

ФІЛОЛОГІЧНІ НАУКИ

DOI: <https://doi.org/10.32839/2304-5809/2020-8-84-1>

UDC 811'111'373.2

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STANDARDS OF TEXTUALITY IN PERFUME AND COSMETIC NAMES: INFORMATIVITY AND SITUATIONALITY

Summary. The article deals with the problem of perfume and cosmetic naming and special attention is given to the attempt of revealing its text nature which is investigated involving standards of textuality. These standards help to recognize text properties in the perfume and cosmetic names which are represented and function as integrated perfume and cosmetic nomination complexes and which are reflected in corresponding text constructions. Text construction as a communicative unit in the process of communication demonstrates its complex structure which may be described with four text blocks: (A) brand, (B) basic, (C) genitive, (D) functional-descriptive. Content words activating cognitive material are divided into quantifiers, qualifiers and determinatives. Forming the text blocks, content words create determinate and accidental knowledge. Some content words function as formal convention and are turned into indicators of social stratification. Creating the integrated perfume and cosmetic nomination complex, the text producer realizes his intention and remembers about the receiver's expectations. General realization of informativity rests on significant, valuable expressions which form text blocks combined and integrated in the nomination complexes. Situationality is realized in the chain: text producer (selling); text; text receiver (buying).

Keywords: informativity, nomination complex, perfume and cosmetic naming, situationality, text producer and receiver.

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СТАНДАРТИ ТЕКСТУАЛЬНОСТІ В ПАРФУМЕРНО-КОСМЕТИЧНИХ НАЗВАХ: ІНФОРМАТИВНІСТЬ І СИТУАТИВНІСТЬ

Анотація. Стаття присвячена парфумерно-косметичному неймінгу як специфічній галузі номінативної практики. Особливу увагу приділено спробі виявити текстову природу у парфумерно-косметичних назвах. Текстова природа номінативних одиниць досліджується шляхом залучення стандартів текстуальності. Ці стандарти є характерними рисами, що допомагають виявити текстові властивості у парфумерно-косметичних назвах. У свою чергу ці назви репрезентовані й функціонують як інтегровані парфумерно-косметичні номінативні комплекси, що віддзеркалені у відповідних текстових конструктах. Текстовий конструкт як комунікативна одиниця у процесі комунікації демонструє свою комплексну структуру, що може бути описана чотирма текстовими блоками: (А) брендовим, (В) базовим, (С) родовим, (D) функціонально-дескриптивним. Саме інформативність демонструє своє значення як стандарт текстуальності, що виходить на провідну позицію. Виокремлені текстові блоки та їхній порядок розташування у межах текстового конструкту створюють порядок інформативності. Функціонуючи разом текстові блоки створюють контекстуальну ймовірність. Текстові блоки вміщують значущі слова, які є інформативнішими у порівнянні з іншими. Значущі слова, активуючи когнітивний матеріал, розмежовуються на квантифікатори, кваліфікатори, детермінативи. Деякі значущі слова як формальні умовності перетворюються на індикатори соціальної стратифікації. Створюючи інтегрований парфумерно-косметичний номінативний комплекс, текстопродуцент реалізує свої наміри і пам'ятає про сподівання текстового реципієнта. Вони суттєво підвищують привабливість тексту. Ефективність тексту покращується за рахунок послідовності текстових блоків, одночасно уникаючи концептуально порожніх виразів і залучаючи суттєві, інформаційно доречні вирази. Інтегрований парфумерно-косметичний номінативний комплекс з огляду на його інформативність об'єднує знання і досвід, тобто містить основну тему (вже відоме) або дивне, надане знання, а також судження (нове) або сфокусоване знання. Основна відмінність між знанням вже відомим і новим створює рівновагу інформативності у номінативному комплексі. Відповідний контекст формується ко-текстами (текстуальним оточенням або середовищем). Основна реалізація інформативності базується на значущих виразах, що формують текстові блоки, об'єднані та інтегровані у межах номінативних комплексів. Ситуативність реалізується у ланцюгу: текстопродуцент (продаж); текст; текстореципієнт (купівля).

Ключові слова: інформативність, номінативний комплекс, парфумерно-косметична номінація, ситуативність, текстопродуцент і текстореципієнт.

The problem under discussion. Perfumes and make-up belong to the specific consumer goods which are chosen individually, they are selected and bought under the influence of impulsive demand. The main problem of these goods is the necessity of naming fragrance (for perfumes) or colour, shade (for cosmetics), indication of produc-

er, type of goods, place of production, volume (for perfumes), weight (for make-up of solid or viscous state). The name should be comfortable for reading, accessible for understanding, compact in dimensions, and informative enough. In this way the nominator (text-producer) provides the selection of necessary nominative register components, builds

up the integrated perfume and cosmetic nomination complex, turning it into the text construction with all its standards of textuality as an essential list of text properties and characteristic features. All these properties are combined together for the text recipient, who is the last link in the communicative chain: a text producer (manufacturer of the goods), text itself (communicative unit), a text recipient (consumer of the goods).

Recent research and publications. The leading linguists who worked in the field of perfume and cosmetic naming are E. Briot, L. de Chernatony, M. Mc. Donald, E. Wallace, S. Dixit, M. E. Harrison, etc. The attempts of linguistic investigations, focused on the perfume and cosmetic naming, look very narrow and restricted within the sphere of social factors [6]. Other investigations are on the very subtle edge of linguistic research. This thin border has the tendency to analyze a present-day perfume market, underlying its specific pyramidal structure. Its top is created with the selective cluster of perfumes; and its foot is built of the goods of global companies (*L'Oreal, P&G*). These companies have a lot of brands in their portfolio. Consumers' preferences were transformed under the influence of megabrands and new patterns of beauty [8, p. 899–901]. According to K. Robertson, the brand name should be functional and possess strong positive associations or connotations, a stable symbolic sense [13, p. 66]. Having a string of features connected with the marketing support of desirable image, the brand name reflects product properties [4, p. 201]. A lipstick brand name analysis is known to have been provided from the textual point of view. As a result of investigation 14 classification groups were singled out by D. Merskin [10, p. 596]. These fourteen classes demonstrate integrated and multifarious nature of make-up names, in particular. It is M. E. Harrison who thinks that perfume consumers are abandoned for creating their own image situations, using linguistic association as a sense of direction [7, p. 8].

Previously unsolved issues of the general problem. Unique (artistic, selective, premium) perfumes have no direct advertisement. In this case the Internet is preferable and recommended [14, p. 26]. The involvement of producers' names for the purpose of creating a basic identification has a long and steady tradition. This way of naming may be understood as a personal responsibility for goods of high quality. That tendency and tradition may be found and traced in the oldest perfume companies: *Creed* (founded in 1760), *Houbigant* (founded in 1775), *Guerlain* (founded in 1828). *Guerlain's* activity in business started with the productivity of cosmetic, make-up goods, and only later the first perfume was established [3, p. 72]. Myth creation may cause the brand distribution and its turning into ordinary consumer goods. Between 1968–1978 perfume *Chanel #5* was being sold everywhere in the USA, even in the drugstores [8, p. 89]. The process of naming is said to consist of two correlative stages, which are naming in proper (introduction of the names of goods) and juridical support and maintenance [9, p. 69–70]. The brand name functions on the market effectively and intensively. Belonging to the sphere of consumer's memory any brand name should be very easy and comfortable

for pronunciation, rememberable and have some sense [12, p. 194]. Containing the sense, the name of goods provides customers with the assistance and support of remembering and recognizing the brand [8, p. 51]. The brand name is mostly associated and connected with the category of goods; the brand creates a mental image in the consumer's brain [4, p. 197; 13, p. 61]. However, steady and systemic investigations of perfume and cosmetic names are not seen to have been the target of textual research. They are to undergo detailed and thorough analysis in the aspect of text properties within seven standards of textuality.

The purpose of the article is the investigation of perfume and cosmetic naming in the aspect of revealing the textual properties, in particular, standards of textuality in the names of goods. Considering above mentioned the scientific novelty of the article is the investigation of the perfume and cosmetic names (as the representatives of these goods on the market) in the aspect of text properties, in particular, within the sphere of standards of textuality. Topicality lies in the fact that the perfume and cosmetic names are not investigated as text constructions; no text parameters were applied to these names. The object of the investigation is the standard of textuality (informativity and situationality) in the system of goods names and ways of realizing these standards. The subject of the investigation is the perfume and cosmetic naming which is recognized as a segment of goods names reflecting qualitative and quantitative parameters. All these parameters are embodied in the integrated perfume and cosmetic nomination complex.

Results and discussion. A text, as a linguistic unit, is defined as a communicative occurrence with seven standards of textuality (cohesion, coherence, intentionality, acceptability, informativity, situationality, intertextuality). If any of these standards is not considered to have been satisfied, the text will not be communicative [1, p. 18–19]. It means that any text out of standards of textuality loses its communicative property and cannot function as a communicative unit itself. Perfume and cosmetic names are recognized as segments of goods names reflecting qualitative and quantitative parameters. This reflection is embodied in the integrated perfume and cosmetic nomination complex which may be recognized as a text construction. Within the text construction body there are four text blocks which are the bearers of corresponding nominative components. These components are parts of a nomination complex. Text block order may be marked according to the alphabetical order of letters. **A** text block is recognized as brand. It is formed involving different brand names (*Amouage, Bulgari, Chanel, Cartier, Calvin Klein, Dior, Dolce & Gabbana, Gucci, Hermes, Lancôme, Mary Kay, Prada, Trussardi, Versace, Yves Rocher*). **B** text block functions as a basic part, it indicates the individual name of corresponding goods (*Dior Addict, Bulgari pour Femme, Christina Aguilera Unforgettable, Paloma Picasso, Anais Anais, Fiji, Thinking of Love, Love Portion, Precious Gold, Hypnotic Poison, Black Orchid*). **C** text block indicates the type of perfume and cosmetic goods, and may be classified as genitive. It divides merchandise into separate categories and uses the string of terminology (*eau de*

parfum, eau de toilette, eau de cologne, mascara, eyeliner, eyebrow pencil, eye shadow, lipstick, nail-wear, powder, blush, nourishing face cream). **D** text block grasps functional properties of corresponding goods, indicates the quantity of substance, place of production, physical state of substance, ways of usage (*natural spray e50ml 1.7fl.oz.U.S.; Made in England, W186 U.K. 100mle 35fl.oz. Volume 80%; 50mle vaporisateur NN1 SPA England; 40mle 1,35fl.oz.U.S.; instant lash Extention*).

It is evident that the text construction consisting of four text blocks is the bearer of information and simultaneously it is involved into the complex situation of representing, selling and buying the corresponding perfume or make-up. That is why the most actual standards of textuality applied to our research are informality (the fifth in the order of standards) and situationality (the sixth one). Informativity is regarded as the extent to which the occurrences of the presented text are expected/unexpected, known/unknown, certain. Every text is at least somewhat informative: no matter how predictable form and content may be. Particularly low informativity is likely to be disturbing, causing boredom or even rejection of the text [1, p. 132]. Situationality concerns the factors which make a text relevant to a situation of occurrences [2, p. 151].

The perfume and cosmetic text construction as a text unit is involved into the process of communication being connected with the representation of information (standard of informativity) in a certain situation (standard of situationality). Creating the perfume and cosmetic text construction the text producer remembers about the co-function of informativity and situationality. He creates the text construction according to his (text producer's) intention and the text receivers' expectations. Combining both of them it is possible to increase the effectiveness and interest in the text construction. Taking into consideration the specification of the text construction it is possible to recognize the fact of the order of informativity, which is connected with the order of text blocks, and situation, which is reflected in the corresponding text block too. **A** brand text block is the bearer of information which is closely connected with the situation. Some brand names were initially connected with the fashion and only later were involved into the perfume production. It means that the information of **A** block needs further specification according to the situation of perfume selling and buying. Burberry "is a luxury British **design** house founded by Thomas Burberry in 1856. Burberry was granted a Royal Warrant for **Clothing** from the British Royal Family. ... the Burberry brand offers an exclusive line of **fragrances** for men and women" [23]. Chanel. Gabrielle Bonheur "Coco" Chanel "was a French **fashion designer** and businesswoman. Her signature **scent** Chanel #5 has become an iconic product. She is the only **fashion designer** listed on **TIME** magazine's list of the 100 most influential people of the 20th century" [22]. Content words, used together (*design, clothing + fragrances; fashion designer + scent*) represent information in **A** blocks and specify information according to the situation of selling and buying perfumes. Content words are more informative than the rest. They activate more extensive and diverse cognitive materials. Correspond-

ing content words are connected with **A** blocks: Paris Hilton (*socialite, heiress and media personality + fashion model + fragrance*) [23]. Elizabeth Taylor (*acting career + collection of fragrances*) [22]. When **A** blocks include names *Lancôme, Revlon, L'Oreal* the further specification is not necessary because these names are connected only with perfume and cosmetic business. Informativity of **A** block may be of the first order (*L'Oreal, Lancôme*) when the specification is not necessary; and the second order (*Chanel, Burberry*) when the specification is necessary for understanding the situation. This type of order of informativity is internal. The mechanical order of text blocks belongs to the external type of order of informativity. According to the external type of order of informativity the second position belongs to **B** block. But its internal type is uncertain. Within **B** block the scale of orders of informativity is likely to be built up involving different content words. The first order of informativity is connected with **B** blocks having content words defining information about perfumes: *Dior Homme Parfum; Narciso Rodrigues L'eau*. The second order of informativity is connected with **B** blocks having content words which are qualifiers of perfume and cosmetic goods: *Black Orchid, Elizabethen Rose, Jasmin Noire, Flower party by night*. These content words belong to the botanical terminology and in the second order of informativity they reveal their connection with perfumes, indicating aroma, smell of these goods. In particular, *Purple lilac*, Lilac "is a bush or small tree with **sweet-smelling** purple or white flowers" [15]. **Orange blossom**. Orange "is a **fragrant** flower of the *citrus sinensis* (orange tree). It is used in **perfume making**" [22]. Content words of botanical terminology open their meaning operating with words *sweet-smelling, fragrant, perfume* which may be recognized as specifiers. These specifiers demonstrate the main quality of perfumes, their aroma and fragrance. The second order of informativity is likely to happen when content words need additional specification. Specification words reveal the meaning of content words occurring in **B** blocks. The third order of informativity occurs when content words which take place in **B** blocks need specification words; and these words, being qualifiers, do not reveal the main quality of perfumes (fragrance), but some optional properties and qualities. The content words function as formal conventions; they are used for social indication. All these content words may be grasped as indicators of social stratification and they demonstrate properties of perfume and cosmetic goods in the indirect way, indicating the goods position on the market. Content words as formal conventions influence the potential consumers-buyers-users of corresponding goods represented on the market. The sphere of consumers is divided into separate groups and sub-groups. The most remarkable sub-group of content words, identified in **B** blocks may be distinguished as sub-groups of gender indicators which show that corresponding goods are recommended for women or men mostly: **Femme; Republic of Women; Bulgari pour Femme; Pour Femme; Dior Homme Intense; Men's Collection Cistrus; Evidence Homme Green; Diamonds for men; Rocky Man Silver; Bod Man Silver; Bulgari Man in Black; Dior Homme**

Parfum. Content words *woman*, *femme*, *men's*, *man*, *homme* explicitly represent the information about gender (sex) specification and simultaneously they implicitly represent the age differentiation. These content words are connected with adults. Younger generation content words (*Baby Doll*; *Volume Effect Faux Cil Baby Doll*) indicate the age but not the gender. Gender and age content words are connected with the biological aspect of social stratification. These two subgroups belong to the hierarchical aspect. The first subgroup grasps content words which indicate occupation and professional activity of potential consumers. The quality of perfumes is not revealed; but the buyers' position is identified indicating their place on the consumers' market (*Bod Man Warrior*; *Bod Man Player*; *Road Runner*; *On duty women*; *On duty men sport*; *On duty men active*; *Dior Homme Sport*; *Maestro Sport for women*; *Futurist*; *Perfectionist*; *Idealist*; *Lip maestro*; *Tycoon*; *T-LAB professional*). Comparing content words for underlying professional and occupational activity some words (*professional*, *maestro*, *warrior*, *player*, *runner*, *on duty*) demonstrate the explicit meaning and some words (*futurist*, *perfectionist*, *idealist*) display the implicit meaning. Content word *Tycoon* is the intermediate, transitional point between the words of professional activity and/or occupation and social group segregation. Within the hierarchical aspect there is another subgroup grasping content words of social group segregation. Content words of that subgroup identify the position of potential buyers according to their social position (*Gentleman*; *Elite Gentleman*; *Gentleman only intense*; *Berlin playboy*; *Disney Princess*; *Prince Matchabell*; *Lady Million Eau my Gold*; *L'imperatrice*; *Emporio Armani*; *Killer Queen*; *Royal Aqua*; *Royal Velvet*) Content words (*gentleman*, *lady*, *prince*, *princess*, *queen*, *imperatrice*) function as indicators of social position, the belonging to certain social groups. At the same time these content words show the gender difference; but it is the reflection of the secondary semantic component in comparison with content words *man*, *woman*. The hierarchical aspect includes two subgroups which are formed with the content words connected with very formal and distant symbols of social stratification. These words have symbolic meaning. They represent informativity of the third order as they specify the consumers' social position using symbolic connotation in a very implicit manner. Symbolism may be understood as the easiest and shortest way of transmitting any thought without further description. Here a word with symbolic meaning is involved for creating **B** text block. Symbolism is believed to be the expression of abstract conception when that conception is substituted by any concrete object. Symbolism seems to be a stable, constant group of associations which have been formed in the sphere of consumers. These associations are in the gradual transformation processes of connotative relations into denotative ones. Content words-symbols involved into the formation of **B** text blocks function as evident representatives of a certain status. Content words-symbols get properties of social stratification markers having clear and definite system of correlation with wealth, fortune and success. A symbol may be represented as action, quality,

subject and object. In the perfume and cosmetic text constructions social symbolism is realized involving names (content words) of luxury-symbolism of unliving beings.

Within the object (substance) symbols the most remarkable is the list of precious metals and stones. These substances are the equivalent of money (especially a gold bullion for banking operations). Being the symbols of power and wealth, these substances may function as attributes of social status as they have been used to make power regalia (crown treasures). Content word *Gold* has a leading position and is used in **B** text blocks: *Euphoria Gold*; *Honey Gold*; *Precious Gold*; *Rare Gold*. Specifications of the content word *Gold* may be found in the dictionaries: "a valuable soft yellow metal that is used to make coins, jewelry etc" [18, p. 696–697]. "Gold is symbolic of all that is superior, the glorified. Everything golden or made of gold tends to pass on quality of superiority to its utilitarian function. Gold is also the essential element in the symbolism of the hidden or elusive treasure which is illustration of the fruits of the spirit and of supreme illumination" [16, p. 120]. Content word *Gold* is a frequent component of perfume and cosmetic text constructions, in particular, **B** text blocks as it indicates a very popular in the society metal: *Giordani Gold*; *Gleaming Gold*; *Diorific Gold shock*; *Simply Gold*; *24k Simply Gold*; *24k Golden Black*; *Cuba Gold*; *My Gold*; *Jivaga 24k Gold*; *Liquid Gold euphoria men*; *Euphoria Liquid Gold*. Semantically related content words *Platinum*, *Silver* are also used for creating **B** text blocks. There are even some names of precious stones used as content words in **B** text blocks. Content word *Diamond* is the attribute of nobility and high social level: *White Diamonds Lustre*; *White Diamonds*; *Yellow Diamond*; *Versace Yellow Diamond*; *Diamonds for men*; *Black Diamond*. Its dictionary definition emphasizes its price and value: "a transparent, extremely hard precious stone that is used in jewellery, and in industry for cutting hard things" [18, p. 431]. Its association with wealth and power is underlined in the definition: "Like all precious stones, it partakes of the general symbolism of treasures and riches, that is moral and intellectual knowledge" [16, p. 81]. Semantically related content words *Sapphire*, *Pearl*, *Amethyst* occur in **B** text blocks too. They all are united with the specifications *precious*, *rich*, *treasure*, *valuable*, *superior*. Content words as specifications of the third order of informativity indicate not the feature of perfume (aroma), but the correlation of perfume price, quality, premium class position on the market with the social level of potential consumers.

C text block from the point of order of informativity belongs to the first one. This block is formed with content words that don't need any specifications as they belong to the perfume and cosmetic terminology. These content words are direct qualifiers. They are not conceptually empty expressions, but they represent significant and valuable information about corresponding goods. Comparatively to **A** and **B** text blocks **C** text block creates the central informational core that correlates with the first order of informativity whereas **A** and **B** text blocks belong to the informational periphery. **C** text block content words indicate the quality of goods directly under-

lining the peculiarity of fragrance. The meaning of **C** text block content words is clear and qualifies all the properties of corresponding goods. The terminology for perfumes is mostly of French origin – *eau de parfum* “a liquid produced and sold for its strong, **pleasant smell**, often used on the skin” [15]. “Perfume or parfum is 20-40% oil and the highest concentration” [20]. “Toilet water or eau de toilette is a dilute form of perfume. Eau de toilette is 10-18% oil” [20]. “Eau de cologne, cologne is a perfumed liquid, composed of alcohol and certain aromatic oils, used in the toilet; called also cologne water and eau de cologne” [21]. “Eau de cologne is a fairly weak, **sweet-smelling** perfume [17], a mildly perfumed toilet water [19], cologne or eau de cologne is 3-9% oil” [20]. According to the volume of oil diminishing it is possible to build up the formal quality, price correlation in the chain of perfume goods: *eau de parfum* > *eau de toilette* > *eau de cologne* = oil concentration 20-40% > 10-18% > 3-9%. Cosmetic goods are represented in **C** text blocks using corresponding terminology too while perfumes are connected with pleasant smell, make up is connected with visual effect (colour, shade, smoothness). This tendency is common for all cosmetics. *Mascara* is “a cosmetic substance for **darkening, colouring, and thickening** the eyelashes, applied with a brush or rod” [17]. *Powder blush* is “cosmetic, another name for blusher. Blusher is a **coloured** substance that women put on their cheeks. A cosmetic applied to the face to imbue it with a **rosy colour**” [17]. Cream has mostly physiological property improving the skin condition. The visual effect of its usage is not colour but the condition of the face skin: “face cream is a thick substance that you rub into your face in order to keep it soft” [17].

In the text construction there is **D** text block in the final position. It contains a significant and valuable list of content words giving information about the perfume or cosmetic goods. Some content words involved into the formation of **D** text block may be grouped as quantifiers. They operate figures giving some definite information about weight, texture, volume of perfume or make up substances. These content words don't need any specifica-

tion. According to the situationality and substance nature of corresponding goods **D** text block gives further detailed information about optical effect of make-up, how to apply cosmetics, colour shade after application, what type of skin/hair it is recommended: *very dry or frizzy hair; second skin effect; firming and antiwrinkle day; 3 in 1 mascara for volumized, lengthened lashes without clumping; wide eyelook – Volumised, Extended, Lifted Lash look; extreme shine soft and light textures; Summer Make up; Sensitive Skin e 150ml; moisture capture botanical sap e 200ml 6.7fl.oz; Studio make up Spectacular brightening Weightless perfection SPF 30 PA++; flowless skin, 14-hour wear; e 30ml 1fl.oz; all skin types; only use natural ingredients with proven benefits for your skin; minimizes appearance of wrinkles in 1min.* Place of production (*Paris; Made in France*), list of components and chemical substances are also possible (*with white tea; ash tree concentrate; with collagen and elasthan; with glycerine, calcium, vitamin E*).

Conclusions. Text constructions consisting of four functional text blocks demonstrate some peculiar properties in terms of informativity and situationality, these two closely connected standards of textuality. Within the differentiated four text blocks the first, second, and third orders of informativity were distinguished. Informativity is created with content words which are more informative and which activate more extensive and diverse cognitive materials. Content words may be qualifiers, quantifiers and determinatives. Situationality singles out the text producer's intention and text receiver's expectation. Both participants are involved into the situation of selling and buying goods using the text construction as a means of communication. Informativity of the first order does not need any specification, the rest needs to specify some information making the text construction open and unstable from the point of information state. Open text is uncomfortable for the receivers. Further investigation should be focused on intentionality (text producer's specification) and acceptability (text receiver's specification).

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