowest level of density takes place in the right-side peripheral panel (Fig.6), it is equal to 1and there is only one unit involved in the process of reiteration. In general, within the penta-fold paneled advertisement the inner-panel integrity, which is calculated as density of integrants involved into the process of reiteration, grows in the direction from the side-peripheral panels to the central panel. Left-side directions demonstrate more intensive growing in comparison with the right-side where growing is less intensive. This fact may be explained by taking into consideration the direction of reading from the left side to the right side. Observation of SPA starts from the left side peripheral panel. That is why movement from panel 1 is more intensive according to the density of reiteration. Movement from panel 3 to panel 5 is less intensive which demonstrates corresponding density of reiteration. Reduction of movement correlates with the density in the right direction.

Inner-panel integrity rests on reiteration within one and the same panel involving a set of mode components, sub-components or even the separate lexical units. Trans-panel integrity is responsible for the cohesion and coherence of the whole SPA, grasping all advertisement five panels. It rests on reiteration of mode components or sub-components. Here separate lexical units are not recognised as integrants. Integrants of the inner-panel integrity are divided into certain types according to the number of simultaneous reiterations in a set of panels. Maximum number of panels involved in reiteration may be five, and minimal number panels reflecting the process of reiteration is two. **A** – brand name (*CAROLINA HERRERA*) and logo () are represented in all five panels of SPA (1, 2, 3, 4, 5). It is evident that these two integrants may be recognized as megalo-hyper. **C** – genitive name (*EAU DE PARFUM*) is reflected in four panels (1, 2, 4, 5). Slogan (*IT'S SO GOOD TO BE BAD*) is reflected in four panels too (1, 2, 3, 4). These integrants belong to the medium-hyper type. Minimum-hyper integrants are mentioned in three panels simultaneously.

Table 1

**Verbal inner-panel integrity
of shopwindow perfume advertisement**

Type of panel illustration	Reiterated Unit	Unit position	Number of local reiterations	Number of total reiterations within the panel
left-side peripheral (Fig.1)	1. *BAD* 2. *PARFUM* 3. *CAROLINA HERRERA*	B, Slogan C A, Logo	1 1 1	3
left-side quasi-central (Fig.2)	1. *BAD* 2. *NEW* 3. *CAROLINA HERRERA* 4. *PARFUM*	B, Slogan D, C A, Logo C	1 1 2 1	5
central (Fig.3)	1. *GOOD GIRL* 2. *BAD BOY* 3. *GOOD* 4. *BAD* 5. *NEW* 6. *CAROLINA HERRERA*	B B B, Slogan B, Slogan B, D A, Logo	1 1 2 2 1 2	9
right-side quasi-central (Fig.4)	1. *GOOD* 2. *NEW* 3. *CAROLINA HERRERA*	B, Slogan D, C A, Logo	1 1 2	4
right-side peripheral (Fig.5)	1. *CAROLINA HERRERA*	A, Logo	1	1

They are **C** – genitive name (*LE PARFUM*) in panels 1, 2, 3; **B** – individual name (*BAD BOY*) in panels 1, 2, 3; **B** – individual name (*GOOD GIRL*) in panels 3, 4, 5. **D** – additional information (*NATURAL SPRAY*) is mentioned only in two panels (1, 5) and may be recognised as hypo-integrant. Results of trans-panel integrity are represented in Table 2. Penta-fold paneled advertisement demonstrates the complex nature of coherence and cohesion which may be understood as integrity of two types: inner-panel and trans-panel. Reiteration of verbal mode components, sub-components or even separate lexical units within one and the same panel creates a dense net of integrants (reiterated elements). Simultaneous reiteration of one and the same verbal mode components or sub-components in different panels creates trans-panel integrity.

Table 2

Trans-panel integrity of SPA on the basis of verbal integrants

Reiterated mode component (sub-component)	Number of a panel (place of reiteration)	Type of integrant
A *CAROLINA HERRERA* Logo	1,2,3,4,5 1,2,3,4,5	megalo-hyper integrant
C *EAU DE PARFUM* Slogan *IT'S SO GOOD TO BE BAD*	1,2,4,5 1,2,3,4	medium-hyper integrant
C *LE PARFUM* **B** *BAD BOY* **B** *GOOD GIRL*	1,2,3 1,2,3 3,4,5	minimum-hyper integrant
D *NATURAL SPRAY*	1,5	hypo-integrant

Visual coherence and cohesion of SPA correlates with visual semiotic mode which consists of three mode components. Mode components have a complex nature which is reflected in the division of mode components into further sets of sub-components. The leading position belongs to the icon mode component which is divided into

three sub-components, including olfactory goods in their package, a model, and background. The colour mode component is divided into colour-scheme subcomponents. The third mode component is connected with space which reflects the general design of advertisement. Background according to its optional, secondary function gives the ability for better and recognitive visualisations of icon sub-components. The background of the left-side peripheral panel (Fig.2) is formed as a white visual space without any additional element. The first panel of SPA stresses on the package of olfactory goods. There is only one article unit which is represented on the left-side peripheral panel which is shown in the front position. SPA gives the opportunity of seeing the package in outer and inner variants. The inner package is represented with a black plastic bottle with a very original shape of forked lightning fixed on the flat plate. The outer package is a black rectangular cardboard box with a light-yellow label. Usage of two contrast colours (black of package and white of background) improves the visualisation of olfactory goods. The light-yellow colour of the label softens the contrast of black. The same combination of colours (black and light-yellow) is used for the print. The opposite right-side peripheral panel (Fig.6) is designed in a similar way, using a simple and plain white background. The same way is used for package visualisation. The inner package is a glass and plastic bottle with a shape of high-heeled shoe. Three different colours are used for the flask colouring: a golden high heel, a black heel, a red instep and a red toe. The outer package is a black rectangular cardboard box with a red label and golden ribs. Shoe colour scheme is reflected in label print (combination of red and golden). Both peripheral panels are similar in their space design, representing olfactory products, underlying the specification of outer and inner packages.

There is some design resemblance between left-side (Fig.3) and right-side (Fig.5) quasi-central panels. Both panels are focused on models. The central position of panel 2 belongs to visualisation of a masculine model. It is a young handsome man with attractive facial features and fashionable hairstyle, wearing a black shirt, moustache and short-cropped beard. The model's square chin, hollow cheeks, and protruding cheekbones make him nice and sexual. Direct eye contact

and soft smile underline his handsomeness. Three colours dominate in panel 2. They are black, grey and white. Soft and gradual transition from black into white is used in the background. Perfume bottles are in grey and black colours. They are shown against the white spot of the background that makes bottles visible and sharp shaped. Panel 4 (Fig.5) demonstrates two perfume bottles in the right low corner. Black and black-and-red bottles are shown against the deep red background making perfume bottles visible and clear-cut. The central icon of panel 4 is a feminine model. It is a young blond-haired tall attractive woman with shapely legs and knees, delicate palms and tender fingers. Shoulder-length blond hair covers her long swan-looking neck. Red colour in different shades dominates. Transition of deep-red shade into bright-red one is used for the background. The model is wearing a fashionable long-sleeved red dress. The very low neck of her decolletage dress makes the model provocative, seductive and tempting. Her make-up is simple but bright with scarlet lipstick. Open parts of the model's body are clear-cut, but her red dress blends with the red background. If panel 2 and panel 4 are compared, it is evident that the masculine model is represented in half-profile and shoulder-length but the feminine model is taken full-face and knee-deep.

Panel 3 has a central position (Fig. 4) and its core position is reflected in the structure of visual semiotic mode. The central panel combines visual information of the left-side and right-side panels, making this information more concentrated and saturated, squeezed into one crammed space. Space of panel 3 rests on the mirror symmetry. Symmetrical position of male and female models, and inverted symmetrical position of corresponding perfume bottles make the whole panel space intricate, polychromatic, polysemantic, multiform, and versatile. The symmetrical axis is visible even in the background where black and red colours meet. The existence of three axes between black and red background, male and female models, female and male perfume bottles combine two wings of the whole SPA, indicating its specific way of integrity. Results of the step-by-step investigation of trans-panel integrity within SPA on the basis of visual integrants are shown in Table 3.

Table 3

Trans-panel integrity of SPA on the basis of visual integrants

Reiterated mode component (sub-component)	Number of a panel (place of reiteration)	Type of integrant
black colour	1,2,3,4,5	megalo-hyper integrant
bottle in the shape of forked lightning	1,2,3	minimum-hyper integrant
bottle in the shape of a high-heeled shoe	3,4,5	
red colour	3,4,5	
masculine model	2,3	hypo-integrant
feminine model	3,4	
rectangular cardboard box	1,5	

Megalo-hyper integrant which is represented in all five panels belongs to the colour mode component and is recognised as black sub-component. This colour is used for the perfume bottle and its box (Fig.2). The following panel (Fig.3) uses black colour for the perfume bottle, and clothes of the male model. The central panel (Fig.4) uses black colour for a left-side background, male's clothes, and both perfume bottles. The right-side quasi-central panel (Fig.5) demonstrates only separate parts of visual objects. It is a perfume bottle and another bottle with a black heel. The final panel (Fig.6) uses black colour for a perfume bottle and its box. SPA has three minimum-hyper integrants which are visualized in three panels. They include the red colour. This colour is distinguished in panel 5 and is used for the perfume bottle and partly for the perfume box. Panel 4 uses red colour for the perfume bottle, model's dress, make up, and the background. Red is used in some restrictions in panel 3. It is a female's marker (gender indicator) of dress, make-up and background, and the female shaped perfume bottle. Another minimum-hyper integrant is visualised in panels 1, 2, 3. It is the icon of the bottle in the shape of forked lightning. Its vis-a-vis bottle is visualised in

panels 3, 4, 5 and is made in the shape of a high-heeled shoe. Three hypo-integrants are visualised only in two panels. The icon of the package, which is made of cardboard, appears two times in panels 1 and 5. Image of a male model is seen in panels 2, 3 and its vis-a-vis female model image is depicted in panels 3, 4.

Visual inner-panel integrity occurs in SPA too, but its degree, level and influence is weaker than in the case of verbal inner-panel integrity. Results of that step of research are represented in Table 4. Within the left-side peripheral panel (Fig. 2) only one component of the visual semiotic mode is used for reiteration. This mode component is colour, and it is represented only with black sub-component of the colour scheme. Black colour is used for the perfume bottle and it is reiterated on the surface of the box. In general, there is only one case of reiteration. The left-side quasi-central panel (Fig.3) uses icon mode component for reiteration. In particular, the reiterated sub-component is the bottle shaped as forked lightning. These reduplicated bottles are in the right low corner of panel 2. Another visual semiotic mode component used for integrity is colour in black sub-component. Black is used for male model's shirt, his eyes, moustache, beard; and the same black colour is used for the perfume bottle. The central panel (Fig.4) has integrity involving only colour mode component in its two sub-components. They are black and red. Black colour is associated with male's model and his perfume. That is why black colour is used for his dress, eyes, moustache, beard and even perfume bottle. A female perfume bottle has a black heel too. The red colour is a female's marker. It is used for a female model's dress, her make-up, the toe of her perfume bottle and even the right part of the background which changes gradually from bright red into deep brown underlining male model. Right-side quasi-central panel (Fig. 5) uses colour mode component in its red sub-component indicating female sphere of corresponding perfume. Red is used for a female model's dress, her makeup, right part of background, the toe of the shoe-shaped perfume bottle. Black colour is used for one variant of a shoe shaped perfume bottle, and partly only for the heel of another (two coloured) perfume bottle. The last panel (Fig.6) also uses black and red sub-components of the visual semiotic colour mode component. Here integrity is realised using both colours on two icons. The box itself combines black and red with black domination. The second icon is a bottle in

the shape of a high-heeled shoe. There is opposite domination of the red colour over the black one.

The results collected in Table 4 show that visual inner-panel integrity is subsidiary in comparison with verbal inner-panel integrity (Table1). Panel 1 has 3 cases of verbal inner-panel reiteration and only 1 case of visual inner-panel reiteration. Panel 2 has 5 cases of verbal and 4 cases of visual inner-panel reiteration. Panel 3 has 9 cases of verbal and 8 cases of visual inner-panel reiteration. Panel 4 has 4 cases of verbal and 4 cases of visual inner-panel reiteration. Panel 5 has only 1 case of verbal and 1 case of visual inner-panel reiteration.

Results of Tables 2 and 3 demonstrate the fact that trans-panel integrity on the basis of verbal and visual integrants is the leading mechanism which provides multimodal (verbal and visual) cohesion within the penta-fold paneled shopwindow perfume advertisement.

The semiotic space includes visual and verbal semiotic modes. Coexistence of coherence and cohesion is recognised as integrity. Coherence rests on the logical order of five panels within the structure of SPA. Cohesion rests on reiteration of lexical and visual mode components or sub-components. Reiterated components (sub-components) involved in the structure of semiotic space have double nature (including cohesion and coherence) and perform the common function as integrants providing integrity of SPA. If integrants function within one and the same panel, they are recognised as inner-panel integrants. In the case of functioning between different panels, or even in all panels simultaneously, they are recognised as trans-panel integrants. If trans-panel integrants appear sporadically, they are hypo-integrants. If they appear frequently, they belong to the class of hyper-integrants including three sub-classes (megalo-, medium-, minimum-). Multi-level investigation using the notion of integrant has been able to indicate the approach to the linguistic research of multipaneled advertisements grasping all their semantic and structural features.

Shopwindow penta-fold paneled advertisements are flat structures; they are created for being demonstrated in shopwindows in plane aspect. A bit different type of fold paneled advertisement is created for being shown in shopping centers, trade shops. They are three-dimentional, stereoscopic.

Table 4

Visual inner-panel integrity of SPA

Type of panel	Reiterated units	Place and number of reiteration	Total number of reiterations
left-side peripheral (Fig.1)	black colour	perfume bottle (1) box	1
left-side quasi-central (Fig.2)	black colour	male model's shirt (4) male model's eyes male model's moustache male model's beard perfume bottle	5
	perfume bottle	right low corner (1)	
central (Fig.3)	black colour	male model's dress (5) male model's eyes male model's moustache male model's beard male perfume bottle heel of female perfume bottle	8
	red colour	female model's dress (3) female model's make-up female perfume bottle background	
right-side quasi-central (Fig.4)	red colour	female model's dress (4) female model's make-up background perfume bottle background	8
	black colour	Background (4) perfume bottle heel perfume bottle perfume bottle	

End Table 4

Type of panel	Reiterated units	Place and number of reiteration	Total number of reiterations
left-side peripheral (Fig.5)	black colour	Box (1) heel of perfume bottle	2
	red colour	Box (1) toe of perfume bottle	

Their stereometry is connected with inner-space of shopping centres and trade shops. Being multy-paneled these advertisements are installed in the inner space. Connections and relations between panels, connections of some panels with some spots or local places of the shopping centre inner space look very perspective for further investigation and research.

REFERENCES

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

2. Bateman, J. A., 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*, 4(3), 337–371 [in English].

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

9. Mital, P., Smith, T., Hill, R., Henderson, J. (2011). Clustering of Gaze during Dynamic Scene Viewing is Predicted by Motion. *Cognitive Computation*, 3(1), 5–24. [in English].

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

11. Nikiforova, Ye., Popivniak, O., Galitska, E. (2024). Perfume advertisements in the aspect of multimodal cohesion. *Current issues of Ukrainian linguistics: theory and practice,* 49, 131–153. https://doi.org/10.17721/APULTP.2024.49.131-153 [in English].

12. Nikiforova, Ye., Popivniak, O., Galitska, E. (2023). Visual Semiotic Mode of Perfume Advertisements. *Current issues of Ukrainian linguistics: theory and practice,* 46, 71–99. https://doi.org/10.17721/APULTP.2023.46.71-99 [in English].

13. Painter, C. Martin, J. Unsworth, L. (2013). Reading Visual Narratives: Image Analysis of Children's Picture Books. Sheffield: Equinox, 181 p. [in English].

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

15. Schriver, K. (1997) Dynamics in Document Design: Creating Text for Readers. New York: John Wiley & Sons, 559 p. [in English].

16. Spillner, B. (1982). Stilanalyse semiotisch komplexer Texte. *Kodica/Code. Ars Semiotica. An International Journal of Semiotics,* 4/5(1), 91–106. [in English].

17. Stöckl, H. (2009). The language-image-text. Theoretical and analytical inroads into semiotic complexity. *Arbeiten aus Anglistik und Amerikanistik.* Vol. 34, pp. 203–226. [in English].

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