

МОВОЗНАВСТВО. ЛІТЕРАТУРОЗНАВСТВО

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(Kyiv, Ukraine) allagolovnia2017@gmail.com***LEXICAL-STYLISTIC MEANS OF EMOTIONAL INFLUENCE
ON THE READERS OF PERFUMERY INDUSTRY TEXTS**

The article is dedicated to the study of the characteristic lexical-stylistic features of the English-language texts of perfumery industry, in particular emotional and pragmatic influence through these linguistic means on the recipients of the texts. Perfumery journalism is the bridge between journalism and literature, a field of creative activity that promptly investigates, generalizes and interprets topical issues and problems of perfumery in order to excite public opinion within this sphere, operating with the means of logical thinking and emotional influence. The nonfiction text of perfume industry is a text of stimulating and manipulative character that realizes its functions of lexical-stylistic language means and has an emotional effect on the recipient. The study of perfumery journalistic text from the perspective of modern linguistics causes not only the appeal to the consideration of the actual lingual means, but also non-verbal components of the text in combination with the communicative aspects of their implementation. Integrated functional-pragmatic and discursive approaches are optimal for revealing the linguistic and communicative properties of English-language perfumery journalism.

In the nonfiction texts of the perfume industry the expressiveness category is realized through the use of lexical means of expression which are divided directly into stylistically-labeled vocabulary and lexical-stylistic means. We conclude that comparisons and antonyms are equally commonly used in the texts of the perfumery industry, less often rhetorical questions, phraseological units and synonyms. Epithets are the most common. Despite the quantitative indicators it is not necessary to downplay the importance of all linguistic means used in perfumery texts in order to influence readers pragmatically. Therefore, research of their pragmatic potential is becoming increasingly relevant. The use of lexical means in the texts of such subjects has a stylistic framing. Each of lexical-stylistic tools performs a specific function in the text that is the key to emotional impact on a recipient. Lexical stylistic means influence the emotions of recipients of the text and their use in the texts of the perfumery industry is effective.

Key words: *texts of perfume industry, journalistic discourse, emotional influence, pragmatic influence, lexical-stylistic means.*

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(Київ, Україна) allagolovnia2017@gmail.com***ЛЕКСИКО-СТИЛІСТИЧНІ ЗАСОБИ ЕМОЦІЙНОГО ВПЛИВУ
НА ЧИТАЧІВ ТЕКСТІВ ПАРФУМЕРНОЇ ІНДУСТРІЇ**

Стаття присвячена дослідженню характерних лексико-стилістичних особливостей англійських текстів парфумерної індустрії, зокрема здійсненню емоційного та прагматичного впливу через ці мовні засоби на реципієнтів текстів. Парфумерна публіцистика знаходиться на межі між журналістикою та літературою, це рід творчої діяльності, що оперативно досліджує, узагальнює й трактує з авторських позицій актуальні питання та проблеми парфумерії з метою збудження суспільної думки в межах цієї сфери, оперуючи при цьому засобами логічного мислення та емоційного впливу. Публіцистичний текст парфумерної індустрії є текстом спонукального та маніпулятивного спрямування, що реалізує свої функції лексико-стилістичних мовних засобів та емоційно впливає на реципієнта. Вивчення парфумерного публіцистичного тексту з позиції сучасної лінгвістики зумовлює не тільки звернення до розгляду власне лінгвальних засобів, але і невербальних складників тексту в поєднанні з комунікативними аспектами їх реалізації. Інтегрований функціонально-прагматичний

та дискурсивний підходи є оптимальними для виявлення мовних і комунікативних властивостей англomовної публіцистики парфумерної тематики.

У публіцистичних текстах парфумерної індустрії категорія експресивності реалізується шляхом використання засобів лексичного рівня вираження, які поділяються безпосередньо на стилістично-марковану лексику та лексико-стилістичні засоби. Доходимо висновку, що порівняння та антоніми однаково часто використовуються в текстах парфумерної індустрії, рідше – риторичні запитання, фразеологічні одиниці та синоніми. Найбільш часто зустрічаються епітети. Не зважаючи на кількісні показники, не варто применшувати важливість усіх мовних засобів, які уживаються в текстах парфумерної тематики з метою прагматичного впливу на читача. Тому все більшої актуальності набуває дослідження їх прагматичного потенціалу. Вживання лексичних засобів у текстах такої тематики має своє стилістичне обрамлення. Кожен з лексико-стилістичних засобів виконує певну функцію в тексті, яка є ключовою для здійснення емоційного впливу на реципієнта. Лексико-стилістичні мовні засоби здійснюють вплив на емоції реципієнта тексту, і їх використання у текстах парфумерної індустрії є ефективним.

Ключові слова: тексти парфумерної індустрії, публіцистичний дискурс, емоційний вплив, прагматичний вплив, лексико-стилістичні засоби.

Target setting. Publicist writing as a means of influencing a person aims at creating such relations between the publication and the recipient that can inform the latter, get interested in further acquaintance with the industry and turn into a potential buyer of the products described in the articles. Scientists are interested in nonfiction as a type of mass influence text aimed at achieving an expressively suggestive and communicatively pragmatic goal, that's the reason why publicist texts are in the center of scientific studies.

Research analysis. The study of a publicist text from the perspective of modern linguistics causes not only the appeal to the consideration of the actual lingual means, but also non-verbal components of the text in combination with the communicative aspects of their implementation. Therefore, integrated functional-pragmatic and discursive approaches are optimal for revealing the linguistic and communicative properties of English-language journalism of perfumery topics. The problems range of perfume industry journalism analysis is reflected in a number of scientific researches of domestic and foreign linguists. The journalistic discourse was widely explored by a number of scholars (Van Dijk, 2015; Cook, 2003; Arutiunova, 1998; Kubriakova, 1997; Makarov, 2003); terminology of perfumery industry was investigated as well (Hymer, 2014; Skorokhodko, 2006; Kyiak, 2015; Voitseva, 2011); the ways of perfumery terms translation were in the focus of research as well (Ababilova, 2012; Ivanova, 2015; Bahmut, 2010; Skorokhodko, 2006); lexical-stylistic features were considered as well (Kucherenko, 2016). Despite the continued interest of scholars in the phenomenon of publicist texts there are still unsolved issues in the study of communicative aspects, the correlation of the verbal and non-verbal components of a journalistic text of the perfume industry, its pragmatic properties.

Thus the article **aims** at analyzing lexical and stylistic means of emotional and pragmatic influence

producing in the English publicist texts of perfumery industry and finding out emotional effect on readers they have as well as the tools of its impact.

The body. A nonfiction text of the perfumery industry appears as a text that has a clear structure, covering the semantic and pragmatic components by which the communicative entity (the author of the text) submits information about perfume agents as motivating the behavior of recipients (potential buyers).

First of all, it should be noted that accurate selection and a good combination of speech means is the key to creating an effective and influential nonfiction text, thus arousing reader's interest and desire to learn more or even stimulate the purchase of perfume products. The source of enrichment, diversity, and expression of speech is vocabulary: synonyms, antonyms, homonyms, and onomastic vocabulary, image-creating means of speech such as epithets, similes, metaphors, metonymy, irony, zeugma, puns, oxymoron, hyperbola, rhetorical questions, lexical repetitions, gradation, phraseological units and many more. The use of such vocabulary and stylistic means allows increasing the readers' interest by awakening their emotional coloring and feelings.

One of the most common means of evoking readers' emotional response is a rhetorical question. There exist different types of questions in English and Ukrainian. Among other things a rhetorical question is characterized by the fact that it contains a valid judgment for which informational lacuna is not a characteristic phenomenon, on the contrary, it is characterized by informational saturation. In this case the logic of the predicative sentence is not evident and the reader has the need to determine the truth of the statement. This can be done by expressing agreement (disagreement) with the judgment rendered by means of a question form (Hedz, 2015: 37). The following example above demonstrates that the names and codes have changed their direction, and we are used

to refer to products like *SJP Lovely* or *Guerlain Idylle*, which, in their turn, are very different from those mentioned earlier: “*Yet later the name, the code, has changed direction and it is used to refer to things like SJP Lovely or Guerlain Idylle which are really a rather different experience, right?*” (Fragrantica). The question form is given to the sentence using the word *right*. In fact this question does not need any answer, but the reader subconsciously answers it and instinctively agrees.

Another question sentence is also rhetorical and is used to identify which perfumes meet the above characteristics: “*So these “white” perfumes not falling into the white floral category are usually clear with “white” implied ONLY through packaging or name (Montale White Aoud, anyone?)*” (Fragrantica). First, explaining exactly what “white” perfumes mean the author plays on the emotions of the reader, asking “*Montale White Aoud, anyone?*” and the readers inadvertently understand whether they want these perfumes or not.

The questions might be shaped in different ways, for example: “*May it do for longer still*” (Fragrantica). Although at the end of this sentence there is a point but not a question mark, it is still rather interrogative, moreover, rhetorical.

Even the description of perfumes themselves is often made through rhetorical questions: “*Have you ever witnessed an earthquake? Have you ever escaped one? If so, did you think of a smell or do you recall any particular, strange smell during that terrifying experience?*” (Fragrantica). In this case, the author uses even a few rhetorical questions, thus immediately holding reader's attention, as they are forced to immerse themselves into the memories, recall or imagine the feelings and emotions caused by a certain event, as well as immediately draw a parallel with the perfume in the question.

A vivid example of readers' agreement/disagreement might be seen in the following example: “*I don't see a population group that would embrace the fragrance from beginning to end: the top would attract people looking for unusual scents, but they would then be disappointed by Eau Poivree's lackluster finale, and, vice versa, the typical designer fragrance audience would not appreciate the gasoline opener while they might enjoy the ending - but who today is patient enough to even wait for it?*” (Fragrantica). Analyzing this sentence, we see that the readers, referring themselves to the luxury audience, either confirm the author's assumptions about the intolerance of waiting for base notes of the perfume or refute the aversion to gasoline notes of the perfume start. Thus, after reading the article a person

guided by the emotions triggered will be able to make the right choice by choosing the right perfume.

Phraseology is another powerful tool of evoking readers' emotional response. Perfumery texts are saturated with various phraseological units, both in English and Ukrainian versions. It can be illustrated by the following example: “*Perhaps it **was in the cards all along***” (Fragrantica). In this sentence the author used the English phraseological unit *to be in the cards* which means that something is likely to happen or appear (Rymar, 2013: 141).

In the following example, the phraseological unit is *go in circles* means not being able to come to a decision, reach agreement, as one keeps getting back to the same point or problem: “*I am probably not alone if I admit that when visiting an Hermès boutique in search of a gift and browsing through the many fragrances in the Hermessence line, I linger at the counter, picking up the blotters again and again, basically **going in circles***” (Fragrantica). Here, the author cannot decide on a gift or purchase again and continues to search for blotters with different fragrances. In the given perfumery context the author emphasizes the tenth circle of Hermessence collection fragrances tasting presented on Hermès blotter.

The number of phraseological units in the perfumery texts is really substantial. Among them we can observe those that are not really related to perfumery sphere; however under certain circumstances they produce the desired effect – evoking readers' emotional response: “*In Spain, being “El Ganso”, means to be fun, a little silly, **the life of the party***” (Fragrantica). The phraseological unit *the life of the party* means a friendly and affectionate person, very cheerful and lively, entertained at a party or other social occasion and therefore is the center of attention of the event and the soul of the party.

In the following sentence this phraseological unit mentioned is used to describe the scent, namely to note that the vetiver in the fragrance will sound in a new, different way: “*The latest edition within the LINARI line, Drago Nero (Black Dragon) premiered at Pitti Fragranze 2019 and was described by the brand representative as a “**Vetiver With a Twist**”* (Fragrantica) where the phrase *with a twist* means extraordinary, wonderful, extraordinary. Perfumery texts are abundant in conventional phraseological units acquiring emotional meaning and evoking emotional and pragmatic response of the reader: “*Each day **starts with a blank canvas***”, “*The pepper is obviously **the third wheel** here*” (Fragrantica).

It is also necessary to stress the importance of considering the words or phrases that help a word to acquire a new meaning or shade of meaning,

emphasize the characteristic feature, the defining quality of a particular object or phenomenon, enrich the language with a new emotional coloring, add a certain beauty and richness to the text (Hromiak, Kovaliv, Teremok, 2007: 312–314). “*These flowers included jasmine, gardenia, orange blossom and tuberose and their fans are **legion**, explaining the commercial necessity of including one in every perfume brand*” (Fragrantica). In this sentence, the word *legion* stands for the epithet, whose main lexical meaning is a higher combat unit; name of special military units. However, since it is an epithet, it translates its secondary lexical meaning into the main one and means an extremely large number. The similar case is observed in the following example: “*A job well done by this perfumer of **all-round ability***” (Fragrantica), where *all-round ability* is an all-round personality that has many different skills and abilities when it comes to a person; however, we are talking about a perfume, so the author tries to convey the meaning of the epithet as “cocoon”. In this way, changing the meaning, the readers understand that the fragrance will envelop them cozily and form a cocoon of perfume around them.

However, the epithet as a lexical-stylistic means of emotional influence not only helps to acquire the word of new semantic coloring and change the essence of the concept, but also emphasizes the characteristic feature, the defining quality of the object, phenomena, concepts, actions. Thanks to these functional qualities of epithets, the text becomes more colorful and rich, and most importantly – enriched with a new emotional meaning. In the texts of the perfume industry, epithets that perform this function are in excess. For example: “*He spent four years in Dubai growing as a perfumer and creating **magnificent contemporary Middle Eastern perfumes***” (Fragrantica). We can clearly see that with the epithets used in the sentence the readers can easily imagine what the fragrance will sound like and whether they want to wear it. Those who have visited the Middle East are experiencing the emotions of the journey again.

The following examples provide a number of epithets of such functionality in the articles about perfumery products: “*The Moon gathers an **intoxicating, warm and opulent** blend of roses, oud and frankincense, contrasting with sweet and delicate ripened red berries*” (Fragrantica). In this sentence, the epithets *intoxicating, warm and opulent* are intended to emphasize the successful combination of the smells of rose, olibanum and oud. Each of them has its own distinctive fragrance, and together it forms a foamy, warm and luxurious combination. Applying this means of emotional influence, the author expects that while

reading the author will feel warm, will remember the pleasant state of intoxication and luxurious state of health, and will want to try this fragrance on themselves. In many cases the authors use not just single epithets but the whole line of them, e.g.: “*A **hot and sensual woody floral**, cooled with a marine breeze*” (Fragrantica), “*Los Angeles is a **neon floral** fragrance. **Sultry, smoky, woody** and cooled by a marine breeze*” (Fragrantica), “*House Of Sillage presents a **new floral-fruity-gourmand** fragrance *Whispers of Truth* that belongs to *The Whispers In The Garden* collection, noted by their **luxury cupcake-shaped** bottles with lovely floral details, adorned with colorful Swarovski crystals*” (Fragrantica). In these examples the author uses epithets not only for better development of the fragrance, but also for the description of the bottle, thereby further revealing the atmosphere generated by the smell and the entourage it creates.

Simile is a traditional and major figure in the implementation of the comparative category that has long taken a worthy place in any language system. Simile is one of the most striking and expressive stylistic resources which leads to the active functioning of comparative constructions in texts, in particular, perfumery texts, e.g.: “*Beau de Jour is powerful, it glows with its spicy aromatic herbs, almost **like some aroma therapeutic blend** (this was my first thought) **to fight the flu**, although its warm earthy and sweeter part promptly corrects the first impression – it is a fine fragrance, no doubt*” (Fragrantica). In the sentence the fragrance *Beau de Jour* is compared to *aroma therapeutic blend* to fight the flu. Simile is introduced into the sentence with the help of *like* connector and enhances the emotional component of the text. The reader immediately remembers the taste and fragrance of the flu remedy and imagines what it will feel like while using these perfumes.

Another good example of simile use in perfumery texts is the following example: “*Chloé smells **like a well-groomed lady** in an elegant outfit, she radiates confidence in her body and spirit, and men feel like acting courteous her. Chloé acts as if it is not a scent, but a personality. It conjures a beautiful frame for a desirable elegant lady, and all we need is to embrace ourselves in it*” (Fragrantica). Here, the fragrance of *Chloé* perfumes is compared to the smell of well-groomed, clean body and the freshness of a real lady’s outfit, her outward appearance and confident inner position. According to the author of the article men feel the way the fragrance influence them and try to act gallantly. Any woman would like to experience such treatment from the side of their husband. Moreover, when something is compared to a person in one way or another, it is better perceived

by a reader because everyone, first of all, transfers the information received to them. Therefore, such a lexical-stylistic means plays on the emotions of women by which it captivates and forces one to look more closely at the fragrance, e.g.: *“It quietly sympathizes with your own thoughts and it resembles a not particularly warm silk scarf that elegantly underscores inclement weather rather than truly protecting you from the elements”* (Fragrantica). In the above cited example, the fragrance of oak in the new perfume *Poivre Samarcande* is compared to the silk scarf because the smell is silent and calm which contributes to the feeling of comfort. Simile is also used in the following sentence, where certain shades of the fragrance are compared to the plants that have just been cut off: *“There is a cold feel that is extremely pleasant, and something watery and vegetable like, as if fresh green stems were cut; it gives the scent something delightful and easygoing, like something we could find in the Jardins collection from Hermès, but lighter and automatically likeable”* (Fragrantica).

Particularly successful are the comparisons used in the following sentences.

“Mon âme is a mirror into which we look to learn about ourselves” (Fragrantica). A mirror is a common object in the world of symbolism. It is believed that the mirror reflects the true reality, displays the correct picture of the world. So if people look into the mirror they will be able to delve into the depths of their own soul and understand themselves much better. Interestingly, picking a fragrance for yourself you are new to yourself and you call some of the fragrances "your own". According to the author of the article, this is what *Mon âme* should cause.

The following example is also quite representative: *“It’s a fragrance like a second skin”* (Fragrantica). There is hardly anything in the world that feels similar to the skin. The author of the article still believes that the novelty from the collection *Beneath The Surface* cannot be otherwise described. An almost invisible natural scent that wraps around you with a thin layer gives the reader the feeling of being superfluous, tender and soft.

“Just as music, through a suggestive succession of notes, Coro represents the harmony of the soul, and the perfume, thanks to a fascinating mixture of olfactory notes, makes us live the experience in which all the senses find surprising and incomparable matches” (Fragrantica). The brilliant comparison of the scent to music opens up a wide range of possibilities for the author in describing the perfume, thus giving the reader better and more accurate product information.

Other examples of using simile as a means of emotional affecting the recipient are the following:

“It’s a somewhat abstract perfume, with a sensation that I describe as “hot rocks” (Fragrantica). In this sentence the author calls the perfume abstract. The state of abstraction is characterized by a complete focus on something specific and abstraction from everything else. When do we abstract ourselves from everything around us? For many, the answer is a spa visit, namely a massage. Here, the author also used the comparison as “hot rocks” as a reference to massage and a state of complete abstraction.

“I have to stress the impact and originality of the bottle, with a rounded glass body, holding an oversized cap resembling a volcanic rock, painted in silver” (Fragrantica). In this case the author compares the cap of a perfume bottle to a piece of volcanic rock in the color of silver. It is not surprising because according to the concept of a new scent the user should have the feeling that occurs during an earthquake. Therefore, the design of a new perfumery product is often reproduced not only in the fragrance but also in the packaging, e.g.: *“The box is black and it has a moving platform underneath the bottle, so it balances and trembles, just as if it was hit by an earthquake”* (Fragrantica). The subject of the earthquake also continues in the given example because the brand has a clear intention to understand the feelings customers receive. It attracts all possible options that will contribute to it. In this case, it is a platform on which the perfume bottle trembles in the description of which it was necessary to compare if it was hit by an earthquake.

The passion for food unites many people, especially when it comes to desserts. An almost win-win variant is the comparison with food used in the following sentence. Probably everyone at least once in their life tasted whipped cream and knows exactly how light and sophisticated they can be. The same is the new flavor of Osiris, which can be perfectly imagined through the use of such a language tool: *“From the starts it emanates something delicious: an orange blossom that makes the mouth water; without any heaviness, unctuous as whipped cream”* (Fragrantica).

The last but not the least interesting example is the comparison of a combination of successfully selected fragrance ingredients with a beauty anthem: *“XERJOFF CORO will offer a “bewitching blend of ingredients that fulfills our senses like a musical hymn to beauty”* (Fragrantica). It smells so great with each other that if there was a perfume anthem it would sound just like that.

In terms of lexical stylistic means such as synonyms and antonyms, they are not simply similar in meaning and different in sounding or words that call opposite in meaning. These are linguistic tools used in

perfumery texts to influence the reader pragmatically. Therefore the research of their pragmatic potential is becoming increasingly relevant. Consider the synonyms and antonyms presented in the following example: “*Parfum, I wanted to capture the spirit of female duality that resonates from within, qualities that are intangible, for example, elements of the dark side against the lighter side, **strength and vulnerability***” (Fragrantica). Antonyms *strength* and *vulnerability* denote two opposite or contrasting features. Antonyms are well used here because the concept requires emphasizing the contradictions of the female character, which combines opposite qualities, a mixture of which causes admiration for the female spirit. Contrastive nature of the description is well mentioned in the following example: “*The newest creation, Pure Musc, is focused on contrasts, a game of **shadow and light**, passion and seduction in a smart, not aggressive, and yet addictive way*” (Fragrantica). *Shadow* and *light* clearly demonstrate the contrast of the scents of the newly created perfume. With the help of these antonyms you can convey the mood to the reader letting you know that the smell of contrasts will keep the *Pure Musc* perfume owner alert, balancing on the edge of lighthearted flirting and skillful temptation.

Although the antonyms used in the following example seem to suggest that you as a buyer can join any of the groups (“*Vetiver is definitely the star here; a note that has **lovers and haters** among perfume people, and I happen to really like the aroma*” (Fragrantica)) further judgments make it clear that you will be lucky if you get to the fans. Many men – many minds: haters and lovers of vetiver notes in LINARI Drago Nero perfume are the great prove of it.

The following sentence is generously saturated with antonyms, which speaks the fragrance full of charm and interesting notes of musk, amber, cedar, sandalwood, fine beans, damask rose, cypriol, cumin, saffron and cardamom: “*It is an eternal place, a world of **lights and shadows** where **heat and cold** unite, where the **East meets the West***” (Fragrantica).

Without the past there would be no future. The intertwining of the modern and the ancient always works: “*The **ancient** and the **modern** are intertwined in this fragrance that combines the notes of the perfumery of the East with the finest Italian ingredients*” (Fragrantica).

A few more examples below will expressively demonstrate a wide use of antonyms in perfumery texts: “*While the pillar is an aromatic-fougère, the new scent goes into a totally different direction with citrusy, spicy, woody, and ambery accords, described as “**cold and hot, sweet and spicy, light and shadow**”*

(Fragrantica); “*The moon plays a leading role in conducting the rhythm of life in the Middle East, her ethereal appearance hailing the **beginning and end** of all festivity*” (Fragrantica).

In the texts under consideration synonyms are another expressive category used quite widely, e.g.: “*In Spain, being “El Ganso”, means **to be fun, a little silly**, the life of the party*” (Fragrantica). The use of synonyms in the text is often conditioned by the author’s desire to specify the image. Using *to be fun*, *to be silly* we do not only specify the fragrance notes but also express the descriptions in an expressive aspect.

In the following sentence the synonymous are *colors* and *hues*. One of their functions is to retain the previously stated opinion as well as to develop the following. Here, for example, through the successful use of synonyms, one can further develop an idea of the “multilayered” person and the diversity within each layer: “*Layer by layer, piece by piece, in different **colors and hues***” (Fragrantica).

Conclusions. Thus among all the lexical-stylistic means of producing emotional influence on the reader we have singled out the following: rhetorical questions, phraseological units, epithets, similes, synonyms and antonyms. According to the results of our research epithets serve as the most emotion-provoking tool in the texts of perfumery industry. They help to build intensive vivid picture in the readers’ minds which definitely leads to creating certain images in their minds and evoking certain emotions. Considering the frequency of other means use it is evident that similes and antonyms are equally often used in the texts of the perfumery industry producing the most powerful emotional influence on readers, however rhetorical questions and phraseological units, being used more rarely, serve rather as pragmatic tool of influence causing the readers’ desire to try and buy the fragrance described in the text; synonyms have their strong emotional impact as well being the tool to keep emotional suspense of the readers. Despite the quantitative indicators it is crucial to understand the specificity of each language means separately and in combination with each other as the use of lexical means in perfumery texts has its own stylistic and pragmatic peculiarities. A numerous use of synonyms in the texts helps to prevent repetition of words; antonyms help to build the contrastive play of objects, actions, phenomena described; similes enrich the text; epithets add originality, curiosity, sympathy and stylistic sophistication; phraseological units most accurately and fully reflect the image depicted, adorn, deepen the pragmatic component of the text. Rhetorical questions are also used to draw

attention to the important issues, serve to affirm or deny emotionally, namely by the interrogative form to enhance their expressiveness. Therefore, each of the lexical and stylistic means performs a specific function in the text, which is the key to the emotional impact on the recipient.

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