

**THE INTRODUCTION OF DISCIPLINES OF FREE CHOICE IN THE
PROCESS
OF STUDYING ADVERTISING TRENDS IN THE PERFUMERY
CULTURE OF FRANCE BY FUTURE TEACHERS**

Olena Bila

Professor, PhD, Ismail State University of Humanities, Ucraina

ORCID: 0000-0002-3143-718X

Inna Panchenko

Associate Professor, PhD, Odessa National University I. I. Mechnikov, Ucraina

ORCID: 0000-0002-9627-5601

CZU: 665.57(44)

Résumé.

Aujourd'hui, le rayonnement de l'art de la parfumerie est largement associé à la France. Le parfum français a une riche histoire. Il a traversé plusieurs siècles pour devenir une véritable institution et le symbole de l'élégance à la française. L'odeur, source de hiérarchisation sociale, permet à l'individu – dans notre cas à l'enseignant – d'accéder à la réussite en lui attribuant les nombreuses qualités auxquelles il aspire. De nos jours, l'apparence physique du professeur est reconnue comme un critère dont l'influence est notable dans sa vie professionnelle car pour les élèves ce ne sont pas seulement ses compétences dans le métier qui importent mais aussi l'image parfaite qu'il donne. L'introduction des unités de formation en option «Culture de la parfumerie française» et «Parfumerie comme nouveau concept de l'image du professeur» vise l'analyse de textes publicitaires authentiques comme faits marquants de l'histoire de la parfumerie française et mondiale. Les étudiants sont invités à une réflexion sur la spécificité des faits de discours ainsi qu'au repérage des propriétés énonciatives des stratégies marketing qui composent les textes de l'art élitaire français.

***Mots clés:** unités de formation en option, parfumerie, culture, texte publicitaire, image du professeur.*

French perfumes have never left any woman indifferent. For this reason, a more in-depth examination of the secrets of French elite perfume science will be very useful to students, and especially to woman students, studying French as well as the history of France, its economy and culture, management of education and models of pedagogical image in foreign educational institutions etc. The proposed specific course and disciplines of free choice («French perfume discourse», «Perfume trend in the image of a teacher») includes the following aspects: a brief overview of the history of the perfume industry and its role in the modern field of creating a teacher's image; study of structural, semantic and pragmatic features of perfume discourse, as well as lexico-stylistic means that provide linguistic manipulation of the any consumer's consciousness (students, teachers, parents and

others); compilation of vocabulary of lexical units denoting the basic concepts of perfumery and its competent application by teachers; consideration of gender tendencies of perfume annotations when creating olfactory images of a man and a woman. Using the acquired knowledge can be useful in commercial or translation activities, in the professional activity of a teacher in the context of image creation and self-improvement. This scientific information may also be useful for those who seek to master the secrets of perfume art in order to create their own perfume brand, it can be school, student and even teacher brand.

Perfume discourse is a relatively new concept in linguistics and, moreover, it is one of the insufficiently investigated in the context of interdisciplinary research and the intersection of such fields of knowledge as linguistics, French lexicology, educational management (in particular, the imageology of the future teacher), pedagogical skills, etc. The study of perfume discourse was devoted to the work of such linguists as O. G. Basalaeva, V. I. Karasik. In particular, N. D. Arutyunova considers discourse as «a connected text combined with extralinguistic, pragmatic, sociocultural, psychological and other factors», as «language immersed in life»¹. Within the framework of sociolinguistics, the scientist considers the concept of «discourse» as the communication of people in connection with their belonging to this or that social group or a typical linguistic situation. Depending on the number of typified personalities and relevant circumstances, the corresponding number of types of discourse is also distinguished. From this interpretation, it becomes obvious that the discourse «constitutes society and, in turn, is constituted by it, that is, sociocultural phenomena (language, communication, speech behavior, text) are in a dialectical interaction»². We also share the scientific position of A. G. Gurochkina, who understands the term «discourse» as «a specific communicative event that takes place in a specific cognitively and typologically determined communicative space, which has a probable nature and is most often characterized by the absence of clear boundaries»³. By the term «perfume discourse» we mean any text about perfume products. By their content, these messages are a presentation of new products of perfumers in verbal and non-verbal (visualized, sensory) advertising; histories of the use of fragrances in reference sources; characteristics of the effect of the smell of perfume on a person in specially compiled scientific articles; descriptions of perfume creation methods in popular

¹ *Linguistic Encyclopedic Dictionary*. Ed. by V.N.Yartseva. M.: Soviet Encyclopedia, 1990, p. 136.

² Karasik V.I. *Language circle: personality, concepts, discourse*. Volgograd: Turn, 2004, p.233.

³ Gurochkina A.G. *The concept of discourse in modern linguistics. Nomination and discourse: interuniversity collection of scientific papers*. Ryazan: RGPU, 1999, p.13.

science texts; descriptions of the specific properties of the components of perfume compositions in special (narrow-subject) articles etc.⁴.

The main purpose of the perfume discourse is to inform the addressee about perfumes, describe their aroma, or provide historical evidence of their appearance. The importance and significance of the French perfume discourse is usually determined by the following parameters:

1. Participants of the perfume discourse (addressees): perfumers, perfume critics, technologists, perfumes teachers, perfume designers, journalists. Clients of perfume discourse: readers, customers, representatives of various professional communities, children's audience and others.

2. Chronotype, prototypical place: perfumer's laboratory, store, magazine, catalog, text space, virtual space, educational space, etc.

3. The goal is to inform the professional perfumery community and the consumer (potential and real buyer) about the creation of a new fragrance, the launch of an advertising campaign, perfume trends in the field of education and age psychology, etc. Promotion of the idea of an olfactory saturated space of a modern person.

4. Values are universal and national, utilitarian-functional, aesthetic. The connection of smell with the emotional sphere, a pleasant smell, fragrances, good health, positive psychological mood; cultural, recreational and relational aspects of smell.

5. Key concept: creation of a new aroma, creation of perfumes.

6. Strategies: informing, stimulating to purchase, influencing strategy, motivating strategy.

Let's emphasize that along with the above list of parameters, the defining ones should include the communicative purpose, images of the addresser and the addressee, verbal implementation, functional style of the text. Let's make them more specific:

1. *Communicative purpose*. It should be noted that the available generally recognized four types of speech genres still do not exhaust all communicative tasks performed in speech, therefore it is practically impossible to identify pure speech genres in the research direction. In the French perfumery discourse there are informative-imperative, informative imperative-evaluative, imperative-evaluative, evaluative speech genres.

⁴ Belskaya T.I. *Means of actualization of the basic concepts of the perfumery discourse of the modern French language*. M: MGU, 2010, p.5.

2. *Image of the addressee.* The addressee of the French perfumery discourse is characterized by competence and awareness. He carries out and provides information as a professional specialist.

3. *Image of the addressee.* For the addressee, anonymity, interest, number (massiveness), on the one hand, and individuality, a specific person, on the other hand, are typical.

4. *Verbal implementation.* It is about the terminological system of the perfumery discourse, which is represented by lexemes that denote perfumes; substantive adjectives denoting types and subtypes of perfumes; nouns denoting source materials. We present examples of some of them: les orientaux, les ambrés, les hespéridés, les boisés, les floraux, les chyprés, les fougères, les cuirs, les floraux-fruités, les floraux-boisés, les floraux-verts; vanille, coumarine, opopanax, bergamote, citron, orange, mandarine, pamplemousse, vétiver, cèdre, santal, patchouli, lavande, géranium.

5. *Speech acts* (informative, directive, descriptive, argumentative).

6. *Non-verbal means* (font, color, text background, means of spelling, punctuation and word formation, icons, graphic design of verbal text, web design, video series).

Discourse can be both situationally determined and completely free from the situation. Among the most important concepts of the sociosemiotic theory of language, the foreign researcher M. Halliday singles out the situational type, a model of the discourse structure that is unchanged in its essential characteristics. He proposes three semiotic components – field, meaning and method [5]. The field, according to the scientist, is a socially conditioned action, a social context in which discourse is included. It centers around a specific topic that can be understood thanks to key thematic words, types of logical predicates, the selection of which is determined by situational conditions (place, relations of communicators who allow a given topic in a given social context). Meaning as a semiotic component of the «situational type», according to the conclusions of M. Halliday, correlates with the interpersonal component of discourse. All semantic and evaluative information is conveyed thanks to intonation, emphasis, words with modal coloring. The method as a semiotic component of the «situational type» is combined with the textual component of the discourse. It is the choice of the channel through which communication is carried out⁵.

⁵ Halliday M. *Language as social semiotics: social interpretation of language and meaning.* London: E. Arnold, 1978, 256 p.

No less important aspect, which we should pay attention to as future teachers as competent users of perfumery, is the methods and forms of presentation of information in perfume advertising text. As perfumery is not a product of prime necessity, the status of advertising for such a product category is closer to a work of art. It is known that the main difficulty in creating perfume advertising – is the difficulty in conveying the fragrance, and the impossibility of spreading the advertising information through traditional channels. However, if we see a perfume advertisement in a magazine, for example, that seems attractive and makes a certain impression on us, then we want to try the corresponding fragrance. Therefore, the task of such advertising – is to create an image of a fragrance that the consumer associates with a particular brand through a particular combination of visual and verbal components. At the same time, in the case of perfume promotion, the concept of an image is key as the image of the product that has been formed, in particular by an advertising message, will eventually be extrapolated to the real product⁶[6]. The way in which advertisements are presented in all of the studied advertisements is emotional. The advertisement appeals to the feelings of the potential consumer rather than to his or her mind. With regard to the plot, the advertising of perfumery products is not diverse. Most of the time it contains pictures of beautiful and stylishly dressed people. They are men or women, depending on who it is addressed to, or it is a unisex fragrance. This allows you to identify the target audience unmistakably. In all cases, the advertisement contains a picture of a bottle of the perfume that is advertised.

The use of celebrity images is another common move in perfume advertising. Popular actors, singers and models appear in advertisements or introduce their own fragrances named after them (e.g. U. Thurman, L. Tyler, J. Lopez, A. Banderas). The fragrance «from a celebrity» is a fragrance of a successful, rich, adored person, who increases the prestige of the brand, inspires confidence and creates the illusion of belonging to the high society⁷. In almost all cases, advertising messages include a nominative (perfume, cologne) and a contextual (fragrance) form of product category. The consumer of advertising does not have a chance to make a mistake in what product he or she is offered. Advertising texts contain a mention of the target audience (both in nominative form, contextual and conditional forms). The formal characteristics of the product are indicated either by listing the components of the fragrance or by indicating the

⁶ Bila O., Panchenko I. *To the issue of indicators of intercultural communication of higher education students. My embroidered Ukraine: ethnocultural and educational potential of Ukrainian embroidery: a collection of theses of the 3-rd Int. Conf. Kiev: Pedagog. thought, 2022, p. 127-129.*

⁷ *Ibidem.*

novelty of the perfume. When considering a number of advertising texts for the phenomenon of «linguistic manipulation», we can conclude that the following components are most often used: the image of reality and positive ideal emotions («Gabrielle Chanel Essence» est la fragrance d'une femme qui s'écoute et s'affirme. Une femme solaire qui exprime pleinement sa personnalité et qui rayonne»), which is explained by the fact that emotional impact is more effective than rational; social attitude («Platinum égoïste» parfume les hommes extravertis, qui n'hésitent pas à provoquer pour s'imposer»). In the advertising of perfumery products, speech impact is of significant interest to study, as it must aim to explain how people comprehend the phenomenon of «scent» in the perfume.

It is known that every artificially created scent, as a commercial object or product, gets its name. The specificity of this kind of designation lies in the fact that the term «commercial nomination» is applicable to it, since, on the one hand, it acts as a means of naming a product, and on the other hand, it is a means of achieving a commercial goal. Commercial nomination in the field of perfumery reflects the nominative strategies of the author of the composition – to characterize the perfume as an aromatic product, therefore, to give a faithful representation of the scent. The other side of the perfume name is directly addressed to the consumer. In particular, it reflects the intention of the creators of advertising to make customers buy it. As a result, the name of the perfume serves both the purpose of identifying an artificially created scent and characterizing the perfume as a product, and is also an element of advertising. The name of the perfume nomenclature is evidence of what, in the opinion of a person, perfumes are and what is special and valuable about them. In our study, the analysis and thematic systematization of the names of perfumery products are mainly aimed at identifying which concepts are activated in the names of various aromatic products. In particular, the names of perfumery products can be included in the following thematic groups:

1. *The updating the belonging of a perfume composition.* The most common way to identify a perfume is to use the founder's own name or the name of the brand owner under which the perfume is produced (e.g. «Givenchy» (Givenchy), «Armani» (Armani) – this is the name of the founder of the company; «Hermès» (Hermès), «Lacoste» (Lacoste) – this is the name of the company).

2. *The name of an instruction.* This group of names is distinguished by their focus on one of the participants of the communicative act (the indication of the addressee, focus on social and age status and gender identity («Dior Homme» (Dior), «L'homme Roger & Gallet» (Roger and Gallet), «Miss Dior» (Dior), «Pour Elle» (P. Rabanne)); the indication of the manufacturer («Ma griffe» (Carven)).

3. *The names of natural phenomena and natural products* («Nature» (Yves Rocher), «Nature millénaire pour Femme» (Yves Rocher), «Nature millénaire pour Homme» (Yves Rocher), «Fleur et feu» (Guerlain)). As the key components of all perfume formulas are herbal, the «natural» BIO theme is best suited for the names of perfume compositions. The nominative units of this group include names that denote such phenomena of nature as: *freshness of nature* («Fraîcheur rosée du matin» (Yves Rocher), «Fraîcheur fleurs champêtres» (Yves Rocher)); *flowers* («Narcisse Noir» (Caron), «Lilia bella» (Guerlain), «Rose» (Caron), «Lavandes» (Lancôme)); *fruits and berries* («Cédrat» («Mandarine» (Yves Rocher), «Noix de Coco» (Yves Rocher)).

4. *The names of qualities, composition, properties, characteristics of the fragrant substance* («Eau de Vétiver» (Yves Rocher), «Eau Fraîche Cédrat» (Yves Rocher)). Almost every major perfume house has its own eau de toilette, which may be named after the main component of the composition – a plant or fruit («Eau de Vetiver»), the name of the owner of the perfume house («Eau de Givenchy»). These names may contain an attractive fragrance characteristic («Eau Fraîche Lavande»), the result of its effects («Eau dynamisante»), the rules for using the eau de toilette («Eau du Soir»). This common nominative tendency can also be complemented by expressive means, for example by changing the spelling of the word «eau» to «O de Lancôme».

5. *Proper names* («Néblina» (Yves Rocher), «Cléa» (Yves Rocher), «Eglantine» (Yves Rocher), «Stéphanie» (Bourjois)). A significant feature of this group of names is that they are addressed to a female audience, and this is indicated by the female names of the products.

6. *The names of activities, features of character and characteristic of human behaviour* («Voyageur» (Jean Patou), «Tentations» (Paloma Picasso)). Among these names, there are gendered units «Voyageur», «Égoïste», in which the grammatical gender is an indication of masculine scents.

7. *The names of feelings, states, attitudes to something* («Délices» (Cartier), «Pleasures» (Estée Lauder), «Joy» (Patou)). Nominative units in this group are emotionally evaluative vocabulary, which reflects a positive attitude towards an object. These names of perfumes express positive emotions, contributing to the creation of a certain mood in the consumer.

8. *The effectiveness of fragrance* («Ode à la vie» (Yves Rocher), «Ode à l'amour» (Yves Rocher), «Dolce Vita» (Dior)). These names actualize quite important representations, specifically the meanings that a person attaches to a smell. The metaphorical meanings of this group indicate the sphere of influence of the fragrance – it is the joy of being, dreaminess and love.

9. *The supernatural power of fragrances* («Magie noire» (Lancôme), «Mystère» (Rochas), «Magic» (Céline)). The theme of this group of names is mystery, magic. Scent is compared to the sphere of the irrational. The metaphor in these names is double, because in addition to the first sense there is a clear theme of «love», in which the influence of smell is associated with an mysterious influence.

10. *The excess of sensual pleasures* («Opium» (Yves Saint Laurent), «Hypnotic Poison» (Christian Dior)). In the metaphorical names of this group, the effect of scent on a person is compared with a potent substance. Moreover, these metaphorical meanings in the perfumery nomenclature also refer to the theme of love, or more precisely to the side of love that describes a large number of emotions.

11. *Poetic names* («Ode» (Y. S. Rocher), «Poème» (Lancôme)). The names in this group reflect the theme of artistic perception of life they are also a continuation of the theme of love, finesse, beauty.

12. *Mythological, religious names* («Anaïs Anaïs» (Cacharel), «Jaïpur» (Boucheron), «La rose Angel» (Thierry Mugler)). The names of this group reflect the idea of the supernatural.

13. *Wealth, prosperity, the names of jewels* («Trésor» (Lancôme), «Cristalle» (Chanel), «Organza» (Givenchy)). The metaphorical meanings in the names of this group appeal to the world of jewelry, of adornment - the unchangeable attributes of female beauty and signs of affluence for men. This nominative tendency is also reflected in the gender orientation of the names of this group.

14. *The nautical theme* («Brisants» (Yves Rocher); «Trimaran» (Yves Rocher)). These perfume names reflect the theme of adventure, great voyages / the conqueror of legendary maritime power.

15. *Musical names* («Jazz» (Saint-Laurent), «Éclat d'Arpège» (Lanvin), «Cantate» (Yves Rocher)).

16. *Sports names* («Allure» (Chanel), «Polo» (Ralph Lauren), «Escada sport» (Escada)).

17. *Geographical names, memorable places* («Antarctic» (Yves Rocher), «Venise» (Yves Rocher), «Champs Elysées» (Guerlain), «Paris» (Yves Saint Laurent), «Samarcande» (Yves Rocher)).

18. *Names using the address* («Rue de la Paix» (Guerlain), «Montaigne» (Caron), «24, Faubourg» (Hermès)). Perfumery products acquired these names after the addresses of the perfumery.

19. *The name of dates, time, period, season, day, moment, stage of life* («L'Air du Temps» (Nina Ricci), «Tendres nuits» (Lancôme), «Premier jour» (Nina

Ricci)). It can be noticed that the topic of time in such titles is motivated by topics of love («En avril un soir», recreation («Vacances»)).

20. *Names using numbers* («Chanel №5» (Chanel), «№5» (Chanel), «№19» (Chanel), «Givenchy III» (Givenchy)). The name «Chanel №5» is considered to be the legislator of perfumery numerology, the world popularity of which contributed to the formation of this line. The use of numbers in perfume names is often accompanied by the reference to the manufacturer «Givenchy III», «Azzaro 9», in which the number is the designation of nine floral fragrances. Numbers in perfume names are also accompanied by an indication of the addressee («Troisième Homme»).

21. *Free expressions* («Tel Quel» (Yves Rocher), «Comme une évidence» (Yves Rocher), «Vie Privée» (Yves Rocher), «J'adore» (Dior), «C'est la vie» (Christian Lacroix), «Que sais-je» (Patou), «Le monde est beau» (Kenzo)). The names of this group are motivated by their frequency («For Ever», «C'est la vie»), as well as expressiveness of a provocative nature («J'adore»).

22. *Names with obscure etymology* («Aztek» (Yves Rocher), «Les must de Cartier» (Cartier), «Gaëlle» (Cacharel), «Noa» (Cacharel), «Tocade» (Rochas)). According to certain regularities, a commercial nomination in the field of perfumery can be random. The fact of unmotivated names of perfume products is evidenced by the names of this group. The etymology of these names remains undisclosed in this research, however, it is possible that their nature is quite clear.

Among the adjectives characterizing the concept of «Smell», one can single out «olfactory» and «non-olfactory». They can be derived from nouns meaning smell, and also have the sense of «smell», for example, *aromatique* (fragrant), *parfumé* (scented), etc. Non-olfactory adjectives are commonly used adjectives that do not mean «smell», but describe it. For example, *volatil* (volatile), *doux* (gentle), *rafraîchissant* (refreshing) and others. They are involved in actualizing the concept of «Smell» from other fields and make up the bulk of adjectives used in perfumery discourse. Thus, it is customary to single out several groups of adjectives used in perfume discourse. As a rule, they represent signs related to: 1) *the origin of the smell* («Loin des senteurs animales. Equistrius effeuille l'iris de Florence», where the lexeme animal actualizes the sign «smell of animal origin»; «La senteur fleurie-aquatique bien connue s'est adoucie d'eau de rose, de cassis, de tubéreuse et de violette de Parme», where the lexemes fleurie-aquatique indicate a combination of floral and marine scents); 2) *physical qualities* (for example, *volatile* – *volatile*, *stable* – *tenace*, *discreet* – *discret* («A la fois, doux et tenace, fort et fragile, le jasmin représente parfaitement la femme d'aujourd'hui»)); 3) *the effect of a smell on a person*, or the psychological

characteristics of a smell, which we understand as the ability of a smell to influence a person's condition (rafraîchissant, tonifiant, surprenant («Cette année, le créateur récidive avec Orange et surtout Cucumber, une senteur originale, rafraîchissante et racée, qui fait déjà un malheur à New York»), such adjectives as «capiteux», «enivrant», «grisant», the use of which reflects the close connection of human psychology with the perception of smell (Eau Ressourçante) laisse un sillage frais et racé, grisant mais rassurant, discret mais tenace. Dans cet élixir personnel chic, la tubéreuse exhale ses effluves nocturnes, les plus puissants, les plus enivrants. les plus chauds. Ni effluves capiteux, ni transparence aseptisée pour les eaux nouvelle vague); 4) *smell assessment* (for example, refined (racé), refined (raffiné): «On retrouve les senteurs florales et racées qui ont fait les succès de cette fragrance culte. Senteur complexe et extrêmement raffinée. L'iris est au parfum ce que le cachemire est à la mode: un standard de l'élégance!»); 5) *a description of the properties of the smell* (for example, spicy – épicé, sweet – sucré, bright – coloré («In 2008, le couturier Marc Jacobs will unveil a new set of fresh and colored scents. après avoir déjà mis en bouteille les effluves du coton, du lierre, de l'ambre ou de la pluie. Sans doute grâce à sa senteur épicée et à découvrir: le baume Jaipure à base de bois de santal, l'huile sèche Bombaysque à la senteur sucrée d'amande douce où l'huile de massage 1001. Bienfaits aux essences tonifiantes d'orange et de moutarde noire»); 6) *special character of the smell* (for example, magical – magique, mysterious – mystérieux, enigmatic – énigmatique («Des senteurs mythiques revisitées par les nez de la maison [...] qui nous proposent un voyage au «pays des fumées de narguilés» avec ce coffret «les Orientalistes»)).

The use of the adjectives mentioned above, as well as the psychological characteristics of the smell, reflects the cultural aspect of the issue, in particular the ability of the smell to influence the physical and emotional state of a person. A group of adjectives related to the psychological characteristics of smell is of special research interest for us. In addition to adjectives of character (affectif, bienveillant, distrayant), it contains lexemes denoting influence on a person (captivant, conquérant, provocant, séducteur, troublant, charmeur, passionné, prenant, vertigineux), among which several semantic groups can also be distinguished: habituation, addiction (addictif, narcotique); effect on the central nervous system (affolant, vertigineux, hypnotique); attraction, temptation (irrésistible, charmeur, captivant, enjôleur, séducteur, conquérant, ensorcelant); discharge, providing freshness, vigor and strength (relaxant, hydratant, rafraîchissant, rassurant, stimulant); agitation, excitement (troublant, émouvant, émoustillant, prenant, provocatif); surprise (surprenant); intoxication (grisant, enivrant); evocation of

memories (évocateur). As the overwhelming majority of linguists states, among the features of the concept «Smell», actualized adjectives, the most often used in the perfumery discourse are: the ability to draw attention and capture desires (enchantment, addiction); the ability to influence the emotional and physical state (awakening of joy, excitement, relaxation, intoxication); the ability to evoke memories and associations. Given the above theoretical aspects of the research problem, its relevance in the context of modernization of educational programs in classical and pedagogical universities of Ukraine, on the basis of Odesa National University I. I. Mechnikov and Ismail State University of Humanities were introduced for studying such author's disciplines of free choice as «French perfume discourse» and «Perfume trend in the image of a teacher». At the same time, attention should be paid to our selection and logical combination of a number of content modules, each of which reflects the corresponding cluster of topics [6]. In particular, we present an indicative list of such modules and topics for them, which can be creatively supplemented by others, taking into account the goals and objectives of training future teachers. *Content unit 1 «Publicité: concepts opératoires» combines five topics: «Histoire de la publicité. Publicité informative et persuasive. Publicité suggestive. Publicité éthique. Caractéristiques de la publicité. Créativité. Exagération. Humour et affect. Esthétique»; «Supports publicitaires. Télévision. Radio. Internet. Presse écrite. Affiche»; «Constituants du discours publicitaire. Niveau de conceptualisation: message linguistique. Niveau de perception: message iconique. Rapport texte/image. Niveau des intentions: l'explicite et l'implicite»; «Règles de la séduction publicitaire. Le consommateur culturel. Schémas mentaux des acheteurs. De l'inconscient à l'imaginaire collectif. La notion d'archétype culturel. Femme / homme, les nouveaux archétypes de la publicité»; «Argumentation publicitaire. Catégories d'arguments. Types de la persuasion publicitaire. Mise en texte de l'argumentation publicitaire. Effets des stratégies publicitaires».*

Next, content unit 2 «Lecture stylistico-pragmatique du texte publicitaire de parfum», presented through the following cluster of topics: «Étude sociolinguistique de l'affichage publicitaire. Ciblage linguistique des annonces publicitaires. Personnalité, contexte, attente contractuelle»; «Analyse lexicale du texte publicitaire. Réseaux lexicaux. Néologie ou créativité lexicale. Emprunts. Mot-valise. Modification orthographique. Changement de classe du mot»; «Analyse stylistique du texte publicitaire. Tropes»; «Analyse stylistique du texte publicitaire. Figures»; «Relations syntaxiques dans le texte publicitaire. Coordination. Subordination. Mise en relief. Modes et temps»; «Analyse pragmatique du texte publicitaire. Actes de discours et interactions langagières.

Ambigüité discursive. Manipulation émotionnelle». In order to intensify the independent work of higher education applicants, we offered them the following set of interactive tasks for processing: «Analyse lexico-stylistique de notices de parfum pour homme»; «Analyse lexico-stylistique de notices de parfum pour femme»; «Étude des stéréotypes de genre (hommes) dans les publicités de parfum entre 1980 et aujourd'hui»; «Étude des stéréotypes de genre (femmes) dans les publicités de parfum entre 1980 et aujourd'hui»; «Analyse du contenu d'une vidéo de publicité de parfum (au choix)»; «Repérage et répartition des notices publicitaires de marques de parfum ci-dessous suivant leur public cible: Chanel, *Hermès*, Dior, Kenzo, Lancôme, Givenchy, Guerlain, Yves Saint Laurent, *Nina Ricci*»; «Description d'une affiche publicitaire d'un parfum de luxe (au choix)»; «Description d'une affiche publicitaire du parfum de sa propre création»; «Rédaction d'un message accrocheur et d'une notice de publicité pour la présentation du parfum de sa propre création»; «Repérage et analyse dans les annonces publicitaires des marques spécifiques des parfumeurs et de leurs intentions».

No less significant in the study of disciplines of free choice is the aspect of developing and conducting the final form of control of the knowledge acquired by students. In particular, we are talking about the introduction in the experimental mode of an interactive format of oral test, which combines the method of discussion, storytelling, problematic questions, colloquium, etc. We present an indicative list of questions for the final control: 1. Histoire de la publicité. Caractéristiques de la publicité. 2. Supports publicitaires. Télévision. Radio. Internet. Presse écrite. Affiche. 3. Constituants du discours publicitaire. Rapport texte/image. 4. Règles de la séduction publicitaire. Le consommateur culturel. Schémas mentaux des acheteurs. 5. La notion d'archétype culturel. Femme/homme, les nouveaux archétypes de la publicité. 6. Types de la persuasion publicitaire and etc.

It is known that French perfumery art is perhaps the most popular in the perfumery sphere and has ancient traditions. At the same time, making up an important part of the national picture of the world, the concepts of perfume discourse are characterized by great importance in the system of values of the French-speaking culture, as a result of which they have a large number of embodiments in the linguistic semantics and communicative activities of its speakers. The concepts of «smell» and «perfume» have a large amount of not only natural sensory, but also professional information when it comes to creating a linguistic picture of the world and the cultural vector of development of a particular

state in general, and modeling the image (modern image) of the pedagogical community in particular. Due to this, the aspect of modernization of educational technologies of formal, informal and informational training of teachers in classical and pedagogical universities of Ukraine under the programs of disciplines of free choice with an emphasis on the study of perfume trends in the image of the teacher has become relevant today.

References

1. Linguistic Encyclopedic Dictionary. Ed. by V.N.Yartseva. M.: Soviet Encyclopedia, 1990, 685 p.
2. Karasik V.I. *Language circle: personality, concepts, discourse*. Volgograd: Turn, 2004, 331 p.
3. Gurochkina A.G. *The concept of discourse in modern linguistics. Nomination and discourse: interuniversity collection of scientific papers*. Ryazan: RGPU, 1999, p.12-15.
4. Belskaya T.I. *Means of actualization of the basic concepts of the perfumery discourse of the modern French language*. M: MGU, 2010, 178 p.
5. Halliday M. *Language as social semiotics: social interpretation of language and meaning*. London: E. Arnold, 1978, 256 p.
6. Bila O., Panchenko I. *To the issue of indicators of intercultural communication of higher education students*. My embroidered Ukraine: ethnocultural and educational potential of Ukrainian embroidery: a collection of theses of the 3-rd Int. Conf. Kiev: Pedagog. thought, 2022, p. 127-129.