

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ
УНІВЕРСИТЕТ

Кафедра германської і фіно-угорської філології
імені професора Г.Г. Почепцова

**Кваліфікаційна робота магістра з лінгвістики
на тему: «Експресивні засоби в сучасній англійській мові моди»**

Допущено до захисту
«___» _____ року

студентки групи МЛа 52-19
факультету германської філології
освітньо-професійної програми Сучасні
філологічні студії (англійська мова і друга
іноземна мова): лінгвістика та
перекладознавство

(назва)

за спеціальністю 035 Філологія

(код, назва)

Яцун Анастасії Андріївни
(ПІБ студента)

*Завідувач кафедри германської і
фіно-угорської філології імені
професора Г.Г. Почепцова*
доктор філологічних наук,
професор Шутова Марія
Олександрівна

(підпис)

(ПІБ)

Науковий керівник:
кандидат філологічних наук, доцент
Пініч Ірина Петрівна
(науковий ступінь, вчене звання, ПІБ)

Національна шкала _____
Кількість балів _____
Оцінка ЄКТС _____

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
Professor G.G. Pocheptsov Chair of Germanic and Finno-Ugrian Philology

Master's Qualification Paper

EXPRESSIVE MEANS OF MODERN ENGLISH FASHION LANGUAGE

YATSUN ANASTASIIA

Group MLa 52-19 (LLe)

Department of Germanic Philology

Research Adviser

Assoc. Prof.

PINICH IRYNA

PhD (Linguistics)

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INTRODUCTION

Nowadays the role of business language, including fashion business, is increasing and, accordingly, the role of specialists with good communicative skills in this area is increasing. This research is aimed at studying the lexical-semantic features of the fashion industry language, using the text examples taken from fashion magazines.

The issue of expressive means influencing the recipient is very relevant. In this regard, it is interesting to undertake the study of expressive means in fashion texts, to observe their influence on the reader, as well as to define what function fashion texts perform in the context of modern communication.

The ambiguity of the fashion phenomenon, the process of changes influenced by fashion, has given rise to a variety of methodological approaches to its study. George Sproles (Sproles 1985: 123) notes: “Psychologists talk about fashion as a search for individuality; sociologists look at class competition and social conformity to clothing standards; historians offer to explain the evolution of changes in design. Literally hundreds of points of view are revealed in the literature more vast than any phenomenon of consumer behavior.”

However, the language aspect in expressing the current views about fashion remains understudied and, therefore, a productive ground for consideration. Speaking about the fashion industry language, it should be noted that any of the special areas of human activity that are characteristic of the complex structure of modern society (science, economics, production, management, education, media, advertising, fashion, etc.) is mediated through language and without communication people participation in social life would be next to impossible. Special sublanguages are just means of communication in each of the industry areas. At the same time, the fashion industry language is also people’s communicative means, a tool of formation and expression of thoughts, means of assimilation and transmission of information referring to the industry and to the category of aesthetics at large.

The topicality of this research is determined by the dynamism of fashion discourse, seeking additional research in the realm of linguistics. The discourse modifications derive from the changes in the very fashion industry focused on the design, production and marketing of textile, and clothing products, associated with the evolution and seasonality of fashion products where a powerful intellectual (creative) component associated with the creativity of fashion designers is forefronted as a characteristic feature of this market. Modern people perceive fashion, as well as any other current phenomena, through the prism of fashion magazines, so it is interesting to understand what role the language of fashion magazines plays in the fashion world and what linguistic tools are used to influence the target audience.

The purpose of this research is to identify lexical and semantic features of Modern English fashion language and determine the impact of these means on the consumer. The aim determines the need to solve specific objectives:

- To define the notion of fashion language as observed in Modern English fashion texts, for the purpose of its further description;
- To highlight the lexical and semantic features of the language of the fashion industry;
- To identify and study the pragmatic influence of lexical and syntactic expressive means in Modern English fashion language;
- To determine the role of fashion texts in modern mass communication.

The object of the study is the Modern English language of fashion.

The subject of the research is the perlocutionary effect of Modern English fashion language means on the target audience.

Methods of research: In order to implement the above tasks, the following methods are used in this work: semantic analysis, pragmatic and discourse analysis, contextual analysis.

The scientific novelty of the work lies in defining the fashion language; outlining significant linguistic features of fashion texts; analyzing techniques that

have a pragmatic impact on the reader; discerning emotional appeal of Modern English fashion texts.

The paper consists of Introduction, two Chapters, Conclusions to each chapter, General Conclusions, Resume and List of References.

The Introduction of the paper provides the object and the subject of the investigation, underlines the novelty, sets the main objectives and discusses the content of each chapter separately.

Chapter One – “An interdisciplinary perspective of fashion discourse analysis” – gives an analysis of existing approaches to the study of characteristic features of Modern fashion language, and its functioning, its place and role in modern communication.

Chapter Two – “Pragmalinguistic framework of Modern English fashion discourse” – outlines the mechanisms of functioning of lexical-semantic features of a fashion text.

General conclusions – the results of the study are summarized.

Chapter One. An interdisciplinary perspective of fashion discourse analysis

1.1 Heterogeneous nature of fashion discourse

Every sphere of human activity has its own terminology. Therefore, there is a need for defining some key terms that will be used while describing the language features of fashion industry texts. As A. B. Hoffman notes (Hoffman A. B. 2004: 13), there are certain elements in fashion under particular conditions. The scientist identifies fashion standards (“modes”) as “certain ways or patterns of behavior that constantly change each other” (Hoffman A. B. 2004: 13), which are implemented through particular objects (both material and non-material) called fashion objects – “these include: things, ideas, words, works of art, etc.... Each of them ...exists exclusively as an element and means of implementing a fashion standard, i.e. a particular way of behavior” (Hoffman A. B. 2004: 14). At the same time, “particular standards and objects become fashionable ... when they have fashion meanings, i.e. they act as fashion signs” (Hoffman A. B. 2004: 15), i.e. “they replace and indicate some values that are perceived as fashionable in society or social groups” (Hoffman A. B. 2004: 16). And as the last component of fashion, the researcher highlights the behavior of fashion participants, i.e. “behavior that focuses on the other components noted: standards, objects, and values of fashion” (Hoffman A. B. 2004: 17).

The modern fashion industry includes not only the entire production chain associated with the physical production of a fashion product, but also the production of raw materials, sales and marketing. There are 4 basic segments of the fashion industry:

1. First segment: production of raw materials, accessories, special production equipment.
2. Fashion business or secondary segment: designers, production of a finished fashion product (“designers and manufacturers” segment).

3. A retail segment that combines fashion product retailers – boutiques, specialty stores, retail chains, department stores, drains, and factory stores.

4. Auxiliary segment: specialized media, specialized advertising and PR agencies, fashion consultants.

The great interest is in the auxiliary segment of the fashion industry, which is formed primarily by a specialized press that professionally reviews the fashion world, as well as what features, in terms of language, are characteristic of the fashion texts, as a way to promote a fashion product to the consumer. First of all, these are special print media that cover fashion trends. Among them such types as fashionable glossy magazines (glossy magazines), consumer magazines (consumer magazines) and professional publications (trade publications) can be selected.

The first category includes mainly international publications designed for both professionals and common public, such as L'official, Vogue, Harper's Bazaar, Glamour, Gentlemen's Quarterly, which performs on the one hand, to a certain extent, an educational function for the common readership: season trends, fashion reviews, the market of new products, new names of retail outlets, and on the other hand, the function of arbitrators in the fashion market.

There are magazines only about fashion (or mostly about fashion) – “Vogue”, “Officiel”, “Harper's Bazar”, and there are magazines including fashion – “EPE”, “Cosmopolitan”, “Marie Claire”. Magazines that write only about fashion or mostly about fashion, strictly speaking, are fashion magazines. However, the interest lies in what language tools are used to promote fashion items, in particular clothing to the consumer, so the difference between magazines only about fashion and magazines that write, including about fashion, is not fundamental.

Magazines that write only about fashion can be general or highly specialized in nature.

The third category includes narrowly specialized publications that specialize in particular segments of the fashion business and regularly conduct large analytical reviews. The most authoritative among professional publications is Women's Wear Daily (WWD), founded in 1890, published 5 times a week, covering all aspects of

design, production, sales of women's clothing around the world, as well as such publications as *Footwear News*, *Fur Age Weekly*, *Homefurnishing Daily*.

The set of journalistic genres used in fashion journalism is quite limited. Correspondence, commentary, and interviews are the three most exploited genres. Sometimes there are analytical articles, reviews, and reports. There is practically no artistic and journalistic block – a sketch, essay. But “fiction” (from English “reading matter”) is gaining momentum – scandalous, epic, clumsy, half-invented stories about the life and work of couturiers, top models, pop stars, one way or another connected with fashion.

Speaking about the language of the fashion texts, it should be noted that any of the special areas of human activity that are characteristic of the complex structure of modern society (science, economics, production, management, education, health, defense, media, advertising, fashion, etc.) is served by the language and without peoples' communication, cannot exist and function normally. Special sublanguages are just means of communication in each of the industrial areas. As Nelyubin notes (L. L. Nelyubin 2003: 131), a sublanguage is a set of language elements and their relations in texts with a homogeneous subject. At the same time, the language of the fashion industry is also means of communication of people, a tool of formation and expression of thoughts, means of assimilation and transmission of information.

Thus, the language of the fashion industry is a subsystem of the same natural (national) language, between which there is an interchange of units at different levels (morphemic, word-forming, lexical, syntactic), and where other forms of interaction are observed.

A fashion object is an object that is subject to changes in fashion. In the scientific literature, there are two interpretations of the concept of a fashion object: narrow and wide. There are no major differences regarding the narrow interpretation. The first and most obvious group that stands out among fashion objects is clothing, “the purest form of fashion” (Robinson 1958: 126). It is

followed by items that shape the appearance of a person: shoes, hats, accessories (jewelry, watches, bags, belts, glasses).

Later, after the Second World War, in connection with the development of the mass beauty business, decorative cosmetics and perfumes were added to fashion objects, which can also transform the appearance and perception of a person. It is at this time that a broader interpretation of the concept of “fashion object” appears. The extension of the process of changes affected by fashion to the world of material and non-material objects allows to include a very broad set of opinions in this concept. The development and rapid spread of design in the field of human housing, made the exteriors and interiors of residential premises a separate group of fashion objects.

A. Daniels (1951:51) in his article “Fashion merchandising” published in the Harvard Business Review: “Fashion is of great importance in the lives of many people simply because it is almost everything.”

The modern view is that fashion is clothing created primarily for the sake of its expressive and decorative qualities, which has a close connection with the short-term dictates of the market to a greater extent than with craft and needlework or its formal functions (Breward 1995: 5).

During the fashion process, the fashion object changes, that is, there are changes in fashion. Thus, fashion processes led to the formation of the theory of fashion (fashion theory: an interdisciplinary set of concepts that study the fashion phenomenon), combining research methods developed in sociology, psychology, economics, history and marketing. Fashion theory defines “fashion” as both an object and a process.

Thus, J. Sproles (an American specialist in fashion theory) in the article “Fashion theory: a conceptual framework” (Sproles J. 1974: 465), published in Advances in Consumer Research, considers a fashion object as “any specifically stylistic product, but some random technological or functional innovation or consumer service. As an intangible “social” product, the object can be any behavioral practice, ideology, or philosophy.”

According to J. Sproles, a fashion object has unique characteristics. These include:

1. Fragility;
2. The dominance of the psychological qualities over functional utility;
3. Reflection of the occasional taste of the social system;
4. Exclusivity;
5. Psychosocial motivation;
6. Luxury;
7. Social differentiation.

“When most of these characteristics are physically possessed by a consumer product and consumer service, the object can be qualified as a fashion object” (Sproles J. 1974: 166). The characteristics of a fashion object are most obvious and are most pronounced when buying clothes, cars, and furniture.

In this paper, the fashion object will be understood first of all as clothing, and second-fashion products related to clothing.

So, within the framework of the theory of fashion, the main issues related to the process of functioning of fashion, including the interpretation of the fashion process, are considered. In the next section, the focus will be on the main concepts of fashion development and functioning.

1.2 Fashion discourse in a social construction of reality

There are various theories that describe the phenomenon of fashion from different angles and help to look at this phenomenon as a complex one. One of the first fashion theories is the “trickle-down theory”, which was founded by the German sociologist and philosopher George Simmel. In his work “Fashion”, the scientist (Simmel G. 1957: 136) formulated the main provisions of his theory. Fashion transformation is based on the desire of the lower social classes to copy (imitate) the style of popular clothing and worn by the upper class of society. As soon as the upper class realizes that their clothing is being copied (imitated) by the lower class, the process is repeated again. Thus, the process of fashion

transformation in clothing moves from top to bottom, until fashion seeps to the lower strata of society.

The concept of conspicuous consumption describes the fashion process as a manifestation of the desire to demonstrate their well-being. American economist and sociologist Thorstein Veblen in his work “The theory of the leisure class” puts forward the idea of the concept of the demonstrative class. T. Veblen (Veblen T. 1984: 184-200) describes the growth of the welfare of the leisure class as a factor in the formation of the need to demonstrate objects that symbolize wealth. To such items of demonstrative consumption, the scientist refers clothing as a constant visualization of their well-being. Changes in fashion, by T. Veblen (Veblen T. 1984:193), occur for three reasons:

- 1) “Primitive, non-economic” motif-decoration motive;
- 2) The motive of “respectability” (“property of monetary position”);
- 3) A feature related to women’s clothing, the demonstration of women “abstaining from useful work and demonstrating idleness”.

Next, the trickle-across theory or mass market theory will be described. In the 50s and 60s of the XX century, fashion theorists paid great attention to the dynamics of the fashion industry and changes in consumer behavior in relation to fashion. Many researchers have questioned the validity of the trickle-down theory in explaining and predicting how the fashion change process begins, and how the fashion trend spreads among a social group.

In 1963, the American marketer Charles King proposed a new interpretation of fashion transformation, the spread of fashion trends in society. King’s research (King Ch.W. 1963: 93) showed that the spread of fashion occurs more horizontally, through homogeneous social groups, than vertically from one social level to another. King (King Ch. W. 1963: 103) explained the synchronous spread of fashion among all socio-economic groups primarily by the fact that during the fashion season, the marketing strategies of all fashion industry players strive to ensure the synchronous adaptation of a new style among all socio-economic

groups. A new style, including silhouette, fabric, color, and changes to clothing details, is usually available to all consumers at the same time.

The scientist also pointed to the fact that consumers are free to choose from a wide range of existing and new styles that appear every season, and to meet their personal needs and tastes to a greater extent, since fashion products are differentiated by price, quality of fabrics and materials, and quality of manufacture. There is no rational need to follow the fashion acceptable to the upper class. In addition, each social class has its own innovators and opinion leaders, those who begin to spread the new fashion.

Thus, fashion information and personal influence on fashion is filtered horizontally within each group. Nevertheless, the vertical spread of fashion from the upper to the lower class remains essential for the fashion industry.

Next, the theory of “collective choice” will be described. Sociologists Kurt Lang and Gladys Lang in their book “Social dynamics” (Lang K., Lang G. 1961: 323) note that the fashion product is “the initial form of collective behavior, whose submissive power lies in the implied opinion of an anonymous crowd.” In this position, the concept of anonymity in society is central. In a complex and heterogeneous mass society, social contacts between individuals are usually limited and not personal. Most people associate themselves with a small group, at a time when the majority of society is an anonymous crowd for the individual.

However, people often behave in such a way that they adapt their behavior to the anonymous society around them. This reaction indicates the process of adaptation of mass fashion, when people perceive and evaluate the acceptability of their behavior in the wider social strata. We perceive social norms of fashion (fashion norms) through television, magazines, movies, on the streets and, subsequently, evaluate our own attitude to fashion in the light of what we perceive. In such circumstances, the chosen fashion style becomes a reflection of the collectively approved standards perceived by the individual.

Consequently, the fashion process involves a continuous mechanism of collective compliance with new emerging social norms, which can be formed using

the social visualization of a new style with the help of mass media and opinion leaders.

In 1969, the American sociologist Herbert Bloomer offered a similar but somewhat extended explanation of the fashion process. He puts forward the idea (Bloomer H. 1969: 52) that the fashion process can be analyzed as a process of collective choice from a variety of competing alternatives. But the final test for the process of recognizing a fashion trend or fashion process, according to Bloomer's theory, lies in the competition between alternative styles for the most fashionable positions.

H. Bloomer (Bloomer H. 1969: 78-79), points out three factors that shape the fashion process:

- 1) The historical sequence of changes in fashion, in which a new fashion develops from the fashion already established in society;
- 2) The influence of modernity, through which the fashion process constantly reacts to changes and follows the pace of changes in society as a whole;
- 3) The subsequent formation and improvement of collective tastes, which are manifested through social interaction between individuals with similar interests and similar social experiences, as a result of such interaction, the integrity of tastes develops.

Like many sociologists of the time, H. Bloomer denies the decisive influence of the upper class on the process of fashion leadership.

Instead, he suggests that new fashion is formed through a process of collective choice, where collective tastes are formed by many people. Accordingly, within the process, many new styles compete for consumer approval. New styles that are formed every year at the beginning of a new season are already existing trends in consumer tastes. In the process of introducing to the market these new styles compete for consumer acceptance, and the styles that consumers accept eventually become fashionable. At the beginning of any new fashion trend, the attitude of consumers towards it is very uncertain, but if this trend is chosen by innovators, this confirms the position of acceptable taste in society. The prestige of innovators

who choose a particular style can legitimize the choice made within each social group. So, according to H. Bloomer, a new fashion trend is being established.

Collective choice theory also includes many concepts from the diffuse theory formulated in the 1960s. Diffusion theory was developed as an integral part of communication theory and is used to describe the process of spreading innovations, new ideas, or practical developments within a social system over a certain period of time.

Introduction to marketing practice as early as the mid-1960s (Bass 1969; Frank, Massy, Morrison 1964; Greendereng 1967; King Ch. W. 1963; Robertson 1967; Silk 1966), diffusion theory was widely used and applied in marketing for new products aimed at attracting innovators and early adopters.

Combining the theory of collective choice and diffusion theory allowed to formulate the following provisions for fashion theory as a whole:

- 1) A certain role of innovators in the spread of fashion trends, as one of the key factors contributing to the legitimization of fashion theory in the social system;
- 2) Fashion leadership is directly related to the prestige of innovators who support a particular fashion theory;
- 3) Fashion process requires compliance with the historical sequence in the fashion trends;
- 4) The choice of a particular fashion theory is made up of mass collective tastes in society.

However, many researchers of the collective choice theory are criticized for the vagueness and insufficiently detailed development of the mechanism of collective choice and the formation of collective taste (see, for example, Sproles G. 1981: 47; Miller 1993: 86), and as a synonym it has been called “herd instinct theory” (herd instinct theory) and “mass movement effect” (bandwagon effect).

The next theory is the trickle- up theory or bottom-up theory. In 1970, George Field published “the phenomenon of changing status – upward diffusion of innovation”, in which he analyzed the influence of subcultures on fashion in society. According to G. Field subcultures are able to represent a new fashion in

society, which performs the function of group identification and is subsequently adapted by other segments in society. This process G. Field (Field G. 1970: 56) calls “the phenomenon of changing status” (status float phenomenon). Certain groups can play the group identification function if they meet certain criteria.

What is important is that:

- 1) The group must be large enough, in other words, it must be a visible segment in society;
- 2) It must have the ability to “invent” a new style. Moreover, this new style is often a symbol of belonging to the group;
- 3) The group is most often not served by the fashion industry.

In reality, the fashion industry borrows the styles of these groups and makes them available to other segments of society through mass production of fashion products (Field G. 1970: 112). This is how the fashion industry borrowed styles such as hippie, punk, grunge, millitarian, and many ethnic motifs.

It is also interesting for the research to consider models of historical sequence. Models of the historical evolution of clothing are based on the assumption that fashion follows certain laws of development and changes that can be studied and, therefore, fashion can be predictable.

To solve the tasks that were set in this research, it is important to analyze modern models of the fashion process. In 1991, the international textile and clothing association sponsored a series of seminars on the development of a modern concept of fashion theory, at which the Kaiser - Nagasawa - Hutton model was first presented, which was called the “symbolic interactionist theory of fashion (SI)”. The theory of symbolic interaction (SV theory) caused heated discussions among the participants of seminars and required several years of additional research from the creators of this concept, and finally, in 1995, *Clothing and Textile Research Journal* began a series of publications under the common title “Building a theory of symbolic interaction of fashion” (see Kaiser, Nagasawa, Hutton, 1995a, 1995b, 1996). Symbolic theory is based on an attempt to explain complex relationships in the field of fashion changes at the level of the individual

(micro-level) and at the level of society as a whole (macro-level). Symbolic theory considers five main components that have a direct impact on the fashion process at the micro and macro levels:

1) Human inconsistency (ambivalence) is considered as an integral part of human experience and behavior, which in the context of fashion is understood as the attitude to changes in clothing styles;

2) Appearance-altering products on the market. These include clothing, accessories, jewelry, and cosmetics, the purpose of which is not only to promote self-expression of human contradictions, but also to stimulate consumer demand;

3) Symbolic uncertainty of goods that change their appearance. The so-called non-linguistic code of appearance associated with the appearance of a new, unknown style in the existing cultural context;

4) Discussion of the meaning and significance of the new style requires interpretation and explanation at the verbal level of the symbolism of products that change the appearance;

5) Adaptation of the style. After passing through the stage of discussing the meaning and significance of the new style, people and society as a whole accept (adapt) or do not accept the new style, which is reflected in the consumer reaction in the market.

The publication of the symbolic theory was followed by a scientific discussion that criticized many of the provisions of this theory. The main reason for criticism was the lack of a clear connection about how micro-and macro-levels interact in the process of adapting a new style. As a definite reaction to the lack of elaboration of symbolic theory, the appearance in 2002 of the latest theory explaining the modern fashion process. A brief analysis of this theory will be discussed below. This is a model of the fashion transformation process.

Created by teachers at St. Martin's College of Art and Design in London and published in the Journal of Fashion Marketing and Management in 2002, this model represents the process of adapting a new style at the level of the individual and the level of the social system in the form of a spiral. At the same time, the

model includes the most significant concepts borrowed from fashion theory, sociology, and marketing. To a certain extent, the model of the fashion transformation process is integrative, combining economic, psychological, sociological, historical and marketing approaches to fashion.

The macro level implies relationships in the field of fashion changes at the level of society, and the micro level at the level of the individual.

According to this model, the process of fashion change begins with the macro-subjective sphere, and fashion only reflects current social problems that are transformed into social trends. Society as a whole is not homogeneous and consists of various groups whose behaviors, attitudes, and customs are described by the concept of “lifestyles”. The existence of lifestyles allows companies and products to differentiate in the market, choosing between different groups of people. The model of the fashion transformation process considers four basic behavioral patterns in relation to clothing as lifestyles: conformism, non-conformism, disguise, and modification (change).

In the macro-objective sphere, the stage of the fashion transformation process is carried out, at which current social problems interpreted using four clusters of life styles are embodied in tangible fashion concepts with the help of specific individuals and organizations. These individuals and organizations include representatives such as designers, manufacturers, and marketers. Their role in facilitating market offers depends on the time and conditions of the relevant market. Distributors (fashion retailers) play an important role in the process of symbolic significance of various lifestyles related to fashion. The cluster of fashion trends is directly related to the cluster of lifestyle styles. Conformism means acceptance of clothing: fashion corresponds to the dominant social norms. Non-conformism means alternative clothing: fashion as a way to demonstrate protest. Disguise means an escape from reality, when fashion is to a certain extent a chameleon to adapt to circumstances. Modification means the adaptation of fashion.

The theory of collective choice is directly related to the macro level, as it most accurately explains why the fashion styles chosen by individuals are a reflection of collective standards in society. The micro-objective sphere is the area where individuals interact with fashion objects in the market. Here, fashion objects are chosen by individuals to create their own image in order to match the social concepts of the time. In the micro-objective sphere, there is also a process of discussing the chosen fashion object with others.

The fashion retail system offers the individual various practical options in terms of appearance. Brands are to a certain extent symbols that influence the process of identifying an individual, simplifying the problem of choosing a fashion object. In micro-subjective sphere, the process of discussion and interpretation of the individual new styles with itself. At this stage, there is a constant competition between two desires: the desire to demonstrate, “show” yourself and the desire to remain within the framework of socially acceptable behavior. It is here that the individual makes his choice between the desire to be different from others and the desire to conform to social norms. In this model, these two contradictory forces are called “the power of differentiation “and” the power of socialization”.

Depending on which of the conflicting forces will prevail in the process of discussing the individual with himself, there is an adaptation of the style at the individual level, which gives a signal to changes in appearance and the spiral of fashion transformation enters a new round.

Thus, modern models of the fashion process have been described and can then proceed to consider an important issue for the research related to the relationship of fashion, thinking, language and culture.

In the modern world, radical social changes have taken place, which could not but affect the relationship between a person and the result of his activities. The term “culture” is derived from the Latin “culture”, and also, according to American Heritage (American Heritage 1993: 334), was used in the context of “cultivate the soil”.

The self-sufficiency of the products of human activity has led to the expansion of the concept of “culture”. Today, this concept includes an increasing number of phenomena. Fashion has also come to be understood as a cultural phenomenon.

M. I. Galitbarova (Galitbarova M. I. 2004: 3) interprets the phenomenon of fashion as a constituent element of the social structure of cultural space and notes the situation of the absence of a transcendent constituent subject of culture. The researcher (Galitbarova M. I. 2004: 3) writes that culture has received freedom from the beginning that defines its essence, and, therefore, does not contain a priori criteria and values... meaning has become the main structuring unit of cultural space. By defining existential situations, meaning forms being and is transformed into the semiotic code of culture. Accordingly, as a result of changing worldview attitudes and traditional values, a new system of culture is being constructed, which carries the principle of the possibility of transformation and structural rearrangement of elements. One of the embodiments of transformation is the fashion phenomenon.

Thus, the essence of fashion must be sought in the essence of culture. However, the semantic and content-theoretical set of definitions makes it difficult to define the concept of “culture” unambiguously. Definitions of culture are subject to different interpretations, deformations in different senses, sometimes oppositional in nature. The multiplicity of meanings indicates the polyfunctionality of culture, which realizes itself in a variety of phenomena.

Gudkov (Gudkov L. D. 1994: 136) writes that the ambiguous category “culture” is due to the preservation of various moments of semantic history in the structure of the concept. On the one hand, the concept contains an irremediable ideal, value component – elements of the philosophy of cultivating individual forces and abilities of a person – a teaching that comes from the German tradition of ideas about culture as a socio-anthropological program. On the other hand, the concept of “culture” emphasized certain forms of social interaction, and then the institutions that embodied “culture” and civilization (morality, law, state, science, etc.).

Culture is a historically variable concept. Throughout history, it has been invested with various contents. It can be argued that there is a Greco-Roman understanding of culture, medieval, bourgeois and modern.

M. I. Galitbarova (Galitbarova M. I. 2004: 41) defines culture as characteristic of the mentality, reflection “I” in the filling being a subjective sense, is a communication channel with social structure (a reflection on inter-subjectivity), whereby they recognized their own individuality and ability to represent this in itself and through itself the essence of culture.

E. Taylor, F. Boas (F. Boas 1928: 17) believe that culture is an attribute of human social behavior that is determined through acquired habits, customs and institutions.

Sociologists use the term “culture” to refer to behaviors and beliefs typical of a particular class or group of society. This concept includes examples of food, clothing, transport, values, occupation, etc. that are typical for a particular group. Such a culture is called “little culture”. A similar concept of culture belongs to R. Oxford (Oxford R. 1994: 28), which distinguishes “everyday” and “intricate” cultures.

Voloshina (Voloshina S. I. 2004: 3), notes that fashion is a significant part of culture, fashion is an interesting phenomenon that makes up a significant layer of culture. Having an aesthetic value, fashion plays an essential role in determining the forms of social behavior, becomes a means of expressing the ideals of various strata of society... it implements universal, moral and aesthetic norms and principles. Bulychev (Bulychev I. I. 1995: 64) defines culture as a category for denoting the measure of realization of societies’ own creative and progressive essential forces within the framework of social relations". The correlation of culture “with the concept of “experience” and “accumulation” reveals another characteristic of culture – culture in the meaning of “experience” can be accumulated and transmitted.

Culture, like any social phenomenon, has its own characteristics:

- 1) Culture is not a hereditary factor and culture can be taught.

2) Culture can be transmitted (Bulychev I. I. 1995: 64). Cultural symbols allow us to transmit cultural information from generation to generation. The translator of the collective unconscious in the form of a summarized experience of the past transmits a scheme of sequential rules of activity (archetype). The algorithm of activity carried out under the influence of archetypes, understood as the deep essence of cultural expression, at the same time contains an open range of possibilities that lie in the variety of its transformations.

3) The characteristic of culture is also its constant change, i.e. the culture is dynamic. Changes in human activity, as well as any changes in society, lead to changes in culture.

For example, G. Robinson (Robison G. 1988:11), speaking about culture, emphasizes its dynamic nature. Due to the constant change in the culture J. Robinson rejects the behavioral, functional, and cognitive interpretation of the term, suggesting that culture is viewed as a dynamic system of symbols and meanings.

In this case, experience affects the meaning, which in turn affects subsequent generalizations, etc. While analyzing the essence of culture, its ability to set an algorithm for successive actions that form an activity in the aggregate is revealed. They express the existence of constant moments of culture in the changing nature of activities that maintain the continuity of human existence. Therefore, cultural phenomena are formalized, because culture directs the actions of the subject and in this sense, his actions are unconscious.

Culture has a framework, i.e. each culture represents a limited choice of options for human behavior in different situations. Culture only includes what is acceptable in terms of its values.

Culture is characterized by the unity of all components. The unity of stereotypical and creative forms of activity creates the problem of creativity. Creative activity that models innovations, outside of the stereotypical norms and meanings of culture, becomes spontaneous, chaotic and devoid of grounds for

implementing the new. On the other hand, cultural dynamics are impossible without activities that generate innovations.

Therefore, culture exists simultaneously in a subjective (historical constitution of the subject's creative abilities) and objective (certain cultural values) form, its simultaneous manifestation in the integrity of the subject's mode of action, which is inextricably linked with the object of activity. Reflection of the self and intersubjectivity implies the alienation of the individual from himself, his own potentials and the relationship between the transformation of intersubjectivity and the way of actions of the subject. Stereotypical activity, expressed in the form of passive adaptation to being, constructs the lower levels of culture.

Active reflection on intersubjectivity while simultaneously modeling the subject's self, self-realization of the Self, fills it with the meaning of life and transforms the Creator. The potential multiplicity contained in abilities is defined and presented in the act of consciousness as a value. Further development of culture occurs as a result of the act of exchanging values. The realization of values is actualized by the intersubjectivity of the supposed interaction of the subject with the past and future, with an individual people and humanity as a whole.

Society is a hyper system of communication channels characterized by human relationships. The subjects here are various kinds of communities, as well as organizations, associations and humanity, culture – as social achievements, that is, accumulated and selected experience of the functioning of the social structure, transmitted from generation to generation and being a way of socialization of the individual. Specific information is scanned through the symbols. Culture as a living process that represents a broad structure of behavior, ideas, attitudes, values, habits, beliefs, traditions, rites, rituals, ceremonies, etc. that relate to a certain group of people and determine their life and understanding of reality. There are similar interpretations of culture that focus attention around the image and lifestyle, habits and values of the people.

Yu. Lotman (Lotman 1999: 58) distinguishes two types of scanning: synchronous and diachronic, reflecting its communication and symbolic levels,

respectively. Cultural symbols are rarely formed on a synchronous level; they are mostly archetypal in nature. When translated into the language of modernity, the original meanings are transformed, but their own focused meanings remain unchanged.

Thus, according to the figurative expression of Galitbarova (Galitbarova M. I. 2004: 43), culture is “simultaneously a directed vector of history and a point focused in the present, coinciding with the past and future, forming a single culture of humanity”.

The issue of interaction between the fashion-culture system is ambiguous and requires serious analysis. There are three concepts of such interaction:

1. Fashion as an integrative function of the culture of a particular society or time period.
2. Fashion as a special cultural transformation.
3. Fashion as a factor causing transformation and innovative function of culture.

The first concept is based on the understanding of fashion as a set of dominant forms of culture in a particular social environment at a specific historical moment in time. An example of research based on this concept is research in the field of costume. In most cases, the functioning of the “fashion – culture” system is explained by an external factor for this system: shifts in industry, political events, innovations in the household sphere, etc. Thus, fashion is understood as the integrative nature of cultural innovations that have emerged under the influence of various factors, as a result of which fashion partially loses its status as an independent phenomenon.

From the viewpoint of the second concept, fashion is a cultural transformation, that is, not fashion is dynamic (cultural historical approach), but the dynamics of culture is designated as fashion. In other words, here the concept of “fashion” does not express the specific content of culture, but rather captures the commonality of various historical types of culture – their dynamics, fashion can be considered as a specific phenomenon. But the objects of cultural dynamics can be any cultural

innovations, which blurs the boundaries of the field of research, and fashion, thus, is identified with general cultural changes.

However, this concept does not explain the reasons for the beginning of mutation of constant functions of culture. The advantage of this concept is the recognition of the fact of the “fashion – culture” relationship, while analyzing not the content of a particular culture and its differences from another culture, but a special type of transformation that is implemented in different cultures and their applied areas. Factors that cause the implementation of fashion and cultural changes are thought of as external, beyond the functioning of the system under consideration and are not included in its structure. This leads to an analysis of the exclusively applied field of fashion in the form of a description of fashion objects and standards, as well as to the identification of fashion itself with the applied areas where it operates (for example, the view of fashion as a clothing culture).

The third concept allows to shift the focus from the applied field to the analysis of its being essence and its social functions. This makes it possible to separate fashion from its application areas, which makes it possible to understand fashion as a phenomenon of a system order and construct its structure. In this context, the concept of “fashion” acquires its absolute and universal meaning by enriching such categories as “fashion type of behavior”, “fashion type of consciousness”, “fashion type of personality”, etc.

The approach to fashion as a specific factor that leads to the implementation of cultural transformation inevitably leads to the inclusion of three elements in the “fashion – culture” system – society. Fashion is deprived of the status of a phenomenon that is perceived socially as unimportant. On the contrary, its social functions are objectified and concretized, and its social significance is filled with meaning and life.

Fashion as a constantly working mechanism in mobile-type societies is a practical activity that meets social needs and is considered as a value. It is an objectification of the principle of functioning of such a society, which, through the participants’ motives in the fashion process and the development of their values,

has determined the consciousness, and, consequently, the norms of behavior of leading social institutions.

Exploring the phenomenon of fashion Lyubimova (Lyubimova T. E. 1973: 56), characterizes fashion as a cultural phenomenon highlights the following features:

1. The universality of the reality of fashion, as it can manifest itself in any objects and standards of things, ideas, people, actions.

2. Polyfunctionality – fashion innovations are not intended for long-term storage as cultural samples, but are used for immediate consumption.

3. Dominance, which can be anything, idea, image, personality, which serves as the center, around which the unity of style is built, fixed as a new fashion cycle.

Therefore, the meaning of fashion changes is partly transmitted through the concept of style.

As an independent phenomenon, style is characterized by the sum of specific historical manifestations of culture that change over time. As a cultural phenomenon, style is an established category of culture implemented in all types of human activity. The style is based on a symbol. As a result of the functioning of fashion, the stylistic markers dominating at a certain moment of time are defined, being realized in signs, forming a specific language of culture – a metalanguage. Through transformation, the image of fashion seeks to fill the world, recoding the matrix of culture through ideology.

This meaning is passed to objects. Having received the semantic content, the form is idealized, the aesthetically designed object is transformed into an ideal one. Meaning includes a whole system of values. Revaluation of values impoverishes the form, gives it a different sign, filling it with a new ideological content, as a result of which a new interpretation of the concept is formed. R. Barthes (Barthes R. 2003: 37) believed that the image of humanity is constructed by meanings. In the work of A. Kroeber and S. Kluckhohn (Kroeber A. L., Kluckhohn S. 1952: 43) also denotes the idea of symbolic elements (behavior), which form part of the culture. In their opinion, culture consists of explicit and implicit behaviors that take a symbolic form and reflect the characteristics of behavior. They get a symbolic

form and reflect the specifics of various human groups, in particular, being embodied in artifacts.

R. Barth (Barth R. 2003: 38) believes that a person interacts with mental operations that reveal the laws of functioning of objects when they are constructed. As a result, a person is transformed into a socialized subject – a structural person. In this sense, “homo modus” is a structural person who implements the meanings of fashion. It loses its intimacy and becomes a tool that constructs a specific world of fashion.

In the social dimension, the world of fashion is things endowed with fashionable meanings, existing relations in society, refracted through the phenomenon of fashion, skill, norms, aesthetic tastes and moral values, realized in the process of its functioning. Society evaluates a person according to the accepted scale of values, in which fashion does not take the last place and characterizes his way of attitude to the world, i.e. his culture.

In the concept of L. Clifford and S. Geertz (Geertz S. 1973: 12), culture is considered as a historically transmitted and encoded meaning in a symbol, a system of inherited symbols through which communication between people takes place. This definition emphasizes both the evolutionary side of culture (i.e., the fact that culture is transmitted from generation to generation) and its structure (i.e., the fact that culture is a system of symbols).

E. Hall (1959: 59-117) first noted the inextricable link between culture and communication. He proposed a whole theory of culture, consisting of ten elements and called the basic system of the message, which includes installations, units and models – the three components of the message.

Culture consists of behavioral norms and standards, on the one hand, and ideological judgments and rational (rationalized) explanations of certain behaviors, on the other. And, in addition, as emphasized by A. Kroeber and S. Kluckhohn (Kroeber A. L., Kluckhohn S. 1952: 47), each culture includes particular common principles on the basis of which the choice of certain forms of behavior is made, their ordering and, thus, a certain variability of cultural models is formed.

Thus, brief analysis of the relationship between fashion and culture gives reason to conclude that fashion is a significant part of culture, one of the embodiments of the transformation that occurs in the cultural system as a result of changing world views and traditional values.

Next, the role of mass media in promoting fashion standards, some pragmatic techniques of influence in mass communication, as well as the features of women's elite magazines and their role in the process of fashion communication will be highlighted.

1.3 The language of fashion communication

As it is known, a person is a social being, he cannot live without communication, which he carries out, first of all, with the help of language. Communication penetrates all human life. This phenomenon is a complex one and, as a result, the term itself is ambiguous. For example, the term "communication" is used in "mass media", in technology it is used to refer to communication links. Shcherba points out (L. V. Shcherba 1974), that human activity is directed at a particular goal, at the best and most convenient expression of thoughts and feelings. For communication language is the main, most explicit and socially recognized among all types of communication behavior. Thus, language plays an important role in communication, ensuring the achievement of communicative goal.

Communication is often identified with the interaction process, since, in many ways, communication in society is realized through their language activities. For example, one can find the interpretation of communication as people's dialogic communication in the process of their cognitive and labor activities, providing for the exchange of thoughts, information, ideas, etc.

In order to study human communication and its mechanisms, scientists use various communication models that reproduce the elements and functional characteristics of the communication process in the form of a diagram. But the interpretation of such a multidimensional phenomenon as communication depends,

first of all, on the concept of the scientist, on specific research tasks, and on the specific scholarly needs.

However, one should remember that models are formulated and not discovered, although they reproduce some of the characteristics of the modeled but they are not a reflection of reality, and moreover the reality itself. As an example of such models, the model of communication can be cited as a process of transmitting information by C. Shannon and W. Weaver (Shannon C, Weaver W. 1949), which consists of only five elements – the source of information, the transmitter, the transmission channel, and the final goal. At first this model was a linear sequence. However, this model did not meet the needs of other research areas related to other types of communication, so the original model underwent some changes. The elements that the modified model contained were: source, codifying device, message, channel, decoding device, and receiver, and the concepts of noise and redundancy were introduced. Later, N. Wiener (Wiener N. 1983) introduced the concept of feedback into the Shannon-Weaver model. There are other communication models, but the example of the Shannon-Weaver one shows us the complexity of the communication process, which forces scientists to improve existing models and return to investigating the communicative process again and again.

Communication is carried out in various forms and through various channels, it involves various types of communication activities: speaking, listening, reading, writing, etc. Communication can be either verbal or non-verbal. Speaking of linguistic communication, it should be noted that this type of communication occurs within the framework of a communicative situation.

The communicative situation has a certain structure. V. I. Belikov and L. P. Krysin (Belikov V. I., Krysin L. P. 2001) distinguish the following components in a communicative situation:

- 1) the speaker (addresser);
- 2) the listener (addressee);
- 3) the relationship between the speaker and the listener

- 4) the tone of communication (official, neutral, friendly);
- 5) the purpose;
- 6) communicative means;
- 7) communicative method (oral/ written);
- 8) place of communication.

The researchers point out that changing each of them leads to a change in the communicative situation, and, consequently, to a variation in the means used by the participants in a certain situation, and their communicative behavior at large (Belikov V. I., Krysin L. P. 2001).

S.V. Grinev (Grinev S.V. 1998) identifies the following extralinguistic elements of the communicative act: participants who take part in the interaction – the author and addressee, the purpose, referent, as well as the communicative conditions: time, place, and nature of the situation. The scholar includes such characteristics as gender, age, social role, situational role, background knowledge, which is understood as a set of cultural, special and situational knowledge, language knowledge and an intention. In its turn, the recipient or addressee has characteristics of their own: gender, age, social role, situational role, background knowledge, inference, and presupposition. The text content, message and text composition relate to the linguistic elements of the communicative situation.

There are various trends in the mass communication approach that cover the phenomenon of communication from different aspects. Among these areas such theories can be outlined: social learning theory which studies the relationship between stimulus and response (S-R), which was developed mainly in the 60s by social psychologist The main idea of social learning theory is that a person learns certain behaviors by looking at how others behave in a certain way, and then imitates their actions. The media can also play a similar role, provided that the examples we see, hear, or read about become a source of learning.

Thus, we can talk about social learning in a situation when an example in the media attracts the person's attention, they remember the behavior model and begins to think about it ("cognitive playback"), while they have the cognitive

abilities, motor skills and motivation necessary to perform particular actions. At the same time, as noted by R. Harris (Harris R. 2002), “motivation is based on internal or external reinforcement (reward) of one kind or another, pushing the person to commit these actions.”

There is a different approach, called the cultivation theory. This theory explores, first of all, how extensive, repeated exposure to the media, in particular television, over a fairly long period of time gradually changes our understanding of the world and social reality. The first development of the cultivation theory was implemented by J. Gerbner and his colleagues in the framework of research on cultural characteristics, carried out at the University of Pennsylvania.

One of the main points of the cultivation theory is unification (mainstreaming), i.e. the direction of different people’s views on social reality in a single direction, which becomes possible through the process of construction. The construction process consists in the fact that viewers learn information about the real world by watching the world created on the TV screen, information about the so called “real world” is stored on its basis and our real ideas about the world are formed. At the same time, some images influence people to a much greater extent than others. For example, according to B. S. Greenberg (Greenberg B. S. 1988), a popular positive television character can have a much greater impact than a dozen of other characters that has a significantly smaller number of viewers to watch and identify with.

Similar ideas can be found in the socialization theory. As noted by R. L. Heath and J. Bryant (Heath R., Bryant J. 1992), the media, due to its long-term influence, become the source of our knowledge about the world and our role in it. N. Rosenberg (Rosenberg N. 1992) argues that the media, and in particular television, are extremely important sources of national and cultural socialization.

But not only identification with any character, not only the duration of media exposure has an impact on the process of assimilation of information, but also the audience’s active position in making decisions and determining goals when

consuming media products. Thus, the nature of media exposure partly depends on how a person uses it, and how much satisfaction they get from it.

Based on research on the influence of communications on political socialization (Rogers E. M., Dearing J. W. 1996), the so-called “agenda setting” theory has emerged. Imposing an agenda according to M. E. McCombs and S. Gilbert (McCombs M. E., Gilbert S. S. 1986), is “the ability of the mass media to structure the audience’s cognitive capabilities and make changes to existing cognitive capabilities”, or “shaping public attitudes and interest in the important issues through information messages” according to R. L. Heath and J. J. Bryant (Heath R. L., Bryant J. 1992), it is not necessary for the media to tell us how we should think; rather, they tell us what we should think.

By asserting that information processing is constructive, cognitive (constructivist) theory also makes a significant contribution to the development of mass communication research. The constructive nature of information processing is that people do not just encode and then reproduce information that they have read or heard in the media (or anywhere else). T. G. Popova (Popova 1998) notes that “a significant part of the information transmitted by the speaker in the course of a communicative act, in addition to verbally realized statements, can be understood by the listener only taking into account linguistic and sociolinguistic factors, some mental coordinates of the speaker, etc.” Thus, recipients (addressees) assimilate information, interpreting it in accordance with their existing knowledge and ideas, as well as the context in which the message is received. As O. A. Leontovich rightly observes (O. A. Leontovich 2003), “the information that forms the basis of communication does not exist in isolation, but in macro- and micro-context, against the background of a culturally determined picture of the world that is formed throughout the life of the individual.”

Schemas are involved in the process of information assimilation and any subsequent recall of it. In this case, a schema is a structure of knowledge or a general framework that allows organizing individual people’s memories and events in a certain way. R. Harris (Harris P. 2002) emphasizes that “a schema is a general

construct that processes all types of information regardless of its modality, visible and audible, verbal and nonverbal, which affects it.” In addition, a person adheres to those mental patterns that were formed on the basis of his past experience. At the same time, most of the content of the schemes, in many ways, depends on the specific culture. As a result, the individual, while processing information, is likely to go beyond the actual information presented and make such conclusions about people or events that are well consistent with previously formed schemes (Graesser A. S., Bower G. H. 1990; Harris R. J. 1981).

Any private information given in a program or an article can trigger an individual’s mental schema. Moreover, it is also activated by certain formal techniques that certain media use while transmitting information. Such techniques, for example, include flashbacks, editing or replays of certain episodes in a TV or movie.

Before we can assimilate something from the media, we must determine which information will be the object of our attention and processing, and which will be discarded. Although there are many ways to assess the impact of media, some of which are very complex, it is also necessary to consider what information is subjected to cognitive processing. Both the assumption that people process everything they hear on the radio or TV, and the hypothesis that the transmitted information does not affect people at all if they do not consciously direct all their attention to it, are too simplistic. This issue also concerns the print media. Determine the content directed attention is helped by both structural and content factors.

“Participation in fashion is a specific type of communication between people”, notes A. B. Hoffman (Hoffman A. B. 2004). The process of communication consists in the conscious or unconscious transmission of any signals. In any society, communication is carried out with the help of certain symbolic means, which in fashion are fashion standards and objects, and they, in turn, together with the designated values, are a kind of information messages that are transmitted in the course of fashion communication.

The entire cycle of communication in fashion can be represented as three successive phases: production, distribution and consumption of fashion standards and their implementing objects. Each phase corresponds to a certain category of participants in fashion communication. Thus, producers are divided into “creators”, “manufacturers” and “breeders”. Hoffman refers to “creators” those who create originals, original ideas or original interpretations of cultural patterns that are given fashionable meanings either immediately after their creation, or after some time; to “manufacturers”, the scientist refers to those who create the first samples of fashionable standards and objects, preparing them for subsequent reproduction and distribution, all who give the product created by the “creator” such a form that it can be mass produced, distributed and consumed as a sign of fashionable values. These are, for example, fashion magazine editors. “Breeders” reproduce works created by “creators” and “manufacturers” in an amount sufficient to provide a fashionable iconic offer and provide a fashionable iconic demand. The distribution process consists in creating information about fashion standards and objects, i.e. “message about messages”. These are advertising, exhibitions, reviews, etc. (indirect distribution) and direct distribution – trade. Thus, distribution channels include stores, media, libraries, street advertising etc.

The process of fashion communication and the functioning of fashion in general can be considered to have taken place only when the sent messages reach their addressee – consumers and they do not just learn about them, but also interpret the received messages as signs of fashion’s attribute values (contemporaneity, universality), then accept them, thus becoming their adherents.

It is widely used to divide into five stages of an individual’s acceptance of a fashion message (fashion standard): the stages of acquaintance, interest, evaluation, testing, and acceptance (AIDA) (Rogers E. 1962). According to the AIDA scheme which is used by specialists in the field of advertising, the perception of an advertising message ideally passes through four phases: attention, interest, desire, action. A significant portion of fashion messages also go through these phases.

The complexity of the process of promoting “messages” from manufacturers to consumers is due, among other factors, to the fact that the fashion is dominated by communicative processes – messages are transmitted to an unlimited number of “receivers” of information simultaneously. It is much more difficult to provide reliable feedback in such communicative systems. This explains the high degree of uncertainty, and partly even the unpredictability of the future fate of fashion messages that are sent by manufacturers in the hope that they will be accepted and perceived as they intended.

In addition, despite the fact that the “language” of fashion is familiar to its participants, since all of them are adherents of its attribute values, nevertheless, each new “fashion” is an expected, but still unknown sign of these values. Hence, each time in a situation of fashion innovation, there is a need, on the one hand, to choose the appropriate messages (signs of fashion values), on the other – to familiarize and train fashion participants to them. The third major obstacle in the course of fashion communication is the existence of many differences and contradictions in the “external” values of fashion participants, in their socio-economic status, culture, etc. And another obstacle is that the specific interests of each category can become self-sufficient, so that fashion communication ceases to perform its functions.

The effectiveness of the fashion communication process is related to overcoming these and many other barriers. A necessary condition for the functioning of fashion is the redundancy of cultural samples entering the sphere of fashion communication. Due to this redundancy, formed by the participants to the cultural heritage of different people, innovations in various fields of socio-economic and cultural life and, finally, the actual “message” created by “creators”, there is a need and the possibility of selecting messages to process of fashion communication.

In the process of communication, individual categories of participants do not just select and distribute “message” and objects in a ready-made form. All these categories affect the messages sent and each other.

Thus, having considered the importance of language in the process of communication, it is possible to come at the conclusion that communication is a complex phenomenon. Its definition is largely determined by the specific objectives of the study. Various trends in the theory of mass communication cover the phenomenon of communication from different sides.

Participation in fashion is also communication, although it is somewhat a specific type of communication between people. Magazines that write about this phenomenon play an important role in fashion communication and in the entire fashion industry.

1.4 Pragmalinguistic aspect of fashion communication

V. L. Naer notes that stylistics is a synthetic, multilevel discipline based on general concepts, categories and specific data of grammar, phonology or phonetics, lexical semantics and considering data from the point of view of language variation and the problem of choice, communicative and stylistic functions and effects, in other words, at the level of speech production, i.e. in the sphere of communication.

M. L. Makarov explains why stylistics is better than other sciences in the direction of studying semantics and pragmatics of language communication. The scientist draws attention to the fact that “stylistics as a linguistic discipline has always been addressed to language in the narrow sense of Saussure’s *langue*, on the one hand, and usage, speech – language reality in the broad Scherba’s sense, on the other.”

S. N. Kurbakova considers stylistics from the point of view of its communicative purpose. In this case, the style is based on the principle of an appropriate selection and combination of language units that consist in system relations and function in verbal communication in accordance with the communicative and pragmatic setting of the speech act in certain types of text and speech forms.

Other linguists note that the tasks of stylistics include the study of different styles, including individual and genre styles, as well as the study of expressive –

emotional-evaluative properties of various language means, both in paradigmatic terms and in syntagmatic terms, i.e. from the point of view of their use in various spheres of speech communication.

Some other linguists emphasize the fact that style is not only the sum of stylistic techniques, but also a system of verbal and figurative means that reflect reality. Style necessarily has a pragmatic function. The same can be said about various stylistic and expressive means and techniques.

Naer in the article “Stylistics and issues of language communication” writes that modern linguistics focuses on the stylistic aspect of speech production as communicative units in their discursive (situation, goals, concepts, background knowledge, etc.) and textual (language tools and their configurations, verbal context, decoding strategies) plans.

Great interest of the paper is in the pragmatic features of texts taken from fashion magazines in terms of their impact on the consumer, on their desire to join those who follow fashion, and not those who is out of this group, consumer preferences, etc.; as well as what language means the authors of fashion texts use in order to achieve the goals which were set. Thus, the interest also lies in stylistic features of fashion texts from the point of view of pragmalinguistics.

Pragmalinguistics sets the task of appropriate selection of language means, which pragmalinguistics often determines not depending on the correctness of the content, accuracy of meaning, literary correctness (its culture and beauty), but in achieving the predicted effect of linguistic manipulation.

While studying language phenomena in the framework of the theory of linguistic manipulation it is necessary to recall knowledge from other linguistic areas, for example, sociolinguistics, psycholinguistics, information theory, functional stylistics, etc., because everything in the speech of an individual, and the language in general, is determined socially, and the language itself is a single means of communication with the help of which the mutual people’s understanding in society is established.

Language is the most important communicative means, serving all spheres of human activity. In addition, human consciousness is mediated in language, and therefore language is the path to the subconscious. The characteristics of language are also anthropocentric and systematic.

CONCLUSIONS TO CHAPTER ONE

Fashion is a complex, universal phenomenon that has an interdisciplinary character and permeates all spheres of human life. There are a large number of

interpretations of this phenomenon, which highlights its ambiguity and great interest for researchers working in various fields.

When describing the language features of fashion industry texts, the key terms for us are the following: fashion industry, fashion process, fashion object, fashion product, fashion theory, fashion standards, fashion values, behavior of fashion participants.

Special print media belong to the auxiliary segment of the fashion industry. These include specialized press that covers fashion trends. Among them are fashion glossy magazines (glossy magazines), among which stand out the so-called "elite magazines", consumer magazines (consumer magazines) and professional publications (trade publications).

Language is the most important communicative means, serving all spheres of human activity. In addition, human consciousness is mediated in language, and therefore language is the path to the subconscious. The characteristics of language are also anthropocentric and systematic.

Modern society is constantly influenced in order to force people to act in a certain way. This situation is especially common in political struggles and in the sphere of consumption. The subsidiary fashion segment in which specialized media operate, also influences the consumer in order to adopt a certain fashion behavior. In this regard, there is a need to study the linguistic aspects of verbal suggestion.

Participation in fashion is a specific kind of communication between people. In any society, communication is carried out with the help of certain symbolic means, which in fashion are fashion standards and objects, and they, in turn, together with the designated values, are a kind of information messages that are transmitted in the course of fashion communication. The entire cycle of communication in fashion can be represented as three successive phases: production, distribution and consumption of fashion standards and their implementing objects.

CHAPTER TWO. Pragmalinguistic framework of Modern English fashion discourse

1.1 Syntactic expressive means in the discourse of fashion

While studying lingual features, it is impossible to ignore the techniques used by the authors of fashion texts at the syntactic level, in order to create special pragmatic effects.

Here such phenomena as some cases of inversion, as well as rhetorical questions, parenthesis, the use of parcellation, and some others are to be considered.

First of all, there can be observed quite frequent use of various types of inversion or non-canonical word order. So, for example, for the purpose of emphasis, the subordinate clause is put forward. For example, “Whether you choose bold black Edwardian-style beaded necklaces like Vanessa Paradis and Sharon Stone, or try a simple black pendant or string of beads a La Jennifer Love Hewitt and Brittany Murphy, there is a necklace that suits everyone” (Mary Clare, October, 2005: 55).

“Whether the cut is prim and feminine, luxuriously voluminous or embellished with tweed or military accents, there's a shape to suit everyone” (Mary Clare, October, 2005: 75). *“As the temperature drops, wrap up in style in the warmest wool coats around”* (Red, October, 2006: 32). *“When it comes to begs, the color purple reigns this autumn”* (Mary Clare, November, 2005: 63). *“Whatever winter look you opt for, there’s a skirt on the high street to suit your style”* (Mary Clare, November, 2005: 85). In the era of fast fashion, *“when a garment's shelf life is as limited as a reality show contestant's vocabulary, it's a relief that certain items maintain a timeless elegance”* (Glamour, November, 2006: 25). *“As the evenings revel in the dark of winter, fashion for the new year can light up your life”* (Mary Clare, January, 2007: 27). *“But rather than opting for figure-swamping wide trousers or cocoon coats -which would be a disaster on someone as diminutive as Kylie - they've opted for delicate dresses with gathered hems that give a soft bubble or tulip share but still show of slender figures”* (Mary Clare, January, 2007: 29). *“When it comes to January's outerwear, patterns are where it’s at”* (Eve, January, 2006: 27). *“Whether brocade, beaded, Russian peasant or North African-print, A-line skirts are a chunky-thigh saviour, worn by day with boots or by night with heels”* (Eve, January, 2006: 27). *“Whether you’re sipping champagne in*

Manchester or Marrakesh, be the most exotic creature at the party with sumptuous velvets and colorful prints” (Eve, January, 2006: 35).

The adverb is in the first place, not only to emphasize themselves, but also to emphasize the subject, which is in the emphatic position, because it takes the last place and the rhematic position in the informative structure. “*Across the celeb circuit*, stars have embraced the look that's guaranteed to add a doze of sex to a daytime outfit” (Mary Clare, October, 2005: 36). “*In this era of fast fashion*, when a garment's shelf life is as limited as a reality show contestant's vocabulary, it's a relief that certain items maintain a timeless elegance” (Glamour, November, 2006: 25). “*Strolling in LA*, Jessica Alba dons slouchy slacks and joins the chain gang” (Glamour, November, 2006: 32). “On the slouch wear a cotton tee under a sick cami – because two layers are better than one” (Glamour, November, 2006: 249). “*From a sequined bag to sparkly vest tops via bejeweled shoes and luxurious silk*, sparkle and sheen are a short cut to dazzling style” (Mary Clare, January, 2007: 27). “*Inspired by the kaleidoscopic shades of Mediterranean*, these feminine looks will gently ease you towards spring” (Mary Clare, January, 2007: 191). “*From putty pinks to soft flesh tones*, find the right hue in the right style (delicate detailing and soft, feminine shapes work particularly well) and the look is not only flattering and highly fashionable, it's also one of the prettiest eveningwear options around” (Mary Clare, January, 2007: 34). “*Harking back to the high-glam era of Hollywood's heyday*, gold replaced silver as celebs' metallic shade of choice” (Mary Clare, October, 2005: 35). “*From burnished to yellowy tones, via sequins and sparkly beads*, a golden touch just oozes A-list glamour” (Mary Clare, October, 2005: 35). “*With these chic winter warmers*, you'll be up to your knees in style” (Red, October, 2006: 49).

The interrogative sentence has a pragmatic potential. This is facilitated, first of all, by the fact that the information about the world contained in the message is the starting point of thought, and the interlocutor is at the end point. In addition, the question initially assumes that the interlocutor is more aware of the subject of the conversation than the speaker.

Using a rhetorical question allows you to convey a statement using an emphasis. In addition, a rhetorical question is used to attract attention, enhance the impression, increase the emotional tone, and create elation. The answer to the rhetorical question is not required, it is already suggested, but it involves the reader in the reasoning, making it more active, creating the illusion that the reader is making a conclusion.

For example, in the section called “the month’s most wanted”, a message appeared under the heading “Gucci Cuffs”. And in the first sentence the author asks the reader “*What do you get when you combine a bit of sparkle with the creative flair of one of fashion’s sexiest labels? An item of jewelry that will brighten up any woman’s autumn*” (Red, October, 2006: 161), the author immediately gives an answer. Attention is drawn, and the reader is intrigued by what happens if you mix a bit of radiance with creativity. In another post, under the headline “Off-duty fabulous”, the author asks “*What do models wear when they’re not being dressed by designers? Glamour went backstage to find out*” (Glamour, October, 2006: 267). Most readers see models only on the catwalk and rarely think not only about the life of models outside the fashion show, but also that they are also like everyone else in something to change when they come home from work. Using a rhetorical question makes readers think about it. But the author does not leave the reader to guess, and immediately offers the “correct” answer. In the next message under the heading “We trawl the shops so you don’t have to” the author asks “*What is it with the party season? And then gives the signs that led him to think that something is wrong: You ditch all things dowdy in favor of fabulous frocks and sparkly tops, then chuch on a drab winter coat in varying shades of gray*” (Eve, January, 2006: 27).

Thanks to a rhetorical question, the author draws readers’ attention to the pre-holiday situation. And then immediately describes the usual for most readers “symptom of pre-holiday fever”, which allows you to win the readers’ trust, because the author understands their problems so well. Moreover, the author then offers a solution to this situation, thus making the task easier for the reader “We trawl the shops so *you don't have to*”. In the following passage the author asks “*What's*

your celebrity jeans style? But in fact, he is not at all interested in the real state of things, but offers the reader to choose from the proposed options: We've got the best of this season's denim as selected and inspired by your favorite stars" (Glamour, February, 2006: 124).

In the article concerning the chunky knit: "Life an uphill snuggle with a winter warmer. Who says cozy cannot equal gorgeously girlie?" (Glamour, November, 2006: 332). In this case, the information contained in the rhetorical question is a statement. A message that carries a rhetorical question can be conveyed by a narrative sentence: "The chunky knit can be not only cozy, but also gorgeously girlie." Using a rhetorical question, the readers do not have the impression that someone else's opinion is being imposed on them. On the contrary, it seems to them that they came to this conclusion on their own. The following passage also uses rhetorical questions. This technique was mainly used by the author to attract the readers' attention. "Say gold, and people immediately get this over-the-top image", says Jacobs. "But it isn't like that anymore. Gold is the new neutral. It goes with everything". "Gold for day? Sandals year-round?" Designers are proving there are no absolutes in fashion anymore (Vogue, July, 1996: 176).

In fashion texts, the use of parentheses can often be seen. Parentheses (parenthetic additions, pragmatic inserts) are inserted (introductory) phrases, simple or subordinate clauses, and groups of sentences, although they do not have a formal-grammatical agreement with the entire utterance, but are related to the latter in content. It is a well-known fact that the use of parentheses is necessary to introduce parallel or additional information into the text, which makes it easier to perceive the content of the main part of the text. In this case, this is information about fashion trends, fashion styles, fashion clothing and accessories.

Parenthesis disrupts the smooth flow of the utterance and its syntactic connections. Thus, the goal is not structural integration into the text, but only semantic "binding" to a certain predicative unit in order to make a passing remark, give an assessment of a specific semantic link or the entire utterance. The frequent use of parenthesis can be explained by their modal nature, influencing the readers'

opinions unnoticed by the latter. With a certain skill in using this technique, you can change the modal coloring and meaning of the text. In addition, parenthesis makes the perception of the text easier and more understandable for readers.

In addition, the functions of pragmatic inserts differ, which in turn depends on the communicative register. For example, in direct spontaneous communication, situational parathesis function, which contain a comment on this situation, an appeal to the interlocutor, contact words, and in indirect communication, meaningful parentheses specify the time, place of action and the situation of the action taking place.

While analyzing pragmatic inserts, it should be remembered that the choice of certain punctuation marks for highlighting parentheses requires a certain prosody, and the skillful alternation of prosodic modifications helps to effectively influence. Fashion texts are characterized by the frequent use of extended parentheses. With their help, the authors make a secondary narrative plan, enter additional information, and depending on its significance and its role in the text, the prosodic reproduction of this part may also change.

If the entry contains important information, then its punctuation marks are not in doubt. Double commas, dashes, and parentheses are used to distinguish parenthesis with different frequency and effectiveness of use. Usually, short pragmatic inserts are made out with double commas, while double dashes and brackets are used for longer ones. When it comes to the simplest cases, for example, cliched entries that are conventional in their design, use a comma. You can often see these changes at the beginning of a sentence, in the topic position.

The use of double dashes shows that the information is important, the author pays attention to the advantages of the product, which is important to readers, that is, highlights more significant words. The dash, therefore, performs an expressive function, attracting attention to the most significant features of the product. According to the rules, brackets are used to convey less significant information, as opposed to information that is contained in the main line of the story.

Let's illustrate the above with the following examples. "But rather than opting for figure-swamping wide trousers or cocoon coats – *which would be a disaster on someone as diminutive as Kylie* – they've opted for delicate dresses with gathered hems that give a soft bubble or tulip shape but still show of slender figures" (Mary Clare, January, 2007: 29). In this case, the use of parenthesis allows you to enter additional information in the text, which simultaneously informs readers about who should avoid the considered clothing styles. Reading this message, the miniature readers, catch, without realizing it, do not accept such styles for themselves. Use of double dashes indicates that the information is meaningful to the readers. The author draws attention to a possible result (a disaster), the occurrence of which the addressee does not want. Thus, the dash emphasizes the expressive function of this parenthesis. In the sentence "It must strike the perfect balance between useful (*i.e. able to hold all the bits you couldn't possibly get through an evening without*) and decorative" (Mary Clare, January, 2007: 30) the parenthesis is framed in parentheses. The information contained in parentheses contains the author's assumption about what a practical bag should be, so it does not seem important to him, because the readers may have their own views on this. In the sentence "A mix of classic design and disco-fabulous gold mesh, this metallic clutch by Dorothy Perkins, £ 18, is glam enough to hold its own with any outfit and is decadently large (*following the lead of Gucci, Armany and Oscar de la Renta*)" (Mary Clare, January, 2007: 30) three cases parenthetical application can be observed.

The first example of a parenthesis is at the beginning of a sentence. It is separated by a comma, since we are talking about the simplest cases-clichéd the introduction is conventional in its design, so use a comma. This parenthesis draws attention to the advantages of the bag. The second entry contains a clarification about the price of a clutch bag, which may be of interest to the reader. This is a short parenthesis, so the use of double commas is quite natural. Third parenthesis mentions in passing the names of those designers whose collections have been seen similar bags. And all considered parentheses, actualize the idea that the described bag of such an actual design, which is preferred by leading designers such as Gucci, Armani and Oscar de La Renta, and which

combines classic design and fashionable glamorous gold color, costs only £ 18, “what-agree-dear-reader-sin-not-buy”.

In the next example: “If you want your party dress to be subtle but not run-of-the-mill, off-beat rather than obvious, then this winter’s trend for delicate neutrals – *as championed by Chloe, Rick Owens and Burberry Prorsum* – could be just what you’re looking for” (Mary Clare, January, 2007: 34) using a dash, the author enters information that is important for every reader who wants to keep up with fashion.

This is information about which designers can find a festive dress that meets all modern requirements – to be subtle but not run-of-the-mill, off-beat rather than obvious. “From putty pinks to soft flesh tones, find the right hue in the right style (*delicate detailing and soft, feminine shapes work particularly well*) and the look is not only flattering and highly fashionable, it’s also one of the prettiest eveningwear options around” (Mary Clare, January, 2007: 34), the author introduces a parenthetical clause in parentheses, casually noting what the correct style means, forming the attitude of readers to this and the opposite styles.

In this instance: “From scarlet dresses and coats (*guaranteed to get you noticed*) to eye-popping accessories (*great with a low-key outfit*), you can choose how far you push the look – *even a touch will give your outfit instant oomph*” (Mary Clare, January, 2007: 39) the author uses three parentheses in one sentence. The first example is a result that the author assumes is guaranteed, in the second parenthesis, the author gives advice on what in his opinion is the most successful combination, but most importantly, and this is highlighted with a dash, any reader can follow this trend, since it will not require much effort, but the result will be amazing, which the author of the message does not doubt at all, so here he sums up the result. In the following example, namely, “The trend for squishy, oversized bags was started by that a long-time A-list fave, the Balenciaga “Lariat” (*as sported by Nicole Richie, above, Kate Moss, and Lindsay Lohan*)” (Mary Clare, January, 2007: 44) the author casually mentions celebrities whose sense of style is not in doubt, and following their example will help the reader of the magazine to look like a style icon, which are the above celebrities. “Large enough to carry your life about (*and make the arm holding it seem*

tiny), the look is laid back but fashion-conscious, utilitarian but luxurious, making it a super-chic workhorse” (Mary Clare, January, 2007: 44) the author writes about his impression of the combination of a large bag and a woman’s hand.

In the sentence “This season, keep the colors neutral – *stone grey or soft browns work with the catwalk’s key tones* – for the perfect understated style” (Mary Clare, January, 2007: 44) the author introduces information that will certainly interest a person reading fashion magazines, namely that certain colors are dominant in a certain season. In example “The workhorse of the party season, the sequined top, is one of those fashion items that can work in myriad situations, from glamorous (*teamed with black trousers*) to go-anywhere (*worn over jeans*)” (Mary Clare, January, 2007: 44) the author in two parentheses, highlighted in brackets, gives his advice – what to combine the top, embroidered with sequins, in different situations.

In the following example “A new silhouette which skims the body is adding elegance –*and the illusion of height* – to men in suits” (Financial Times, How To Spend It, special fashion edition, September, 2006: 33) the author highlights with a dash information about how to use clothing to achieve the illusion of higher growth, that is, to improve their appearance. “Raise the hem (*and his temperature*) in a so-short, so-now frock” (Glamour, November, 2006: 326), here, the author hints that high-waisted clothing can lead to an improved relationship with a partner, and that attractiveness in such an outfit increases the chances of being liked by the partner. Another example: “The waffle knit. Delicious with jeans (*syrup and ice cream optional*)” (Glamour, November, 2006: 329). Here the author puts the joke that he plays with the name of the type of binding in parentheses. In the following example, the author evaluates certain models of tops that he wants to draw readers’ attention to – “Line your wardrobe and dare to layer with colorful fitted tops – *they’re simply the best*” (Glamour, November, 2006: 328), it makes a conclusion. In this example “We found these fab key items for winter –*from glitzy lace dresses to ladylike 1950s-inspired jackets, via relaxed Biba-style kaftans and floppy hats* the author draws the attention of the magazine’s readers to the current models of the season. We love the accessories too – *this tiny Chloe-esque bag is to die for*” (Mary Clare, November,

2005: 70), the author uses a dash to emphasize the idea that the bag of the described style is very relevant.

In the sentence “Soft and feminine chiffon dresses in muted Paisley prints are given a harder edge with chain and stud details and sexy high heels – *a nod to iconic rock chicks such as Marianne Faithfull*” (Mary Clare, November, 2005: 82) in parenthesis insert the author gives information about where to draw fashion ideas. In the sentence “It's a hot trend and an investment because, frankly, designers (*and the rest of us*) have a permanent love affair with diamante shoes” (Eve, December, 2005: 137) the author notes that the fashion community, to which he counts himself and the reader, have the same fashion preferences.

In the sentence “Probably the ultimate in glamour, feathers add a rich, expensive touch to that very, very special occasion (*it's for limo girls only – don't even think about stomping the stress showing “Taxi” in this one*)” (Eve, December, 2005: 147) parenthesis is used in the introduction the author introduces a comment, which is only the author's remark. And further in the same message the author continues: “The only no-go is the feather boa – *save it for hen nights and private stripteases only*” (Eve, December, 2005: 147). Here, the parenthesis is separated by a dash, which only adds to the expressiveness of an already expressive expression. In this parenting article, he notices that such a thing as a feather boa is only suitable for hen parties, and is not a fashion accessory at all. In samples such as “There are times when a full-on evening dress just won't do (*somehow nipping down your local in Cavalli and Choos*) can feel a tad overdressed” (Eve, December, 2005: 145); “When it comes to making a style statement, this lot are head (*and one shoulder*) above the rest” (Glamour, February, 2006: 21); “Love hurts (*your wardrobe*)” (Glamour, February, 2006: 22) the author uses parentheses to highlight parenthesis, because the information contained in them is not fundamental, but only – the author's opinion or explanation. In the next example “The zingy prints of the moment will provide the glamorous icing on your party outfit – *and the perfect foil to even the most depressing of winter mornings (call it Alka-Seltzer in garment form)*” (Eve, January, 2006: 27) the author uses two parentheses, which are located one after the other.

The first parenthesis seems to the author important for the readers, since it can help them not to succumb to winter depression, and in the second parenthesis the author metaphorically compares the effect of the drawing with the medicine, but this information contains the author's own opinion. The comparison itself is not as important to the reader as the action of the drawing itself, and is therefore enclosed in parentheses as less significant information. In the example "But break up the block of color by mixing different tones (*deep navy, royal blue*) and textures" (Eve, January, 2006: 40) the author gives in the parenthesis inserts an example of blue color, how you can enliven the color by adding different shades of color to explain this mechanism.

The author cites certain shades of blue as an example, but he does not claim to be the only correct opinion, the readers can use other shades, moreover, they are probably familiar with this mechanism, that is, the information is not new, and therefore is enclosed in brackets. In the example "The fancier the top is – *think sequins and beading* – the more glamour it'll add to otherwise plain jeans" (Eve, January, 2006: 40) emphasize the fact that the most beautiful tops should be found among the tops embroidered with sequins and beads. This fact does not cause the author any doubts, since he does not express his own opinion, but the generally accepted opinion of fashion industry experts, whom he fully trusts. A similar case is in the sentence "The fashion hero to save the day – *the sparkly top* – is the most versatile and cost-effective item you can buy right now" (Eve, December, 2005: 42).

In the sentence "Three things to avoid: thigh-height details (*they'll only add pounds*); deep pockets (*too bulky*); tapered legs (*go for hip-flattering/larses*)" (Eve, January, 2006: 40) in pragmatic inserts, the author expresses his attitude to certain items of clothing, but this information is not as important as the information contained in the main line of the story.

Thus, the analysis showed that pragmatic inserts are used in fashion texts to convey information of varying degrees of importance. Punctuation marks help to emphasize the importance of information. For parentheses of varying degrees of importance, authors use double commas, dashes, and parentheses. In fashion texts, significant information, such as a warning about an undesirable result, an indication of current trends in the season, how to

correct shortcomings in appearance and turn them into advantages, etc., is transmitted using double dashes. A single dash in the last part of the sentence emphasizes the conclusion that the author helps the reader make. Parentheses convey less significant information, such as the author's personal opinion; information given as an example, hints, possible results when following advice published in the magazine, names of stars who adhere to a certain trend. The commas make the clichéd introduction, short parenthesis making, indicating some conditions, for example, the price of the accessory.

The technique of omission consists in an emotional break in the utterance, in which the author of the text allows the listener to guess what is not said. "I saw it first!" *The hot high-street buys the Glamour fashion department are fighting over...* (Glamour, October, 2006: 279). The reader sees a visual series that contains the things that you had to make an effort to own, which were described in the message. Thus, the author does not directly name them, but seeing these items, the reader makes the necessary conclusions. In the sentence "*Glamour sprinkles its fairy dust over the clothes you've always been afraid to wear – until now...*" (Glamour, October, 2006: 314) the author cuts off the thought, without saying that now wearing these things has become fashionable. The readers come to this conclusion by themselves. In the example "If you buy one thing make, it a tulip skirt – *so flattering*" (Mary Clare, October, 2005: 124) the author uses a method of omission, replacing it with a dash, which emphasizes the conclusion made at the end of the sentence, in which the author evaluates the skirt. In such a sentence as "Tweeds, plaids, corduroy and tank tops... Teacher really does know best" (Financial Times, How To Spend It, special fashion edition, September, 2006: 79) the author breaks off the list and puts a colon, showing that other things related to school uniforms can be used in creating an image. "*Our fairy godmother was listening...*" "These glitzy sandals are sure to turn you into a party princess" (Mary Clare, December, 2005: 56). In the title, the author does not say what exactly the godmother is listening to. But this is where the intertextuality technique works. The reader recalls the story of Cinderella, who was given wonderful shoes by a kind godmother for a trip to the ball, thanks to which, by the way, she met the Prince. As in the sentence "*Complement your top with chic, sparkly accessories to give your*

ensemble an elegant feel: some metallic flats here, a pretty, embroidered clutch there...” (Eve, December, 2005: 42) an ellipsis is used, giving the impression that it is incomplete. The reader gets the feeling of a large number of possible options for combining the top and accessories. In the first part of the sentence “*So many tempting designs to choose from...*” just make sure you avoid pattern overload by always teaming with a plain top” (Eve, January, 2006: 32) the author abruptly breaks off the statement, showing that he takes his breath away from a large selection of coats, that he does not even know which one to choose.

Thus, the default method is effective, since it is supported by extralinguistic means – background knowledge, the described situation, graphic means – and, accordingly, uses the reader’s imagination.

Thus, the authors of fashion texts use a wide range of syntactic tools, among which we have described the most frequently used ones. This is an inversion, a rhetorical question, parenthesis, parcellation, and the use of omission.

1.2 Morphological expressive means in the discourse of fashion

First of all, among the morphological features of the language of the fashion industry in the field of women’s periodicals, it would be noted the active use of imperative forms. Texts that can be attributed to the group “instructions to adhere to a certain style of clothing” can, in general, be reduced as an incentive for the addressee to perform the necessary actions for the addressee, so here it can be noted the use of the imperative mood.

As a confirmation of this statement, the following examples will be given. “Join the fashion brigade in military-style coats and jackets and you’ll be fit for any parade” (Mary Clare, November, 2005: 60) the author encourages the reader to join the fashion community through military-style coats and jackets. In the sentence, “Add some fun to your winter wardrobe with a few pretty pompoms” (Mary Clare, November, 2005: 60) the author calls for adding brightness to winter clothes due to pompoms.

Thus, most of the messages are instructive in nature, in the nature of advice given by a more enlightened author to his reader, who is supposed to be less knowledgeable in this matter.

It is also typical to use the personal pronoun of the first person in the plural – “we”. This is the so-called author’s “we”, which allows the author to unite himself with those to whom the message is addressed. The use of the author’s “we” will be demonstrated in the following example. “We love the accessories, too – this tiny Chloe-esque bag is to die for” (Mary Clare, November, 2005: 70). The author unites himself with the entire fashion community, to which the reader undoubtedly belongs, since he is interested in this print publication.

In addition, the use of the pronoun “we” creates the effect of authenticity, and the message, designed in this way, the reader trusts more readily, since it has associations with scientific prose. Although there is no connection with scientific texts in a fashion magazine, the reader gets the impression that the author is based on a competent source of information. Moreover, using the author’s “we” allows to psychologically unite yourself with the reader, show that they are interested in the same things, they have the same problems, etc.

Abbreviation is an interesting morphological feature. Most abbreviations tend to be formal. As examples of abbreviations, the following instances could be considered. For example, “Once again, what to wear is easy – every girl’s new Best Friend is her LBD” (Mary Clare, December, 2005) the author uses the abbreviation for little black dress in order to compress the text.

The same can be said about the following sentences: “Lindsay Lohan sexes up her LBD with a skinny belt, then hits the town in New York” (Glamour, November, 2006: 27); “The high street is awash with purple accessories – perfect for giving your classic LBD a new look” (Red, January, 2006: 26); “The LBD transformer” (Eve, January, 2006: 170); “The trick to getting through the season stress-free is confident dressing, and over the next few pages we think we’ve got it covered: from LBDs and bum-mini-mising pants to slimming, skinky tops and gemstone heels” (Eve, January, 2005: 27). In the sentence, “A little black Chloe dress with plunging V-neck flatters

Kirsten Dunst at the MTV awards” (Mary Clare, December,2005) the abbreviation MTV is used, which is known to everyone as the abbreviation of a well-known TV music channel. In the given example “Rachel Bilson goes sleek and chic in Brian Reyes for an LA film party” (Glamour, November,2006:27) contains an abbreviation for the city of Los Angeles, which does not need to be explained. In the sentence, “Kate Bosworth flaunts the androgynous look on MTV’s TRL” (Glamour, November, 2006: 32) the author uses the abbreviation MTV already mentioned, as well as the abbreviation TRL – Total Request Live, a daily hour-long show program on MTV, which airs the latest musical innovations, and guests of DJs-hosts of the program – celebrities. The name of Yves Saint Laurent was replaced with an abbreviation in the sentence “One vintage tunic + one YSL belt = one seriously elegant outfit for Kylie, perfect for visiting Sadlor’s Welles theatre in London” (Glamour, November, 2006: 27), which only highlights the compression of the entire message. In the utterance, “Once applauded for her fashion savvy, The OC girl’s look has taken a nose-dive since she got together with Cisco Adler” (Glamour, February, 2006: 22) the abbreviation OS stands for the location in California’s Orange County where the movie the OS takes place. In other words, it can be seen that abbreviations that have already been used in other situations are mostly used, so it can be concluded that the abbreviation is mostly used for text compression.

Thus, the use of abbreviations allows to create a more concise text, thus performing the function of text compression. In addition, the implementation of this technique gives the headings brevity and catchiness. Thus, in the texts under consideration, the abbreviation is mainly used for special pragmalinguistic purposes, namely, to increase the information content of the text and save journal space.

You can often find degrees of comparison of adjectives, including the forms better, the best. Examples of using the better, the best forms include the following suggestions. In the example, “Look head-to-toe fabulous with our pic of *the best* little-black-dress accessories” (Eve, December, 2005: 34) the superlative is used to emphasize that the accessories selected and described are the best if the reader wants to look amazing. In the sentence, “Line your wardrobe and dare to layer with colorful fitted tops – they’re

simply *the best*” (Glamour, November, 2006: 328) the author of the fashion text uses the superlative to draw the reader’s attention to the item of clothing described – a colored top with an adjacent silhouette. In the sentence, “This season’s *hottest* shade is a total no-brainer” (Glamour, November, 2006: 247) the superlative of the adjective hot is used. In this way, the author draws attention to the described phenomenon, while doubling the described quality of the phenomenon.

With the help of a comparative degree, the author of a fashion text suggests the correct solution, as, for example, in the following sentences. “Easy to make but *better* to choose from this cute collection” (Mary Clare, November, 2005: 64), where the author says that the described accessory is easy to make yourself, but there is a better solution, namely to choose from what is presented on the pages of the magazine. In the sentence, “Ignore what size it says on the label – when choosing jeans, it’s much *better* to go by fit” (Eve, January, 2006: 40) the author of the fashion text suggests not to focus on the size indicated on the gin label, but to pay attention to how they sit on the figure. Let’s give the following example. “The *fancier* the top is – think sequins and beading – the *more glamour* it’ll add to otherwise plain jeans” (Eve, January, 2006: 40), in this sentence, the author, using a comparative degree, shows that the presence of a large number of the described quality of things, entails an increase in the pleasant characteristics of related items, and, as a result, the entire way of life. So, the more elegant top the reader chooses, the more glamour it will give to nondescript jeans.

Thus, after analyzing examples that use degrees of comparison of adjectives, it can be noted the widespread use of superlatives. The superlative degree is used to demonstrate the presence of a large number of certain qualities in an item, and also allows you to increase the impression of the item of clothing, create a more vivid impression, and by using positive words, respectively, a pleasant image in the reader’s mind. The comparative degree is used to contrast two items of clothing, two characteristics, etc. It is used to give advice on how to use fashionable items of clothing, with the help of the author’s advice, you can look better.

It is very typical to use high-quality adjectives in fashion texts. For example, “Mix pretty patterns with *sassy* accessories for a classically feminine look that will see you

through a weekend in the sticks” (Mary Clare, November, 2005: 230) adjective *sassy* is used to describe something fashionable, attractive. In the sentence, “This season’s jewel shades are just as flattering as your *trusty black*” (Eve, December, 2005: 42) the highlighted adjective is used to emphasize the trust that black enjoys among fashion-obsessed. “If your figure errs on the boyish side, sex up the look with *girly* accessories – velvet bags, *sparkly* jewels and a go-this-season headband” (Eve, January, 2005: 40), in this case, the colloquial adjective *girly* is used to emphasize not only the fact that accessories are designed for girls, but also to emphasize that they will help create a more feminine image.

In the following examples, the author expresses a negative attitude by using adjectives with the subject evaluation suffix. For example, “Just because it’s the Christmas holidays, doesn’t mean you get to spend two weeks lolling round the house in your *trackie* bottoms” (Eve, January, 2006: 40); “Tone down the look, with embroidery and applique, which create a less *dressy*, more arts and crafts feel” (Mary Clare, February, 2006: 129); “Pretty need not mean *girlie* – this season’s prints are bold and beautiful, gorgeous and grown-up” (Mary Clare, February, 2006: 130), that is, in order to look good, it is not necessary to emphasize your femininity too much. Thus, by using the suffixes of subjective evaluation, the author shows his attitude to the statement.

In fashion texts, you can also see the use of the suffix-*esque*, which means “in a certain style or manner” or “having the quality of someone or something. In the description of the fashion trends this suffix is very characteristic. For example, “Neckline details or a pretty cape make a party statement and draw eyes up and away from a J.Lo-*esque* bottom” (Eve, December, 2005: 42). We love the accessories too – too tiny Chloe-*esque* bag is to die for” (Mary Clare, November, 2005: 70). Basically, this suffix is used in combination with the name of a famous designer or popular personality, with a characteristic style for this person.

In addition, there is a possessive case of the noun. Let us illustrate this statement with the following sentences. “This *season’s* jewel shades are just as flattering as your *trusty black*” (Eve, December, 2005: 42) the author emphasizes that

he is talking about the most current trends that are in fashion this season. In such an example as “Once again, what to wear is easy – every *girl’s* new Best Friend is her LBD” (Mary Clare, December, 2005) using the inflectional form, the author draws the attention of every girl to what should be in her wardrobe. The inflectional form not only contributes to brevity, but also emphasizes the definition, a definition that is of particular interest to the reader of a fashion magazine.

Various language forms belonging to the colloquial style are also used. For example, the use of abbreviated forms along with the complete forms. In the sentence, “Join the fashion brigade in military-style coats and jackets *and you’ll* be fit for any parade” (Mary Clare, November, 2005: 60) the author uses an abbreviated form from will, which helps to create a sense of the reader’s approach to the desired social circle. In the sentence, “*What’s* more, patterned fabrics can cope with all the goats cheese canapes you can chuck *at’em*, so *they’re* great for skirts and tops, too!” (Eve, December, 2005: 27) the use of a large number of abbreviated forms allows to create an atmosphere of communication and party in the reader’s mind. The author links this positive mood with the described trends, which helps to form a positive attitude to these trends and, accordingly, to their acceptance. In the example, “The fancier the top is – think sequins and beading – the more glamour *it’ll* add to otherwise plain jeans” (Eve, January, 2006: 40) the use of shortening allows, in addition to reduce the media space, to make the achievement of such a rather abstract state as glamour in the reader’s mind more real.

The use of a conversational style allows the author to win over the reader, to show that the author understands well what the reader is concerned about. At the same time, in fashion texts, the author uses the means of colloquial style dosed, and also does not use the familiar-colloquial style, which shows the author’s respect for his reader. In addition, the use of abbreviated forms allows to create a sense of closeness to certain people and conditions.

Thus, the characteristic morphological features inherent in fashion texts are the use of the imperative, the author’s “we”, abbreviations, the degree of comparison of adjectives, the use of qualitative adjectives and the use of subject evaluation suffixes,

abbreviated forms, and the possessive case of a noun. Using these tools, the author achieves an increase in the information content of the text and saves journal space, disposes the reader to accept the information transmitted to them, expresses his attitude to what is described, and highlights the most significant information. In addition, some techniques, such as the use of abbreviated forms, and some others, indicate that these types of texts belong to the conversational functional style, and its use allows you to create a friendly tone of the message, which contributes to a favorable perception by the reader.

1.3 Lexical expressive means in the discourse of fashion

The lexical level is represented by a large number of words with neutral color, which interacts with familiar colloquial words and emotive vocabulary. However, the higher the status of the publication is, the less familiar-colloquial words are used. In addition, there are foreign words. Verbs with postpositional elements are also used.

The use of these techniques helps to create a friendly tone of narration, position the reader to accept information less critically, and influence the reader's tastes and consumer desires.

The function of influence is realized in the use of expressiveness, increased emotionality. These features are manifested in open evaluation, imperativeness, and accessibility. Phenomena are explained, evaluated, form an opinion, and encourage certain behavior.

It is a well-known fact that the word lexical meaning is a complex unity that includes such components as denotative and connotative meanings. Emotional, evaluative, expressive, and stylistic components make up the connotation. The impact of texts with emotionally colored vocabulary is higher than those where it is not used. Therefore, the problem of emotivity of language should be considered in a broader sense, namely in terms of its pragmatic purpose. It is noted that the fact that the ban on explicit expression of the author's subjective assessment in the Anglo-American newspaper text leads to the widespread use of implicit means of expressing evaluativeness. However, it should be noted that the same lexical means

can be perceived differently by individual readers, due to the uniqueness of their sensory sphere.

The use of vocabulary that includes a certain connotation allows the author of the text not only to express his opinion, but also to influence the reader. As it is known, one of the main means of expressing the emotions of person's speech is emotional vocabulary. The so-called associative-emotional words also play an important role in this process. The expression of an emotion or feeling is usually associated not so much with the desire to communicate it, but with the desire to convey it to others. The evaluative component of a value implies a positive or negative judgment about something.

Here are some examples of the implementation of the evaluation connotation. For example, in the article "Love Hurts" Katie Holmes Once Dawson's Creek's freshest young star, *Mrs Tom Cruise-to-be* is in danger of slipping into middle age" (Glamour, February, 2006: 22). One of the derived values is passed as a lexical-semantic variant and has a clear connotation. Expressiveness is conveyed through imagery, amplification, or what is called in the same word or in other syntactically related words. Expressiveness based on metaphorical transference is often used.

In addition, intensifiers such as really, quite, extremely, and gorgeously are widely used. Like, for example, here "Among her glamorous girlfriends she's renowned for having *extremely* refined testes" (Glamour, February, 2006: 71).

Human emotions, all sorts of assessments included in the content of speech, focused on a specific partner, give the language the color that is generally called pragmatics. Thus, the problem of emotive language is related to the broader problem of expressing emotions in general and the nature of their expression.

Fashion texts interact with lexical fields that denote glow (glow, sparkle, dazzle, glitter, limelight), luxury (expensive-looking, luxurious, high-street), and pleasure, which also express the appreciation of fashion objects.

In addition, the most frequent words with a positive meaning (comfortable, good), since the mention of negative words sets up a certain mental mood, which

is undesirable. A number of the most frequent rating clichés are typical (good, perfect, expressive, unforgettable, fabulous, fantastic, great). “Look head-to-toe *fabulous* with our pic of the best little-black-dress accessories” (Eve, December, 2005: 34)

Words with the meaning of necessity (must-have, essential, a must) are often used. Examples include the following sentences: “Don’t let your jeans down this season – invest in one of these *must-have* leather belts, instead” (Glamour, February, 2006: 123); “Team the *must-have* shirt dress with spring’s brightest accessories” (Mary Clare, February, 2006: 50); “Get the immaculately groomed finish with two *essential* accessories: a pair o heels and expensive-looking hair” (Glamour, February, 2006: 126); “The new season will put the sparkle back in your life, as grown-up glitter is *a must*” (Mary Clare, February, 2006: 49).

In fashion texts, you can find foreign words, as well as borrowings. The use of borrowings, often from the French language, is most often due to the fact that such borrowing gives a higher status, the recipient gets the impression of something refined.

The following examples use foreign language words. “If pop art is too eye-popping, opt instead for abstract, toile de Jony and trompe-l’oeil effects” (Mary Clare, February, 2006: 134). “But the cocktail ring is the statement piece du joir” (Eve, January, 2006: 37).

It is often used to substitute French *a la* for English *as*, as in the following sentences. “Sequined or beaded shrugs have that vintage factor and can instantly dress up a simple vest and jeans – just add statement jewelry *a la Angelina*” (Mary Clare, December, 2005: 49). “Whether you choose bold black Edwardian-style beaded chokers like Vanessa Paradis and Sharon Stone or try a simple black pendant or string of beads *a la Jennifer Love Hewitt and Brittany Murphy*, There’s a necklace to suit all” (Mary Clare, October, 2005: 55).

The process of borrowing can be seen as a source of enrichment of the native vocabulary and a vivid example of the interaction of languages and cultures, which creates common values.

In the message “French collection”, using the French expression *je ne sais quoi*, the idea of a source of design inspiration is emphasized – “Gallic-style chic injected a certain *je ne sais quoi* into the catwalk shows – think Cathrene Deneuve at her most gorgeous” (Mary Clare, February, 2006: 126). The same source can be used by the reader to create her own image. For the title of the message, which explains that the fashion features of the Spanish costume, the word Spain is selected, which is written, respectively, in Spanish – “If Viva Espana!” (Mary Clare, February, 2006: 133). This helps to draw attention to the message, as well as highlight the source of the origin of fashion trends.

Often used not only basic vocabulary, but also special words related to fashion and fashion objects – professionalisms. For example, catwalks. The vocabulary must always match the chosen audience.

It is assumed that people constantly read such magazines and they do not need to explain what, for example, espadrilles are.

Tropes such as metaphor, metonymy, epithet, hyperbole, periphrasis, and personification are often used in order to achieve the most vivid image.

The epithet is a lexical and syntactic trope. Using an epithet to describe a phenomenon, the author gives it an expressive evaluation characteristic, which is sometimes, but not always, figurative. As it is known, there are permanent epithets that are opposed to private epithets. The last group of epithets does not form permanent pairs and is significant for specific thinking. For fashion texts, permanent epithets are, for example, evening dress, little black dress, double-breast coat, high-street buys, high-street stores, statement color (handbag, accessories).

The position of the epithet in the preposition is generally accepted. If the epithet is used in the postposition, its expressiveness increases. Also, the use of a whole chain of epithets to describe an object is characterized by high

expressiveness. Such epithets are aesthetically effective and emotionally colored. “Whether the cut is *prim and feminine, luxuriously voluminous or embellished* with tweed or military accents, there’s a shape to suit everyone” (Mary Clare, October, 2005: 75); “Its clothes are *non-seasonal non-fashionable* and, says Lucia van der Post, the wealthy love them for their fabulous quality and functionality” (Financial Times, How To Spend It, October, 2006: 73); “Brogues are in fashion this autumn – pair with wide-leg trousers, *Katharine Hepburn-style*” (Red, October, 2006: 44); “Tuxedo trousers are *timeless, sexy and a great investment*” (Red, October, 2006: 58); “This skirt is *perfect* for both day and evening” (Red, October, 2006: 58); “An item of jewelry *that will brighten up any woman’s autumn*” (Red, October, 2006: 139); “Whet your appetite for autumn's sexiest *coats. Belted, big-buttoned and checked* -they all come with a side order of ooh la love it!” (Glamour, October, 2006: 343)

Polynomial syntactic unities also function as stylistic tools. “A sparkly shrug is to arms what *tummy-control* pants are to muffin tops -only more attractive. Stick one on over a camisole to give a vintage feel to jeans and heels, or wear over your favorite dress to hide “*tricep-dip shy* upper arms” (Eve, December, 2005: 141); “A *right-now* look in a style that will last forever” (Red, October, 2006: 29); “Joseph is now the best place to find a *great-fitting* pair of jeans!” (Red, October, 2006: 35); “Harking back to the *high-glam* era of Hollywood’s keyday, gold replaced silver as celebs’ metallic shade of choice” (Mary Clare, October, 2005: 35); “Tyra Banks’ Monique Lhuillier gown is *ultra-flattering* on curves Joely Richardson shimmers in a burnished strapless number” (Mary Clare, October, 2005: 35);

The expressiveness of the epithet is also increased by transposition according to the type of holophrases. Such formations are unpredictable, and therefore very expressive.

For example, “Throw on festive sparkle or take off a layer for a *great work-to-party* look” (Mary Clare, December, 2005: 74); “Look *head-to-toe* fabulous with our pic of the best *little-black-dress* accessories” (Eve, December, 2005: 34); “This look is not one for a back-of-the-taxi dash” (Eve, December, 2005: 146); “Whether you're dressing up

for the annual work do, a night out with friends, or a sherry shindig with the in-laws, you want to look sexy, *bang-up-to-date* and as if you've been kickboxing for the past year" (Eve, December, 2006: 42); "The *last-a-lifetime* purse" (Eve, December, 2005: 27); "The trick to getting through the season stress-free is confident dressing, and over the next few pages we think we've got it covered: from LBDs and *bum-mini-mising* pants to slimming, skiny tops and gemstone heels" (Eve, December, 2005: 27); "Katie Holms Once Dawson's Creek's freshest young star, Mrs Tom *Cruise-to-be* is in danger of slipping into middle age" (Glamour, February, 2006: 22); "Natalie Portman and Keira Knightley do uberslouch in style by teaming loose jeans with a *back-to-basics* top or blazer" (Glamour, February, 2006: 124). "Muted tones, from tan, beige, slate and grey through to *easy-to-wear* soft greens" (Glamour, February, 2006: 132). "Embrace that mood with fabulous prints, flowing dresses and *soft-as-a-glove* boots, then let the love-in begin" (Mary Clare, November, 2005: 240); "If your figure errs on the boyish side, sex up the look with girly accessories – vet bags, sparkly jewels and a *go-this-seasons* headband" (Eve, January, 2005: 27); "*Ring-a-bling-bling*" (Red, January, 2006: 21); "Erin O'Connor combines *below-the-knee* shorts with a vintage top" (Mary Clare, October, 2005: 36);

"The *built-to-comfort* rounded toe is key; heel heights vary from low to high and stacked" (Mary Clare, October, 2005: 76); "For the ultimate in Bohemian opulence team rich color, swathes of delicate fabric and *subtle-yet-sexy 70s* prints" (Glamour, October, 2005: 76); "wool oversized trousers, wool cocoon coat, *bee-and-honeycomb* patterned woven silk wedges" (Financial Times, How To Spend It, October, 2006: 52); "Your *at-a-glance* guide to working autumn's coolest but trickiest color" (Glamour, October, 2005: 254); "If you want your party dress to be subtle but not *run-of-the-mill* off-beat rather than obvious, then this winter's tend for delicate neutrals – as championed by Chloe, Rick Owens and Burberry Prorsum – could be just what you're looking for (Mary Clare, January, 2006: 34); "In sumptuous color one wonderfully *over-the-top* sizes, these are rings that have oodles of style, along with a sense of humor" (Mary Clare, January, 2006: 42); "Say gold and people immediately get this *over-the-top*

image”, says Jacobs. (Vogue, July, 1996: 176); “Choose 100’per cent-cotton denim, not stretch denim, which will squish your bottom” (Eve, January, 2006: 40).

Thus, you can increase the expressiveness of an epithet by interacting with other stylistic means, placing it in a postposition, using a whole chain of epithets, etc.

The metaphor is also very relevant in fashion texts, as it helps in creating imagery, as well as a certain image that will help or, conversely, prevent a person from accepting this subject, depending on how well it is combined with the person’s image. For example, in this sentence “Don’t let your jeans down this season – invest in one of these must-have leather belts, instead” (Glamour, February, 2006: 123) the author speaks of the belt as a fashion accessory. The author uses a metaphor, saying, “don’t let your jeans fall off this season”, playing two situations: one situation when oversized things fall off and, following this, an uncomfortable situation if it happens in society; and a situation when a person who does not wear a belt experiences similar feelings in a fashionable society.

Thus, using a metaphor allows not only to make a fashion text bright, eye-catching, and memorable, but also to create the reader’s feelings necessary for the author.

Thus, when writing fashion texts, the author uses a large number of lexical techniques that make the text more memorable.

CONCLUSIONS TO CHAPTER TWO

While studying linguistic features, it is impossible to ignore the techniques used by the authors of fashion texts at the morphological and syntactic levels, in order to create special pragmatic effects.

Here such phenomena as some cases of inversion, as well as rhetorical questions, parenthetical additions, the use of parceled constructions, and some others are to be considered.

The use of a rhetorical question allows to convey a statement using an emphasis. In addition, a rhetorical question is used to attract attention, enhance the impression, increase the emotional tone, and create elation. The answer to the rhetorical question is not required, it is already suggested, but it involves the reader in the reasoning, making it more active, creating the illusion that the reader is making a conclusion.

The use of the techniques at the morphological level allow the author to enhance the text and to save journal space, positioning the reader to take the author to express his attitude to the described, to highlight the most relevant information. In addition, some techniques allow you to create a friendly tone of the message, which contributes to a favorable perception of it by the reader.

At the lexical level, fashion texts are characterized by the interaction of neutral words with familiar colloquial words and emotive vocabulary. In addition, there are foreign words and verbs with postpositional elements. Words with a positive meaning, with the meaning of necessity, are also very frequent. Using techniques that are characteristic of the familiar-conversational style helps to create a friendly tone of narration, to position the reader to accept information less critically, and to influence the reader's tastes and consumer desires. Tropes such as metaphor, metonymy, epithet, hyperbole, periphrasis, and personification are often used in order to achieve the most vivid image.

The use of all these means helps to make a fashion text not only bright and well-remembered, but also helps to leave a more favorable impression on the consumer's mind about the described trends and, as a result, influence their desires. The combination of knowledge about human psychology, consumer psychology, fashion theory and the use of research data in the field of linguistic and allows to convey the fashion message in the necessary way.

GENERAL CONCLUSIONS

Nowadays the role of business language, including fashion business, is increasing and, accordingly, the role of specialists with good communicative skills in this area is increasing.

The problem of expressive influence on the recipient is very relevant. In this regard, it is interesting to follow the research paper with the help of which expressive means fashion texts influence the reader, as well as what function fashion texts perform in the context of modern communication.

Fashion is a complex, universal phenomenon that has an interdisciplinary character and permeates all spheres of human life. There are a large number of interpretations of this phenomenon, which highlights its ambiguity and great interest for researchers working in various fields.

While describing the language features of fashion industry texts, the key terms for us are the following: fashion industry, fashion process, fashion object, fashion product, fashion theory, fashion standards, fashion values, behavior of fashion participants.

Participation in fashion is a specific kind of communication between people. In any society, communication is carried out with the help of certain symbolic means, which in fashion are fashion standards and objects, and they, in turn, together with the designated values, are a kind of information messages that are transmitted in the course of fashion communication. The entire cycle of communication in fashion can be represented as three successive phases: production, distribution and consumption of fashion standards and their implementing objects.

While studying linguistic features, it is impossible to ignore the stylistic techniques used by the authors of fashion texts at the syntactic level, in order to create special pragmatic effects.

The use of all these means helps to make a fashion text not only bright and well-remembered, but also helps to leave a more favorable impression on the consumer's mind about the described trends and, as a result, influence their desires. The combination of knowledge about human psychology, consumer

psychology, fashion theory and the use of research data in the field of linguistic and allows to convey the fashion message in the necessary way.

РЕЗЮМЕ

Магістерська робота складається зі вступу, двох розділів та висновків.

Обсяг роботи 67 сторінок. Список використаних джерел – 82.

У роботі досліджується аспект впливу використання експресивних засобів на вибір потенційних покупців. У моїй роботі проводиться аналіз не лише ефекту створеного експресивними засобами, а й аналіз мовленнєвих одиниць, за допомогою яких створюється бажаний ефект. Також у магістерській роботі розглядається саме поняття моди в цілому та її функції в медійному дискурсі, і прагмалінгвістичні аспекти спілкування в мові моди.

У першому розділі роботи увага зосереджується на таких поняттях як функції моди в сучасному медійному дискурсі, поняття моди, а також згадується важливість мови у процесі комунікації в цілому, проводиться аналіз лексичних та синтаксичних експресивних мовленнєвих одиниць, які допомагають створити той чи інший ефект.

У другому розділі розглядається практичне застосування експресивних мовних одиниць на конкретному мовленнєвому матеріалі, де ми на практиці можемо побачити як саме вони впливають на вибір потенційних покупців. Тобто, аналізується не лише їх ефект на практиці, а й як влучно автори використовують певні лексичні та синтаксичні засоби під час написання своїх текстів.

Ключові слова: дискурс моди, семантичні ознаки, прагматика, сучасна комунікація.

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