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PERFUME ADVERTISEMENT MULTIMODAL COHESION: MECHANISM OF REITERATION

The article is an attempt to highlight the perfume advertisement peculiarities, focusing on such basic semiotic modes as verbal, visual and olfactory. These modes are viewed through the prism of their components and corresponding component fillers. The most effective method of research used in the present study is the comparison of two types of perfume advertisements distinguished as a professional traders' catalogue and potential consumers' advertisement. This investigation clarifies the phenomenon of cohesion, which is revealed in three stages including intra-mode, inter-mode and cross-advertisement step. Firstly, intra-mode step deals with the case of cohesion only within one and the same mode. Secondly, inter-mode step describes the case of cohesion between different modes occurred in one and the same perfume advertisement. Thirdly, cross-advertisement step focuses on cohesion between different modes represented in two types of perfume advertisement. All cases of cohesion within perfume advertisements under investigation can be divided into complete and partial. Verbal semiotic mode rests on the naming complex distinguished as a key mode component. Visual semiotic mode contains a primary mode component recognized as an icon. Olfactory semiotic mode has rather complex and multidimensional nature including association and synaesthesia. Finally, multimodal cohesion demonstrates the features of multilevel, multistep, multicomponent and multi-filler mechanism.

Key words: component filler; icon, mode component, name, semiotic mode, association, synaesthesia.

Introduction. Perfume advertisements are mainly published in women's magazines (*Metropolitan Women, Glamorous You, Vanity Fair, Harper's Bazaar etc.*). These issues are divided into different sections, and the section of make-up gives the readers the inspiration to bring out the most *Glamorous You*. It also provides the readers with handy and effective guidelines to keep readers looking their best. There is a weekly make-up slot and regular features on how to stay beautiful and charming. Perfume advertisements trace new trends in various articles of perfumery industry. All types, variants and classes of perfume advertisement have an astonishingly provocative nature. Virtually, they may be confused with fashion and make-up advertisements, since there is a common resemblance in what is being advertised. Perfume advertisements traditionally show a young lady (model) looking into the camera. This is done with the purpose to provide the potential consumers with opportunity to appear as sexually appealing and good-looking as possible.

The bigger portion of the magazine's content consists of advertisements for fashion brands, perfumes, make-up etc. Due to the fact that the content within the magazine is just made of advertisements, potential consumers traditionally enjoy viewing them and consequently expecting a specific type of advertisement. Hence, **the aim** of the current research lies in the following: to find out and analyze the mechanism which functions as a background of multimodal cohesion typical of perfume advertisements. **The objective** of the article is to reveal semiotic structure as well as its boundary and order of connection between components and sub-components respectively. **The topicality** concerns the fact that there is an attempt to distinguish components and sub-components of different degree as well as their correlation with certain semiotic modes. **The object** of the investigation presents a pair of advertisements related to one and the same perfume involving verbal, visual and olfactory semiotic modes. **The subject** is a variety of reiteration steps

realized in corresponding semiotic modes; functions of mode components and sub-components in the context of reiteration; mutual correlation of these components.

Theoretical framework. Nowadays we observe an increased interest in the scientific explorations within Multimodal Discourse Analysis (MDA) [5; 6; 8; 9; 11]. The burst of research attention to multimodality and related phenomena aims at thorough and systematic examination of various meaningful semiotic modes and models. According to Knott et al. [7], multimodal discourses possess static feature, if two or more semiotic modes are mixed forming discourse meaning. More is associated with a set of semiotic resources which create the meaning [14, p. 1]. Likewise, it is recognized as a resource created socially and used for representing the meaning [4, p. 54]. Barthes [1] recognizes the interdependence between text and illustration as equal or not equal in rights (he uses the term *'relay'*). It is the case when the text accentuates illustration. The opposite ones weaken; therefore, it is the case when the illustration weakens the text. Spillner [15] developing the ideas of Barthes, distinguishes the cases when one semiotic system (either a text or an illustration) gains the function of another system, in particular, when a text is rather dynamic utilizing different methods of printing. Schriver [14] puts forward his own classification of connections between document elements belonging to different semiotic models with text and illustration among others. In addition, Martinec & Salway [12], discuss connections between a text and an image from the point of view of status both distinguishing equal and unequal connections and separating logico-semantic connections into two big groups. Relations of extension emphasize the process of giving new information and suggest alternative variants of topic or plot development [10, p. 358]. Ultimately, Halliday & Matthiessen [3] introduce the phenomena of elaboration, extension and enhancement which are equally suitable for connections between sentence parts and a text and an image. It is worth remembering, that connections between a text and an image based on the content (including elaboration and extension) are not the only types of connections. Stöckl [16], for example, suggests two supplementary ones, specifically space-syntactical and rhetorical logical. Furthermore, Stöckl's study concentrates on coordination, hierarchical, accidental and allusive connections respectively.

Considering all the above, verbal and visual semiotic modes occur in perfume advertisements in combination with olfactory one. For the time being there is a scant research of multimodal cohesion from the perspective of verbal, visual and olfactory modes, so

it looks logical for further development of semiotics as a linguistic branch and needs detailed investigation.

Methods of the Research. Methodology utilized in the article relies on certain stages or sub-stages (steps) which comply with certain logical order. Each stage coincides with a definite process of semiotic analysis.

STAGE 1. It includes the selection of corresponding perfume advertisements with the help of continuous sampling method. Perfume advertisements are chosen taking into consideration the following criteria:

- They should be connected with the same perfume article;

- They should be as different as possible.

STAGE 2. It focuses on the most significant semiotic modes and depicts modes components as structural semiotic units. Mode components in their turn demonstrate integrated nature which is understood as a component division into corresponding sub-components or component fillers. Additionally, this stage outlines the boundaries of semiotic modes.

STAGE 3. It examines means of cohesion realization in perfume advertisements. Within this stage we differentiate between reiteration of two types, inter alia complete and partial. Also, three types of cohesion are distinguished on this stage. If cohesion happens within one semiotic mode, it may be classified as intra-mode. In case it occurs between different modes within one the same advertisement, it belongs to the type of inter-mode. Ultimately, cross-advertisement cohesion can be found between various advertisements involving either similar or different modes. Cohesion of the latter type possesses features of integrated phenomenon, particularly intra- and inter-mode types on higher and more advanced level.

All in all, usage of the abovementioned stages and steps gives the opportunity to find out and specify linguistic peculiarities of multimodal cohesion, which looks as a multi-level, multi-component and multi-sub-component (multi-filler) process within the framework of present research. The three-stage strategy of investigation pursues a goal of avoiding groundless conclusions and leads to detailed reconstruction and understanding of all possible intra-, inter-, and cross-types of cohesion under analysis.

In general, these methods of research compile the following mechanisms: differentiation and segmentation of semantic units of multiple significance and degree. They also involve the tracing of any connection to the fact of unit interactions, relations and cooperation in perfume advertisements. Hence, units and their interactions are in the background of multi-cohesion investigation.

Results and discussion. It is worth mentioning that perfume advertisement semiotic structure comprises verbal, visual and olfactory modes, i.e. three-fold structure, with each mode including certain components and sub-components/fillers (see Table 1).

This semiotic structure above demonstrates a complex and integrated nature of perfume advertisements with all their features. The chain of significant units (mode-component-filler) indicate the way of tracing cohesion.

It should be taken into account that multimodal cohesion mechanism is presented via the method of relative comparison. In this regard, relativity is treated as a twofold connection of two different types of advertisement explicating one and same perfume (see Figure 1).

The first type of perfume advertisement is described as a professional traders' catalogue encountered in professional perfumery catalogues. It presents basic features of the perfume indicating all variants of its

Table 1

Threefold semiotic structure of perfume advertisement

Mode type	Verbal mode	Visual mode	Olfactory mode
Mode components	Naming complex • Logo • Slogan	Icon • Color • Space	• Association • Synaesthesia
Component fillers/ sub-components	A. Brand name B. Individual name C. Genitive name D. Additional information	• Bottle • Color scheme	• Olfactory groups • Olfactory substances • Olfactory description

package, olfactory properties, list of scent ingredient sources (*white amaryllis, neroli leaves*) and price and volume of liquid substance. The supplementary text looks rather professional enumerating goods' parameters in accordance with traditional perfume classification. Emotional component is verbalized by means of lexical units with positive evaluative meaning (*delicate seduction, memory of tradition and emotions*). Target consumers are designated with the following clusters: *youthful vitality, feminine combination*. Olfactory semiotic mode is represented via such lexemes with positive connotation as *exquisite new fragrance, sweet freshness, noble, sensual soul*. The visualization of a perfume bottle as well as its box shows all visual recognizable features when it

comes to traders' professional activity. This type looks rather reserved in order to avoid excessive or optional details and accentuate the basics of verbal, visual and olfactory content. As a matter of fact, absence of extra emotional component makes the first perfume advertisement an element of professional traders' catalogue.

The second type of perfume advertisement can be classified as a potential consumers' advertisement (see Figure 2).

It may appear in glamorous magazines sporadically mixed with other advertisements of items for women. This type consists of very insufficient text space and very extensive visual space. Illustrations of visual space are eye-catching for potential con-



Fig. 1. Professional traders' catalogue advertisement



Fig. 2. Potential consumers' advertisement

sumers in terms of their emotional and psychological impact. The purpose of this technique is to shift the consumers' attention from the substantial properties of the perfume advertised to the sphere of perception and reception and consequently appeal to the consumers' emotions. In addition, the second type attracts the female audience in order to be shown as elegant, beautiful and charming. It is not only saturated with romance and mystery but also filled with implicit connotations and symbolic meanings.

As far as verbal semiotic mode is concerned, it is fixed in the textual part of the perfume advertisement. As the catalogue professional advertisement is illustrated in Figure 1, there are all pivotal mode components with their fillers to create the verbal semiotic mode base. The obligatory mode component is a naming complex with four corresponding component fillers. The first **A brand name** (*DOLCE AND GABANNA*) is an official company name, which corresponds to the producer's conventional name on the perfumery market. The second **B individual name** (*Dolce*) is a specific indicator, which helps to distinguish individual items or articles of goods. The third **C genitive name** (*EdP*) is a product classification name. Its function is concerned with goods classification according to the conventional terminology system. The fourth **D additional information** (*Spray 30ml*) is aimed at giving extra information about the goods with description and classification of all necessary properties of the perfume. The full naming complex

grasping all four names gives sufficient information about the perfumery item to the potential consumers. Being an initial pattern, the full naming complex is not often placed in advertisements. The verbal mode of advertisements recognizes the full naming complex as a surplus, redundant information. Consequently, the perfume advertisement opts for a reduced variant of the naming complex to give sufficient information about the product.

The professional traders' catalogue advertisement (Figure 1) makes use of the partly reduced naming complex containing **A brand name** (*DOLCE AND GABANNA*) and **B individual name** (*Dolce*). This reduced variant is reduplicated on the glass surface of the perfume bottle imitating the label function on the surface of the carton box. Interestingly, there is only one difference on the box surface, namely, **A** and **B** names are separated with the image of a black ribbon tied in a bow. Generally, the verbal mode of the perfume advertisement is presented in Table 2 (see Table 2).

Another advertisement variant recognized as a potential consumer's makes use of the same reduced variant of the naming complex on the glass surface of the perfume bottle. The same verbal component fillers occur over the icon of the bottle. Furthermore, these verbal details have different functions. A rather noticeable verbal component is **A brand name** with its function as a logo. Its position is rather traditional (front focus, right upper corner). The function is closely linked to the company's name introduction,

Table 2

Perfume advertisement verbal semiotic mode

Place of verbal component / Component/filler	Box	Bottle
B	<i>Dolce</i> →	<i>Dolce</i>
A	<i>DOLCE AND GABANNA</i> →	<i>DOLCE AND GABANNA</i>
	Background	Bottle
B	<i>Dolce</i> →	<i>Dolce</i>
A	<i>DOLCE AND GABANNA</i> →	<i>DOLCE AND GABANNA</i>
D	<i>THE NEW FRAGRANCE</i>	

Complete repetition (outer variant) →
 Partial repetition (inner variant) - - - - - →

representation, making this name recognizable on the perfumery market. Traditional typography avails of bold capital letters underlying the fact that everyone knows *DOLCE AND GABANNA*.

When it comes to **B individual name**, it is written in a swirly font portraying numerous feminine qualities. It makes the word stand out from the advert page. The color of the font is white which reflects the color of flowers and model's dress. The company tries to attract its target consumers' attention to the new fragrance by demonstrating its individuality as a new type of perfume. The final position belongs to the slogan (*THE NEW FRAGRANCE*) which may be partly associated with **D additional information**. In this regard, a lexical unit *FRAGRANCE* being on par with the traditional **C genitive name** substitutes *eau de parfum*. Lexical unit with positive evaluation *NEW* makes an emphasis on the quality of the advertised product. Verbal component and cohesion in this mode may be deciphered if perfume advertisements are recognized as a text. Halliday et al. [2] point out that cohesion's 'sticking together' is a text category, i.e. the actual words that we hear or see are mutually connected with a sequence. The surface components depend on each other according to grammatical forms and conventions, cohesion rests upon grammatical dependence.

It should also be stressed that cohesion is subdivided into grammatical and lexical. If cohesion relies on grammatical dependencies, lexical cohesion includes repetition, synonyms, superordinate, general words [2, p. 3–12]. As it has already been stated, lexical cohesion includes repetition of complete and partial types. When component fillers of the naming complex are compared, it is considered to be partial repetition. Henceforth, **A brand name** *DOLCE AND GABANNA* is the source for making up **B individual name** *Dolce* which is created with the first fragrant of **A brand name**. Repetition is partial in this case as the second fragment is reduced in the process of **B name** creation. This phenomenon is reiterated in all naming complexes from the surface of the box, perfume bottle and background. The naming complex itself is doubled in both advertisements (Figure 1, Figure 2). Repetition within the naming complex may be represented as inner variant. Repetition of the naming complex itself in different locations may be treated as outer variant.

The perfume advertisements of different types have definite features of lexical cohesion. It is the case when a cohesive effect is achieved by the selection of lexical units. The mechanism of lexical cohesion employed in perfume advertisements is classified as reiteration. Eventually, it is a form of lexical cohesion based on the repetition of a lexical item at one end

of the scale; the usage of a general word to refer to a lexical item at the other end of the scale; and a number of things in between, in particular synonym, near synonym or superordinate. In case of two advertisements the first one exploits naming unit in the form of the acronym *EdP*, while the second – synonym or even general word *fragrance*. Thus, the transition '*EdP-fragrance*' provides additional lexical cohesion in this case. The mechanism of lexical cohesion can be more understandable provided that it is observed in coalition with visual and olfactory semiotic modes and corresponding cross-mode cohesion.

At the same time, visual semiotic mode is sure to be a very effective device for market promotion of perfumery goods. If product verbalization through verbal semiotic mode is not able to reflect all peculiarities of goods, the perfumery commodity visualization is capable of revealing more detailed information about the goods being advertised. In contrast, visual semiotic mode is engaged in explication its integrated and multi-component structure built up with a specific set of visual mode components and subcomponents (Table 1). According to the level of visual significance, all mode components are divided into primary and secondary sub-components. Firstly, the primary one aims to integrate icons in all their varieties and variations. Secondly, the secondary one contains colors and space design. Besides, mode components consist of component fillers organized as individual objects or visual units within the visual space of perfume advertisement. Perfumery goods belong to icon mode component and therefore are recognized as central images. The most noticeable component fillers are product packages. These packages may be represented with a box and a bottle in a set (Figure 1) or only with a bottle (Figure 2). The type on Figure 1 is a pattern of professional traders' perfumery catalogue. This pattern has some business-like attempts to represent a certain perfumery sample on the market emphasizing its unique visual characteristics. A bottle of light green glass with oval feminine shape looks more attractive being decorated with two remarkable details. The first one is a black velvet ribbon tied in a bow. The second is a flowery ground-in stopper which looks like a double white flower with tender numerous petals. The combination of the ribbon with the ground-in stopper feminizes the way of visual representation making the perfume more appealing and seductive for potential consumers. Outward package for a glass bottle is a box made of pink cardboard. The pink color in this case correlates with a feminine tender complexion and indicates that this perfume is targeted at the ladies with high quality demands.

Background of the advertisement proves to be very simple and represented with just white color without any additional visualization. So, visual cohesion in this perfume advertisement is simple but definite. The velvet ribbon image is visualized twice on the bottle neck and the box as well. The box pink color is reiterated in the color subtle shade at the very top making the flowery ground-in stopper look like a real flower.

Regarding potential consumers' advertisement (Figure 2) the icon mode component contains such fillers as a bottle, a model and an elaborated background. The bottle of perfume is created in the same fashion as in the first advertisement. It is shown twice providing direct visual cohesion. The first bottle image is in the low right corner of the ad, which is a traditional place in the advertisement of that type when a model's image is utilized simultaneously in the same visual space. It must be taken into account that the second bottle image is closely connected with the model. A young lady keeps the bottle in her right hand pressing it to her shoulder. She keeps the bottle in such a way as to demonstrate its flower ground-in stopper and indicate iconic representation of fashion and attractiveness respectively. Obviously, double visualization of one and the same perfume bottle helps to represent bottle shape and size in all aspects. This bottle appears to be round shaped which can be quite feminine. The second bottle image looks like lady's decoration on her dress or jewelry. The perfume bottle is demonstrated twice representing the case of visual reiteration as a type of visual cohesion.

The next component filler is the female model on the left half of the advertisement visual space. It is a young lady wearing a white sleeveless slinky dress with a shade of luxurious lifestyle. The black color creates a strong contrast with the white making it even more attractive and attention-grabbing. The pink color underlines the fact that this perfume is very feminine. The color scheme covers all component fillers represented within the visual semiotic mode. The advert in general creates a tender, calm and vintage scheme to match the product properties. The theme color gives the connotation of vulnerability of the lady wearing the perfume. The model demonstrates strong eye contact with her audience as if looking directly at you. The main image of the advert is an alluring looking woman who is starring down the camera lens. As far as the background of the advertisement is concerned, it proves rather complex belonging to the icon model component and functioning as a component filler. In the first advertisement (Figure 1) it is white without any additional elements which presupposes the opportunity for better visualization of the perfume. In case of the second advertisement (Figure 2) it is very sophisticated with a lot of different details making the visualization a bit obscure but subtler and with a shade of mannerism. Eventually, background according to its main function is always in the back visual position forming the back boundary of the whole visual semiotic mode. The background is illustrated as a countryside landscape associated with a garden in blossom. The flowers depicted are mainly associated

Table 3

Perfume advertisement visual semiotic mode

Place of verbal component Component / filler	Bottle	Box	Background	Model
Bottle 1) flower ground stopper 2) ribbon tied in a bow 3) reservoir	1) white 2) black 3) green	2) black		1) white 2) black 3) green
Blooming shrub 4) flowers 5) leaves			4) white 5) green	
Model 6) dress 7) hair 8) bottle in the hand				6) white 7) black

Repetition of the first degree —————>
 Repetition of the second degree - - - - ->

with the perfume aroma showing the case of olfactory and visual semiotic modes fusion. White flowers correlate with the flower ground-in stopper represented twice in different aspects. The green color instead is represented in its shades ranging from light to dark. Thus, the background color scheme combining two dominant colors discussed above makes the background look more charming with the sense of night atmosphere. Space in a perfume advertisement is an illusion of three-dimensional space (see Table 3).

It is worth remembering that the leading mechanism of cohesion realization is reiteration of two main mode components (icons, colors), particularly, repetition of component fillers recognized as separate objects with definite colors and shades. Repetition of some component fillers in combination with their colors forms the visual repetition of the first degree. The bottle of perfume with all its details is repeated twice. The flower ground-in stopper as a separate detail is reflected numerous times in the flowers on the blooming shrub which creates the total background. The flowers are of different shapes but all of them are in the same white color. The repetition of the second degree involves the repetition of one and the same color in different details. The white color is repeated in the flower ground-in stopper, flowers on the background shrub and the model's dress. The green color with all its multi-shade palette is repeated in the reservoir and shrub leaves. The black color is repeated in the ribbon tied in a bow and model's hair, eyebrows and eyes. Presumably, Table 3 illustrates a meticulous combination of repetitions within the visual semiotic mode. The repetition of the second degree may be concerned with partial repetition in the case of the lexical cohesion due to the fact that visual repetition is realized partly involving just colors but not icons.

Noteworthy, olfactory semiotic mode within the perfume advertisement space has rather multifaceted nature due to the difficulty of amora verbalization. Olfactory reception is connected with the only olfactory organ, namely nose, which contains specific receptors in nostrils. Olfactory description is realized in two different ways. The first way is the connection of the aroma with its sources which are mostly vegetable raw materials with pleasant smell. This way of aroma description may be presented as associative when aroma is related to the corresponding fragrant plants. Conventional combinations of different flowers, herbs, leaves, roots and seeds form corresponding olfactory goods. Each group contains basic components. In particular, citrus olfactory group includes three basic components: 1. lemon; 2. grapefruit; 3. orange. Floral olfactory group encompasses plants with flow-

ery aroma: 1. lilac; 2. lily; 3. peony; 4. rose. Chypre olfactory group incorporates exotic tropical plants of different botanical groups: 1. bergamot; 2. oakmoss; 3. patchouli; 4. sandalwood. Oriental olfactory group indicates the origin of plants and their Asian location and grasps such substances, as: 1. cinnamon; 2. jasmine; 3. resins; 4. vanilla. The aforementioned olfactory groups reflect the conventional classification of perfumes according to their basic components and present an associative way of aroma embodiment.

In addition, perfume aroma may be characterized with the help of such notion as synaesthesia. According to Rogowska [13], synaesthesia is defined as an individual sensual sensation occurring when a single-modal sensual stimulus sets off the simultaneous sensation of few senses both involuntarily and automatically. Within the framework of our investigation synaesthesia is shown as a medium of conceptual metaphor when the features of some sensations are used to designate the other sensations. Presumably, five types of receptive sensation are distinguished as follows: auditory, gustatory, tactile, visual and olfactory. Description of citrus olfactory group is the following: citrus fragrance is fresh and sharp based on lemon, grapefruit and orange scents. In this group gustatory reception terminology is verbalized by means of lexemes *fresh* and *acidic*, while tactile reception is presented with the lexical unit *sharp*. Floral olfactory group is viewed as the biggest group with the plethora of flowers to use. Tactile reception terminology (*softer*) and psychological terminology (*romantic*) are mainly utilized here. Chypre olfactory group is recognized as a family of perfumes composed of citrus top note, floral middle and oaky and musky bass. Auditory reception (*note*, *bass*) as well as psychological (*thoughtful*, *resourceful*) are used sporadically. Oriental olfactory group is classified as the spicy one with cinnamon and jasmine coming through strong hints of vanilla and resins. Tactile reception terminology (*strongly*, *powerful*), gustatory reception terminology (*spicy*) and psychological terminology (*exciting*, *adventurous*, *not afraid*) aim to the final olfactory group. Subsequently, olfactory semiotic mode is represented in associative way with the help of synaesthesia (Table 1). This mode is formed by means of olfactory groups, substances and the description of corresponding substances. Moreover, it is totally devoid of reiteration because of significant nature of perfumes and impossibility of mixing various substances in all ways.

Conclusions. All things considered, perfume advertisements demonstrate features of multimodal cohesion through the prism of their semiotic space.

Advertisement semiotic space has its integrated and complex structure. On the basic level this structure is threefold comprising verbal, visual and olfactory semiotic modes. On the higher level each mode consists of some mode components. On the highest level they are separated into sub-components or component fillers of different significance. Reiteration of these units and sub-units within one and the same mode is distinguished as intra-mode. Perfume advertisement cohesion is realized in the detailed combination which simultaneously covers all possible semiotic modes

as well as their components and sub-components. This texture penetrates into the semantic and semiotic spheres of perfume advertisements making them flexible in the process of representing information. Generally speaking, multimodal cohesion is related to advertisements recognized as texts (discourses) with certain peculiarities grasping different modes. Consequently, different types of perfume advertisement being compared may demonstrate some specific features of multimodal cohesion in the framework of verbal, visual and olfactory semiotic modes.

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Карпова К. С., Попівняк О. О., Галицька Є. А. МУЛЬТИМОДАЛЬНА КОГЕЗІЯ ПАРФУМЕРНОЇ РЕКЛАМИ: МЕХАНІЗМ БАГАТОРАЗОВОГО ПОВТОРЕННЯ

У статті розглянуто особливості парфумерної реклами з урахуванням трьох ключових семіотичних модусів, а саме вербального, візуального і ольфакторного. Модуси вивчаються з огляду на їхні компоненти і відповідні компонентні наповнювачі. Найефективнішим та найбільш доцільним методом дослідження обрано порівняння двох типів парфумерної реклами, що були виокремлені як тип каталогу для професійного торгового агента, а також потенційного споживача. Окрім того, когезія виявляється у межах тріступеневого підходу, а саме внутрішньомодусного, міжмодусного та міжрекламного кроків. По-перше, внутрішньомодусний крок стосується когезії лише у межах одного і того ж модусу. По-друге, міжмодусний крок досліджує випадок когезії між різними модусами у межах однієї і тієї ж парфумерної реклами. По-третє, міжрекламний крок сфокусовано на випадку когезії між модусами, які репрезентовані у двох типах парфумерної реклами. Усі виявлені випадки когезії у межах реклами парфумерної продукції можна поділити на суцільні та часткові. Вербальний семіотичний модус спирається на номінативний комплекс, визначений як ключовий модусний компонент. Візуальний семіотичний модус містить головний модусний компонент, представлений у вигляді зображення. Ольфакторний семіотичний модус має доволі складну та багатовекторну природу, що може базуватися на асоціації та синестезії. Зрештою, мультимодальна когезія представлена у дослідженні як багаторівневий, багатокроковий, багатокомпонентний механізм.

Ключові слова: наповнювач компонента, зображення, компонент модуса, ім'я, семіотичний модус, асоціація, синестезія.