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Київський національний лінгвістичний університет  
Кафедра англійської філології, перекладу і філософії мови  
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**Кваліфікаційна робота магістра**  
**Стилістика сучасних англомовних фешн-текстів у мультимодальному та  
рецептивному висвітленні**

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Національна шкала \_\_\_\_\_

Кількість балів: \_\_\_\_\_

Оцінка ЄКТС \_\_\_\_\_

Київ 2021

Ministry of Education and Science of Ukraine  
Kyiv National Linguistic University  
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Philosophy of Language

**Master's Thesis**

**Stylistics of Contemporary English Fashion Texts from Multimodal and  
Receptive Perspectives**

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Kyiv 2021

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## INTRODUCTION

Present-day society is inextricably bound to modern vehicles of communication. It is expressed through an array of modes that address a particular channel of correspondence pointed toward communicating data. Another stage in the investigation of the phenomenon of multimodality is related with the utilization of current advancements in the correspondence cycle.

**The topicality** of this paper stems from the overall tendency of contemporary stylistics to the study of various manifestations of multimodality in different types of texts. Moreover, the topicality of the research evolves from the great concern of the present day schools of stylistics about the mechanisms of meaning-making in multimodal texts.

**The object** of this study is modern English fashion texts.

**The subject-matter** of the present study is multimodality of contemporary English fashion texts, viewed from a receptive perspective.

**The aim** of the paper is to define stylistic features of contemporary English fashion texts through their close multimodal analysis with regard to the receptive perspective:

The aim of this study is achieved by the following **tasks**:

- to clarify theoretical grounds for the interaction of multimodality and stylistics;
- to discover the specifics of the fashion text as a multimodal phenomenon;
- to elaborate on the classification of modern English fashion texts;
- to identify semiotic modes that construe the meanings of contemporary English fashion texts;
- to explain the role of various semiotic modes in meaning-making in contemporary English fashion texts;
- to specify the intertwining of stylistics, psychology and marketing;
- to characterize the target audience of modern English fashion texts;

- to figure out the multimodal impact on the addressee of contemporary English fashion texts;

**Theoretical value** of the master`s paper lies in the fact that it is an attempt to discover stylistic features of modern fashion texts from multimodal and receptive perspectives.

**A practical value** is the possibility of using the results of the research in the course on stylistics, building and analyzing marketing strategy, scholar works on psychology, etc.

**Methods of the research** used in this paper include *semantico-stylistic* analysis, employed to investigate the relationship between linguistic means and the general stylistic colouring of English fashion texts ; *componential analysis*, used to identify semantic components in the structure of words that represent verbal element in English fashion texts; *multimodal analysis*, aimed at the deciphering and sorting out subjective information in projects that blend verbal and nonverbal types of data; and *contextual interpretative analysis*, intended for exploring how an individual, in a particular communicative situation, perceives contemporary English fashion texts.

The material of the research is taken from well-known contemporary fashion magazines. The number of the texts constitute 50 items.

**The novelty** of the paper originates from the elaboration of the classification of English modern fashion texts with regard to their stylistics, psychological and marketing features.

**Compositionally**, the paper consists of the introduction, three chapters, conclusions to each chapter and general conclusions, the list of references and the list of illustration material.

In the **Introduction** the work discloses the object and the subject of the investigation, highlights the topicality of the problem under study, notes the novelty of the received results, outlines the main aim and the tasks by which it is gained, considers the methods of research used in the paper, and discusses the content of each chapter independently.

**Chapter One** presents general theoretical aspects of multimodality and stylistics, and their aspects of interaction. The hypothetical premise to the exploration of the multimodality peculiarity and its association with stylistics is presented as well. This section views the multimodal English fashion text as a multimodal peculiarity and gives the characterization of such kinds of texts.

**Chapter Two** discloses the role semiotic modes in fashion texts, wording, narration and layout in particular. Fashion texts are loaded with stylistic devices. This part focuses on semiotic modes enhancing this examination with investigation of stylistic means used in a fashion text.

**Chapter Three** views the interaction of stylistics, marketing and psychology and what impact on it makes on the perception of the perusers. This chapter investigates target audience of contemporary English fashion texts and intensify it with the survey.

## **CHAPTER ONE**

### **THEORETICAL GROUNDWORK FOR MULTIMODAL APPROACH TO STYLISTICS OF CONTEMPORARY FASHION TEXTS**

This chapter provides a theoretical basis for the research of the multimodality phenomenon and its connection with stylistics. This chapter views the modern English fashion text as a multimodal phenomenon and proves the classification of such types of texts.

#### **1.1 Multimodality and stylistics: aspects of interaction**

The concept of multimodality has been extensively studied within the framework of numerous scholarly areas. This research aims at exploring the interaction of linguistics, psychology and marketing, viewed from a receptive perspective. These facets of multimodality jointly reveal the characteristics of English fashion texts.

Millaray (2016) understands multimodality as a cross-sectoral approach which responds to the influence of information transmission. She pays specific attention to the value of voice, tone, timber, gestures, and mimics in the process of communication. Additionally, Melissa Millaray underscores the clash between internal and external factors which influence the perception of information (p. 21).

Albers (2007) proposes to consider multimodality through the prism of arts (paintings, ceramics, films, storytelling, photographs, etc.) (14). In this case, multimodality closely correlates with the word "aesthetics". Thus, the interplay of various arts provides the target audience with visual satisfaction which allows to consider things from different modes.

Khatuntseva (2021) mentions that modern communication in modern society is manifested through a set of modes that represent a specific channel of communication aimed at transmitting information (p. 1). A new stage in the study



of the phenomenon of multimodality is associated with the use of modern technologies in the communication process. Most often, multimodal means of communication are used in visual and graphic texts, increasing the value of the visual communication channel.

In the context of our study, it is important to highlight the opinion of Goodman (1996), who based his research mostly on visual perception, but considers the multimodality manifestations from another aspect. Goodman admits a shift of semiotic modes towards visualization in media. Unimodal texts still stay popular in scholarly field. Modern English fashion texts are perceived better if they are reinforced by visual component. Goodman assumes that the impact of visual content positively influences the development of marketing in general. Modern technologies allow recording texts, pictures, videos, on the basis of which a new infographic product is constructed and elaborated.

Lim, Nekmat, and Nahar, (2011) raises the issue of multimodal literacy in media. Manipulations can reduce the perceiver's level of media literacy (p. 3). Magnusson, and Godhe (2019) admits that multimodality of the content is enhanced by the genre-hybridization and a variety of information-giving approaches (p. 4).

We regard multimodality as a special kind of relations between different modes of information presentation in modern English fashion texts, viewed from different perspectives.

Any text reflects the act of communication between the author of the text and its perceiver. This communication can be represented orally or in the written form.

Multimodality plays a crucial role in meaning-making because of the presence of different verities for understanding the same text and that is adequately manifested in modern fashion-texts. A rapid digitalization of media imbedded into the text, generate manipulations of a content consumer. That raises the necessity of the consumers' media literacy. Multimodality makes it possible to represent the meaning of the text through different modes with the help of oral presentation,

visualization, and verbal means. Linguistic, psychological and marketing aspects jointly reveal the nature of multimodality of English fashion texts.

Kress and Van Leeuwen (1996) mention that multimodal texts are texts which have a lot of semiotic modes in their communicative functions (p. 183).

Bao-Rozée (2016) admits that multimodality considers the goals of communication and representation as the attendance to the range of communicational forms, for example, mimics, gesture, gaze, posture, etc. What is more, all the modes can create meaning (p. 104). According to the fact that texts use verbal and visual media to make up meaning it pushes to pay attention to the visual elements.

Nowadays the interest to the theme of connection between multimodality and stylistics is growing. Multimodal research gives the opportunity to consider various semiotic resources, including modern fashion texts, from the prospective of interlacing between multimodality and stylistics. Siefkes and Arielli note that the phenomenon of mode is provided for giving the meaning basing on socially shaped and culturally given resource (p. 151). Fricke (2012) admits that that the term "mode" has been derived from the term "multimodality" (p. 47).

Crystal (1970) notes the term "Modality". It relates to linguistical characteristics of a statement which correlate with a goal, so that a user adjusts to accredited spoken and written format of mother tongue. As an example, we would like to provide difference in presentation of one and the same item in different modern fashion texts of different magazines. In speech "commentary" is a sample of modality. It has a specific format which can be determined as a progression from background description through depicting of current event, to further comment, each step of which represents specific linguistic correlates (p. 104-105).

In linguistics the term "mode" is considered as "semiotic mode". Siefkes (2015) explains, linguistics gives different modes of communication to other fields and the consequences of discovery of semiotics and multimodality entail that is no

longer actual and relevant to research language separately. Semiotics usually deals with studying texts grounding on sign systems and combination of them (p. 113).

Siefkes and Arielli (2015) add that stylistics and multimodality have different research traditions. Usually only the specific kind of the text is considered in the books on style. The same thing is in the multimodal research. The phenomenon of style is not regularly considered as an admissible phenomenon. It can be related to various researching traditions and appropriate terminology, but not to the fact that stylistic phenomena have no connection with multimodal texts. In addition to this, in the raw of multimodal approaches this term is frequently used whereas other phenomena are not empowered with stylistic terminology.

It is crucial to note that the broad usage of the term of style makes it appropriate for being a relevant term for description common aptitudes of various modes in multimodal texts and artefacts. Moreover, the term "style" can be considered as a phenomenon which consist of multimodality, whereas this multimodality stays not revealed for the audience. It is important to highlight that multimodal research in its different implementations suggests the ground which allows to incorporate various forms which interlace (p. 154). We would like to provide the example of modern fashion texts in which the content of the text is intertwined with the pictures provided in the same page. In the book "The Aesthetics and Multimodality of Style" is noted that in such a way a multimodal research should be considered as peripheral undertaking. Stylistics which is understood as a common approach to violation in different fields is able to build up stronger connections between different arts and phenomena (p. 154).

Simpson mentions (2004) that stylistics considers the language which functions as a text, and all the statements are created in a particular place, period of time, and in a special context (cognitive, cultural). What is more, the meaning of the text is closely bound to extra-linguistic factors. Simpson believes that exploring stylistics means to discover creativity of the language. That allows to expand the

ways to observe the language and to widen the understanding of the meaning of the tests (p. 3).

Cureton (2003) admits that stylistics is a peripheral field of studies. The humanities develop quickly, and it also concerns semantics, pragmatics, discourse, grammar, etc. Linguists get the opportunity to discover the issue of connection of stylistics with conventional grammar ring. This increases the interest of the stylisticians to literary discourse and makes them search for solutions in peripheral fields of studies (p. 471).

Nørgaard (2018) admits multimodal broadening of instruments of stylistics will provide to stylisticians consequent methodology and terminology for considering different modes (p. 28). What is more, multimodal tools can be merged with other stylistic approaches. For example, pictures, layout and typography integrate with the text well. In the book "Multimodal Stylistics of the Novel: More than Words" (2018) it is added that the linguistic description and the analysis will be systematically bound to the "text". Such an approach gives the opportunity to researchers to describe the analytical structure and use terminology the meaning of which is agreed upon with the paradigm overall (p. 26). That means that other scholars can check the methods and the results of the analysis.

According to the fact that modern fashion texts are often supported by images, it is important to mention that any picture will attract direct attention or not, in the same way as the represented attender is going to be observed in profile, from above, etc. Thus, such an approach empowers scholars to be explicitly correct with the description.

Crystal (1970) adds that stylistics is a notion that embraces different varieties and styles which include such differences as written and spoken English, dialogue and monologue, formal and informal, scientific and religious, etc. Some scholars define stylistics as simple studying the language of the literature or studying of linguistic habits of specific authors. However, Crystal reckons that it can be rather deceiving approach to the subject matter. It is correctly admitted that the term "style"

usually is characterized with linguistical peculiarities which define individuality of specific authors (or literary groups). The scholar admits that it is crucial to remember about precise detailed analysis in different types of the text. They believe that some of the studies on multimodal stylistics had the tendency to perceive wording superficially. There is nothing surprising in this fact because such modes as pictures, typography and layout are relatively new for stylistics and can provoke additional interest. What is more, nowadays these being those modes which demand new instruments from the set of tools of stylistics. Even in the multimodal texts the huge amount of sense is transmitted with wording (p. 99).

## **1.2 Fashion text as a multimodal phenomenon**

De Gruyter (2004) writes at the work треба уніфікувати ламки "Approaches to cognition through text and discourse" that a lot of studies in the field of text are traditionally focused on individual perception, conclusions which people have to do for interpretation of the discourse, and the suggestions they seem to make about their dialogist`s consciousness and memory restraints. Metadiscoursal exponents disclose awareness about strategic contingency which is based on the context regardless of whether such planning is observed as rational or generally accepted, and what interpretation is obtained to the idea of intentionality. That means that people being individuals communicate with ready content in their consciousness. With the ideas of self-discover the goal of analysis are the processes which happen when people communicate in socio-cultural and authentic contexts (p. 4).

We give such a definition of modern English fashion text. Modern English fashion text is a kind of text that represents the description of a particular good, which is supposed to be attractive for a particular period of time.

We believe that the perception of people plays a crucial role in communication. As we mentioned earlier, any text is a communication between an author and a reader. Perception leads to individual interpretation of the message

given. That means that a fashion text as multimodal phenomenon is aimed to give the direct and tangible information in order to convey the message fast and concisely. Sometimes it can be given through socio-cultural and authentic contexts. Familiar to a common person situations are one of the ways to convey a clear message.

Jakobsen and Tønnessen (2018) note that multimodality entails the use of various semiotic modes in communication. The authors support the definition of the term "mode" given by Kress (2014) "Mode is a socially shaped and culturally given resource for making meaning" (p. 60). That means that the modes are applied with particular regularity, which is elaborated by community, and that modes can be described with tier affordances, that is their 'potentials and constraints for making meaning' according to Bezemer and Kress (2016, p. 23). *Multimodality, learning and communication: A social semiotic frame.* Oxon: Routledge)

The affordances of modes give the opportunity for semiotic work (Kress, 2014, p. 62), basing on the materiality of the mode as well as the cultural influence and changing of the mode. Modes spring up in ensembles, and the way we incorporate modes into ensembles (words, layout, images) is determined with social practices. In the digital world, a sample would be the media, such as film or video.

We believe that not only films or videos can be examples of modes which organize multimodal texts. English fashion texts can also build multimodal communication with a perceiver. Various modes are applied for amplifying the message of the advertisement.

Pan believes (2015) that advertisements are a kind of multimedia-assisted communication. It depends on various modes for resultative promotion and in terms of marketing multimodality proposes the usage of different communicative modes in one advertisement. Pan mentions that non-verbal elements are important for conveying the verbal message. The main reason for that is the goal of advertisement to increase the interlacing between different kinds of modes that are used for communication with the target audience. What is more, Pan mentions that the

headline and the picture provided together attract more attention and make the sense of the message conveyed more understandable and explicit (p. 206).

We think that marketing consists of various modes that help communicate with a reader. Different combination of modes can help to convey the same message. The crucial thing is to choose the most effective media to reveal the sense. The multimodal approach in advertising provides the opportunity to communicate with the perceiver making the meaning of the message clear.

Kress and van Leeuwen (1996) admit that all kinds of communication are multimodal and it is not a keystone if it is face-to-face communication, synchronical or not. Every case should be discovered through a prism of usage of different modes which are included to this case in order to transport the sense (p. 6).

Adami (2015) shares the opinion of Kress and van Leeuwen and adds that even digital texts are a sort of communication. Nowadays social impact of digital technologies is high and it is one of the factors that made the fact of multimodality of modern digital texts more noticeable and crucial. That means that a language is not sufficient to convey the sense. Modern technologies decreased the payments for printed versions of the texts and pictures. Their marketing broad usage made an array of forms of texts available.

Online sphere gave the producers the opportunity to use easy and convenient platforms for publishing multimodal texts and to share them with target audience, thus, it makes the phenomenon of multimodality highlighted. Digital texts which we face with every day get the meaning thanks to combining writing, picturing, sound (in some cases) and modes. It concerns not only texts from the Internet, but also the texts we meet every day in our daily routine. It can be a text on the screen of a cash machine or a bill after a purchase of food in the supermarket (p. 5 - 6). We think that a banner or a small advisement on the wall of a shop also can be a fashion text because it introduces the good to be sold.

We believe that fashion texts are also a part of the strategy of a brand because a text is nonverbal communication tool which is used to persuade a reader to buy a

good presented in the text. What is more, the additional details like soundtracks, infographics, pictures etc. are able to focus the attention of the perceiver for a longer amount of time.

As an advantage of the digital text we would admit the opportunity to watch the video of the good and to evaluate the quality, design, price and other parameters which are important for a potential client. What is more, they can zoom the good thanks to high-quality photos made for the site.

It should be admitted that there are the proponents of printed versions of the same text. The reason for it is the opportunity to "feel" the good which is promoted. As an example we would provide the advertisement of the company "Avon" which suggested the potential customer to feel the flavor of perfumes, deodorants and Eau de Toilette which were presented in the magazine. The reader had to rub the special mark and then it was possible to evaluate the given options of the products. The mark had to be eye-catching and the words written had to make the reader want to feel the flavor given.

Adami (2015) also mentions that the technologies affect the world nowadays. Digital versions of magazines are frequent samples of texts where digital version is similar to the printed one and where the compelling opportunities are applied in small degree. In some cases, the digital version of the text can have the soundtrack. Different option is to supply the user with the opportunity to surf on the site. Pictures on the printed spreads were interchangeable between the paper-based and the internet version.

According to the fact that text is a separate kind of communication which is multimodality as a field of studies is linked with various tasks. It aims to research the potential of the meaning of every mode (including speech and writing, perceived from a different multimodal prospective), and to estimate the way of every mode that was used in different cultures and societies for completing the exact tasks.

It is also directed to the search of the common labels which can give the description of the sense made in all modes to have an ability to observe all modal



resources in reasonable account. It focuses on description of the meaning gained through the attitude among modes in multimodal ensembles taking to the account that the meaning which is expressed with every modal resource impacts a different aspect in the text.

### **1.3. Typology of contemporary English fashion texts**

Togebly (2014) suggests considering a phenomenon of the text from various point of view. If the determination of the text is given as a statement which consists of several sentences which convey one communicative goal and limited in time by shifting of sender, criteria are satisfied by different examples. Togebly names three types of the text:

- practical;
- factual;
- literary.

Practical texts are frequently perceived as actions at social practice. They are often addressed to particular people who have roles, rights and duties in society (centers, organizations, institutions, etc.) Usually they contain several sentences for one or two pages with one social role.

Factual prose is supposed to be a real representation of some states of affairs discussed. The most frequently it is done in a written form and does not have a particular addressee. Usually it is sent to general public. The length is equal to the length of the book. The aim of factual prose is to involve people to be interested in the subject.

Fiction is a work of exceptional form produced by an author. It is able to own unusual structure and settings. The goal of such a type of text is to pass time with pleasure, to entertain audience.

Isnaini (2014) names two main types of the text: literary and factual text (p. 26).

Literary texts are generally considered in terms of books, reports, etc. However, it is also possible to broadcast through magazines, television, radio. The combination of different kinds of media can result in transferring of the same text by various channels. What is more, there is an array of texts which meet the overhang of narrative, drama, and response. Literary text is subdivided into narrative, dramatic and response.

Isnaini admits that the goal of narrative text type is to arrange thoughts and discover new points. The opportunity to convert the standard component of a narrative seems to be constitutionally hard bound to the human system. We believe, installing realistic plots into texts influence the perception the story and make readers be involved and entertained. Isnaini admits that the structure of narrative text has four components: orientation, complication, resolution and conclusion. Orientation is present in every text type in spite of the fact it owns different terms. Orientation announces the characters and setting. Complication is the key conflict of the text. If the conflict is absent in the text, it is not a narrative one. If the story has several conflicts. Resolution is the solvation of the conflict, the sequence of events which finish the story.

Isnaini writes about language feature of a narrative text. Language feature contains clear-cut participant, action verb, words which denote time to help a reader follow the time line and sequence of events, words for description of characters and settings. Narrative texts are the most common.

The next type of text according to Isnaini is dramatic text. Drama is a type of text characterizes actions of the characters via dialogs of main figures and authorial notes. One of the define features is vagueness from the point of view of the approach of the audience. When the reader perceives not only written form of the text, but an audio track as well, this merging comes out only in dramatic texts. A dramatic text uses acting to deliver messages.

We reckon that modern fashion texts also can address to interactive means to communicate with the reader.

Isnaini admits that the key goal of a drama text is to display the ideas of the author and to think about life. Drama uses dialogues, actions, visual components to deliver the message. Isnaini (2014) gives the remark about the structure of dramatic texts that it frequently has a title. The next step is introduction or orientation. The reader is being involved into the text and the setting and characters are defined. The main body includes the key events of the text. In climax the main action and resolution of the text take place. The last part is the conclusion (p. 26).

We would like to admit that modern fashion texts can be also related to dramatic type of text. Fashion texts can include dramatic elements as visualization, dialogues, etc. The structure of such type of text can interlace with a modern fashion text. Further conclusions will be more disclosed in our next chapter.

Isnaini (2014) mentions that a response text delivers a person's rely or reaction to another text. The goal of a response text is to characterize the artistic work and give a judgment about it. Samples of response texts are film and book reviews, critique, etc. The introductory paragraph of the text attributes the key points of the work. A synopsis can be added at this paragraph. The main body includes key aspects of the text. The last paragraph includes judgement. It gives a personal reaction/reply to the text and can consist of recommendation (p. 26).

We would admit that fashion texts can be also written with the purpose of overview of particular goods. The text can present the negative or positive assessment.

Moving from a literary text to a factual text Isnaini (2014) admits that such texts display information, thoughts, ideas with the goal to educate, disclose or guide. Factual texts can be presented in an oral or written form. In spoken texts a keystone of the conveyed message plays mimics, gestures. In written texts, visual elements (infographics, picture, etc) are important (p. 22).

Isnaini (2014) gives more types of the factual text, such as procedure text, exposition text, information report text, recount text, discussion text. We will not consider them in detail due to the less degree of relation to our research (p. 22).

Sarikas (2018) writes that different works can be written in various styles. The author chooses the most appropriate style basing on the goal of the work, what information will be mentioned and what influence the writer wants to bring. There are four main types of writing. Sometimes they can be merged.

The first style is narrative. Usually works in this style are written in the first person because it illustrates the way of personal development which the character or the author selected for achieving the goals. The narrative writing should have conflict. That means that narrative writing has to include the plot. Simple description doesn't refer to narrative style, because there is no sequence of events that lead the reader to the resolution of the conflict.

Descriptive writing style aims at illustrating a picture. This style explains a look, feeling, flavor or sound of something. The key point of descriptive style is illustrating a picture, but no events are mentioned. It does not display relationships between characters. It bases on direct perception. In this way descriptive style bounds the outside setting with the inner world. What is more, descriptive writing is often full of bright adjectives to give an emotional amplifying of description.

Expository writing style has as a purpose to explain aspects of the subject. Sometimes it can be also called information writing because it reveals facts about a person, place, relationship or brainchild. The main difference form descriptive style is being written in non-emotional way. Adjectives are used for more detailed exposition of the facts, but no for emotional amplifying. Thus, expository works are fact-based, with no emotional ground, and written in the third person. What is more, expository description focuses on external processes, and descriptive writing base on emotional response.

Persuasive style is the most common style of writing (especially, academic writing). It aims to persuade a perceiver that the sense, point of view or sequence of actions provided by the author are reliable. For this purpose, a writer has to elaborate an exact topic which will be determined and arguable.

Basing on the researches described above we can separate our own classification of modern fashion texts. They can be divided according to such criteria:

- structure;
- goal;
- size;
- topic;
- target audience;
- style of writing.

We believe that fashion texts can have different structures. The main thing that connect all the types is the presence of introduction, main body and conclusion. According to given criterion it is possible to provide the classification of the texts according to their structure:

- one block text;
- multi block text.

One block text consists of one subject that is supported by one or several passages.

Multi block texts include several subjects that can be connected by one general topic (e.g., "10 Most Fashionable Accessories of Summer 2021" (48).

*"The right accessories can elevate even the simplest of outfits, which is why it is so important to know the ins and outs of accessory trends each year.*

*Ready to get on-trend for spring and summer 2021? Here are the 10 accessory trends you need to know:*

*1) Chocolate Metallics*

*You've seen rose gold, regular gold...now, get ready for chocolate gold! Metallic jewelry that resembles your favorite Hershey's chocolate bar have been popping up more frequently, and the hue looks really sleek and modern.*

*I love the added texture of these hoop earrings.*

*2) Tinted Sunglasses*

*Get ready to enjoy more time outdoors and protect your peepers while doing so. Tinted sunnies are great because they protect your eyes from the sun but still let your eyes shine through. After a year of wearing masks, it's nice to not totally resemble the Invisible Man with your mask and sunglasses combo.*

*Not only are the purple-tinted lenses very much on-trend, but the hexagonal shape of the frames are quite unique as well.*

### *3) Clay Rings*

*Perhaps inspired by a year of DIY projects, chunky clay rings are all over my Instagram feed as of late. These accessories look best when paired with multiple rings in different colors and fun nail art. P.S. if you're in need of some manicure inspiration, I have some ideas.*

*The turquoise hue of this ring is beautiful and will match with all manners of jewelry, from gold and silver rings to other monochromatic clay rings.*

*I love that this neon green net bag from MSGM includes a solid insert so you don't have to worry about your favorite belongings falling out. Pick one or two statement accessories, like a pair of sunglasses and a couple of oranges, to highlight outside the compartment.*

*Unleash your whimsical side with this pastel rainbow striped pony charm, complete with diamonds and gold detailing.*

### *4) Net Bags*

*Beachy materials like basket weaves and netting always emerge in the warmer months, but don't think these purses are only useful poolside. From grocery store runs to brunches, net bags are stylish and practical.*

### *5) Pastel Dreams*

*This summer is all about color, color, color! Pastels in particular are popping up everywhere, and if you aren't the type to wear sorbet colors from head to toe, incorporating pastels into your jewelry arsenal is a good way to go.*

### *6) Quilting*

*Quilted leather is a staple in purses (looking at you, Chanel) but in recent months it's been finding its way to shoes, scarves, hats, and other accessories, often with exaggerated puffs to accentuate volume. You may associate puffy quilted coats with the thick of winter, but these quilted pieces are equally suited for summer.*

#### *7) Candy-Colored Bags*

*Are you sensing a bit of a theme yet? The coming months are all about light, bright colors. Think bubblegum pink, mint green, and lemon drop yellow.*

*Staud's Scotty Bag puts a unique spin on the colorful baguette bags of late with a chic trapezoid shape.*

#### *8) Floral Bucket Hats*

*I don't know about you, but after spending more time indoors this past year, my skin is more sensitive to the sun than ever before. That being said, I'll be rocking hats this summer to protect my face, and there's no better on-trend option than an oversize floral print bucket hat".*

Every fashion text has its own goal. According to the goal of a text we would provide such classification:

- selling fashion text;
- informational fashion text.

Selling fashion text has a purpose to make a reader buy goods described in the article. However, informational fashion text aims to provide the costumer with information they are interested in. Here we would like to express a thought that every fashion text has a purpose to sell because 1) even if the text is informational, it aims to attract the reader to other articles of the magazine which can belong to selling fashion texts. 2) secondly, qualitative content makes a reader consider a resource as a reliable one. Thus, reading a fashion text with advertisement, magazine reviewer perceives the selling article as an informational one which consist of recommendations what to buy.

According to the size of the text it is possible to extract:

- short;

- medium;
- long;
- long-read.

We suggest that short texts can be up to 250 words. Consider the text below (48).

*"Remember sitting on your bunk bed, making friendship bracelets with your BFF and wearing them until they basically disintegrated from your wrist? Well, handmade, summer camp-inspired accessories are making a major comeback. As we collectively reminisced about more carefree times while \*actually\* spending most of our time at home in recent months, nostalgic, craft-inspired jewellery became an optimistic representation of how we want to feel right now.*

*Whether you're reading a book at the beach or going on an impromptu road trip, these playful, vibrant baubles are the perfect addition to your summer wardrobe.*

*This trend is not new by any means — many jewellery designers, such as Roxanne Assoulin, Éliou and Susan Alexandra, have long made colourful beaded adornments their signature. Celebrities are also fans of the cheerful, cheeky finishing touches. Harry Styles almost broke the internet with his Éliou pearl necklace in his Golden music video while street style mavens Gigi Hadid and Kendall Jenner are often spotted with layered chains. And most recently, SNL star Pete Davidson attended Wimbledon with his girlfriend, Phoebe Dynevor, wearing a pendant-style beaded necklace.*

*From pieces made with glass beads and alphabet blocks to those crafted with baroque pearls and real diamonds, there's a camp-inspired style to suit everyone. Click through the gallery below to find some of our favourite pieces to match with your best friend."*

Medium texts can be up to 750 words. Consider the text below (49).



*"Art is subjective and beauty is in the eye of the beholder — but what do you do when your body art no longer feels beautiful or meaningful to you? Or worse, triggers negative emotions?"*

*Do you take the route of Ariana Grande and cover it with makeup for special occasions, or do you repurpose the design altogether? When Rihanna recently hit the streets of NYC with boyfriend ASAP Rocky (in a high fashion look, we might add), the internet couldn't help but notice one of her tats has been covered with a redesign. On RiRi's ankle, a crown tattoo sat where the shark design she got to match former boyfriend Drake in 2016 once did. Fans were quick to notice the change and reminisce on the romantic and musical duo that was once AubRih.*

*While covering body art with a redesign may not be the ideal situation, sometimes it can feel necessary, especially when it comes to moving on from a relationship. On the topic of tattoo redesigns, we spoke to Lee Roller, founder of Burlington-based Custom Tattoo Design, a company that provides custom body art designs for customers from all over the world.*

*Here's what you need to know about covering up your ink, along with some tips on how to avoid tattoo regret in the future.*

*How common are tattoo cover-ups and what do they entail?*

*Tattoo covers are more common than you may think, and make up around 20 percent of Custom Tattoo Design's business, Roller says. Perhaps unsurprisingly, he reports that the most common type of tattoo people get covered are names of exes. When it comes to covering a tattoo with a redesign, customers submit a photo of the ink they currently have, and it's up to Roller's team of artists to create a design that either masks it or builds on it.*

*We take someone's design, and we work with it to make it beautiful," he says. This often means enlarging the tattoo to some degree. "In order to make sure no one can see it, it probably has to be almost four times the size. Because if it just covers the name, unless that design is absolutely perfect, you're always going to see the*

*name through it. [By enlarging it, we] pull the eye in a different direction, and make something really vibrant somewhere else, he says.*

*How much does it cost to redesign and cover a tattoo?*

*Roller's business charges a minimum rate of \$60 to design a tattoo, but depending on the desired design and the size of your current tattoo, the price varies quite a bit. When commissioning tattoo art from Custom Tattoo Design, customers correspond directly with an artist and can request design revisions as needed. And keep in mind, that's just the cost of the design, not the price of getting re-inked.*

*If you are looking to cover a tattoo, Roller says you'll get the best results if you go through the design planning process in advance instead of getting it done on the spot in a tattoo shop. "It could end up being just a muddled mess," he says.*

*"You have to be an expert in order to make a cover." While his team draws the re-imagined tats, it's then up to a separate tattoo artist to execute the design. Since tattoo artists charge by the hour, extensive cover-ups are consequently more pricey.*

*How can people avoid regretting tattoos in the future?*

*Whether it's through a bespoke tattoo design business like Custom Tattoo Design or sketching the tattoo yourself, Roller says the most dependable way to avoid future tattoo cover-ups is by getting your initial ink designed ahead of time. "The best thing you can do is actually know what you want to get before you get it," he says. "I have over 50 hours of tattoos on my body, and only the ones that I've not had designed [prior to getting tattooed], I've had either removed or covered.*

*According to Roller, about 40 percent of his customers never go through with the tattoo they get designed. This is because the design process allows people to envision actually having the tattoo, and some realize that they simply don't want it at all. With tattoo pre-planning, regretting ink in the future is less likely. No shade to you, Rihanna, we love your ankle crown re-design regardless".*

Long fashion texts can be up to 1500 words. Consider the text below (50).

*"All products featured on Allure are independently selected by our editors. However, when you buy something through our retail links, we may earn an affiliate commission.*

*Here's the lowdown on how to subscribe to Allure's print edition for more beauty routines, recommendations, and features.*

*Hyaluronic acid. Although somewhat difficult to say (and even harder to spell), the skin-care ingredient commonly found in your favorite serums, sheet masks, and moisturizers, is an important addition to your daily skin-care regimen. That's because HA, a molecule that occurs naturally in the skin, binds to water to plump up your skin and give it that dewy, glowy effect.*

*And it's clear the word has gotten out about its benefits because Allure's Readers' Choice Awards survey shows it's one of the most-demand ingredients of skin-care products. But hyaluronic acid does so much more than boost skin's moisture levels, which is why we asked skin-care experts to better explain the benefits of the ingredient.*

*What is hyaluronic acid?*

*Hyaluronic acid is a sugar molecule that occurs naturally in the skin, [and] it helps to bind water to collagen, trapping it in the skin, so that skin can appear plumper, dewier, and more hydrated," explains board-certified dermatologist Tsippora Shainhouse.*

*Basically, hyaluronic acid increases hydration in the skin, which can keep your skin looking fresh, full, and bouncy. "The collagen in our dermis forms the structure of the skin," Shainhouse says. "Natural hyaluronic acid is bound to collagen on one side and links to water molecules on the other, giving skin its plumpness."*

*Why is hyaluronic acid so important?*

*As we age, we lose collagen and hyaluronic acid naturally, so the skin becomes dehydrated more easily. Also, harsh weather, heaters during the wintertime, certain skin-care products, and underlying skin conditions can cause*

*tiny breaks in the protective skin barrier, allowing water to escape. That's why creating a tailored skin-care regimen with moisturizing products can be extra beneficial.*

*"Hydrating skin-care ingredients including hyaluronic acid, glycerin, colloidal oatmeal, urea, propylene glycol, and sorbitol all act as humectants that attract water to the skin in an effort to hydrate it", Shainhouse says.*

*These ingredients are widely used in products such as moisturizers, eye creams, and serums, says cosmetic chemist Sandra Bontempo. By using these products, like the Dr. Dennis Gross Hyaluronic Marine Hydration Booster or The Ordinary's Hyaluronic Acid 2% + B5 serum, she says you'll firm the skin around the eye area, increase moisture to get rid of puffiness, and soften fine lines on the rest of the face. "Hyaluronic acid penetrates easily, which is why it works so well when applied topically," she says. "Our skin is the largest organ in the body and absorbs up to 60 percent of nutrients we apply to it.*

*Additional perks of hyaluronic acid include its lightweight, watery nature and ability to lock in moisture from the environment and deeper dermis to fully hydrate the skin, Shainhouse says.*

*Who should use hyaluronic acid?"*

*Hyaluronic acid is great for all skin types, says Shainhouse. In general, "[the ingredient] is nonirritating and does not trigger acne, rosacea, or allergic skin reactions," she says. There is, however, a small chance of any adverse side effects.*

*Those with dry and/or more mature skin will benefit the most from using hyaluronic acid, says Bontempo. "As we age, our bodies produce less of it, so replacing hyaluronic acid topically will make the most impact on those of us who are middle-aged and older," she explains.*

*Hyaluronic acid has the word "acid" in its name, but there's no reason for sensitive skin types to tread lightly — it's safe for everyone. "There are no known side effects of utilizing hyaluronic acid, as again, it's produced in our bodies," says*

*Bontempo. "Definitely talk to your doctor if you do experience side effects from a product that contains it — it could be due to another active or inactive ingredient."*

*There's also an injectable version.*

*Hyaluronic acid also comes in the form of an injectable. "In dermal fillers, hyaluronic acid presents as a gel-like product that, once injected, attracts water to regenerate volume and recreate lost structure," explains Shereene Idriss, a board-certified dermatologist in New York City. "This, in turn, helps reduce the overall sunken or sagging appearance of the face and softens the overall look of lines and wrinkles.*

*Currently, the only Food and Drug Administration-approved hyaluronic acid fillers are Restylane, Restylane Silk, Restylane Lyft, Restylane Refyne, Restylane Defyne, Restylane Kysse, Belotero, Juvéderm, Juvéderm Voluma, Juvéderm Volbella, Juvéderm Ultra, and Juvéderm Vollure. These fillers can be used for nasolabial folds, marionette lines (folds that run vertically from the corners of the mouth down to the chin), cheek augmentation, chin augmentation, undereyes, lips, and dorsal hands, says Idriss.*

*Fillers can vary, so it's important to discuss your options with your dermatologist to make sure you get the right one for you. "The different types of hyaluronic acid fillers are to a cosmetic dermatologist what the various types of paintbrushes are to a painter," explains Idriss. "They are made up of the same ingredient, but depending on the size of the formulas' molecules and how they are strung together, they vary in density, lift-ability, and longevity"*

*Her best example is comparing Voluma, which tends to be stiff in nature and can hold more weight, to Belotero, a finer, more pliable filler for superficial lines and folds.*

*Just because it's injected into your face, doesn't mean it's permanent. Hyaluronic acid fillers are reversible, so if you're not happy with the results, or a blood vessel has been blocked during the injection process, your dermatologist can insert the enzyme hyaluronidase to dissolve the filler within a matter of minutes.*

*"The enzyme works quickly — the material starts to dissolve immediately, and is completely done within 24 to 48 hours," Min S. Ahn, a Boston-based board-certified facial plastic surgeon, previously told Allure. However, he warns, those with bee allergies should use caution — and talk with a dermatologist — before signing up for a hyaluronidase-based procedure, as the enzyme is highly prevalent in bee venom.*

*Hyaluronic acid fillers are for most, except those who are pregnant. There isn't much data surrounding pregnancy and fillers, but dermatologists tend to avoid injecting those expecting for fear of the unknown. Also, skip these fillers if you have an active skin infection. First, treat the infection, and then proceed with your appointment once you've been cleared by your dermatologist.*

*There are risks with injectable hyaluronic acid.*

*If you're considering getting hyaluronic fillers, there are a few minor risks to keep in mind. "With any injectable treatment, bruising and swelling are the most common side effects," says Idriss. "The good news is that these shortcomings are just that — short-lived". Any tenderness should resolve over a few days.*

*You can reduce the likelihood of bruising by avoiding blood-thinning agents, such as aspirin, ibuprofen, and red wine a week or so before treatment. In addition, ingredients such as arnica and bromelain, may help decrease swelling and bruising, too. The biggest worry is the unintentional injection into a blood vessel, which may result in tissue death, scabbing, and scarring, says Idriss, but your dermatologist will be able to treat it to prevent damage.*

Long-read texts can have more than 1500 words. Consider the text below. The link is in the illustration material.

*"The Vogue Shopping List, updated weekly, is your breakdown of the best new fashion and lifestyle arrivals to bookmark and shop now, curated by British Vogue.*

*Autumn is here, and team Vogue is seeking out transitional pieces that will deliver for the office return, cosy weekends away and the social engagements we've long been hoping for. From statement buys to the wardrobe binders that will last*

*you for seasons to come and outerwear to keep you warm on even the chilliest days, allow the Vogue editors to direct you towards your next purchase.*

*Browse the Vogue Shopping List below.*

*The upcycled bag*

*This month, we've got our eye on Studio Reco's patchwork creations. The green and cream Rombo Pradera – available in a limited run of just 25 pieces – is fashioned from scrap leathers and cut-offs, made using a bespoke technique pioneered by founder Bea Recoder.*

*The party-ready bodysuit*

*The team behind sparkly footwear specialists Mach & Mach has ventured into ready-to-wear – and the results are predictably fabulous. The form-fitting bodysuit, adorned with the brand's signature glitter bows on the straps, is the perfect piece for your party wardrobe. Pair with leather trousers and strappy sandals, and your festive look is complete.*

*The trophy jeans*

*Logomania is going nowhere, so why not get on board with a pair of patterned Versace jeans? Emblazoned with the Greca emblem on one leg, Donatella's take on denim is equal parts buzzy and wearable. You know what to do.*

*The sculptural earrings*

*Emerging jewellery brand Motley has joined forces with fledgling jeweller Zak Sheinman on a new collection called "Playful Protest". Awash with sculptural, lightweight styles made from gold vermeil and silver, the collection is a modern twist on jewellery box classics. The sculptural silver Whoosh style will get your friends talking.*

*The disco sandals*

*Amina Muaddi's bestselling Gilda sandals have been given a wild makeover with a jazzy tiger surface wrap and crystal embellishments. Perfect to dance all night in.*

*The after-dark shirt*

*With Nothing Underneath has finally introduced its long-awaited silk collection. The alluring onyx boyfriend shirt – also available in pearly white – is what we'll be wearing come party season.*

*The printed puffer*

*Arriving just in time for the bitter British cold front, Riccardo Tisci's fresh Burberry outerwear range offers a contemporary twist on the house's classic styles. The Nova check puffer has our vote – it's basically like wearing a duvet. What more could you want?*

*The zingy accessory*

*The Attico has launched handbags, and no doubt they will sell out as fast as their cult shoes. There are variations on the same style in sizes suited to daytime or evening; and they're named according to the day and time they lend themselves to best. "Monday" is a large top-handle bag, perfect for daytime, while "6pm" is a small basket bag that's designed for going out-out. Our favourite is the mini "Friday" top-handle in zingy blue – it's perfect for evening drinks.*

*The headturning crystal boots*

*Paris Texas's exclusive new MyTheresa capsule is best described as a riot of glitter and sparkle. Made up of 23 styles, the drop reimagines classic PT shapes in metallics, embellishments and PVC.*

*The knitted bralette*

*What does the ultimate everyday wardrobe look like? For Heron Preston, it's a carefully curated selection of reliable staples that are made to last. The second instalment of his ongoing collaboration with Calvin Klein is brimming with mix-and-match pieces, including a range of comfy basics and knits.*

*The lemon-yellow set comprises wool-blend bra top, bike shorts and a cardigan. Wear solo or all at once.*

*The homespun sweater*

*The knits have a graphic, almost 60s, 70s attitude that has always been a source of inspiration for me," Jonathan Saunders told Vogue of his recent launch.*



*Hand-knitted in LA using partly upcycled and reconstituted yarns, his wearable range is the epitome of nostalgia. Take the striped Kaya sweater, for example – quite the creature comfort.*

*The wide-leg jeans*

*Baggy jeans are the denim silhouette of the season. Louche styles have not only dominated the runways, street-stylers have been living in them, too. So when Bite Studios teamed up with Nudie Jeans to release its first denim collection this week, comprising three styles (slim, wide and straight-leg), and all made with sustainably-conscious manufacturers ISKO and Candiani, the Vogue editors noticed. Bet you can guess which cut we've gone for..."*

According to the topic we would separate such themes:

- new product/collection;
- celebrity news;
- merging (new product + celebrity news);
- reviews;
- life hacks/tips.

Topic of new product or collection becomes more popular on September and February when fashion weeks in New York, London, Milan and Paris take place.

Celebrity news often include personal information about stars, their personal life or running their fashion business. Frequently such news is constructed as an interview.

Merging of new product/collection and celebrity news happens when a celebrity which is famous for non-design field embarks on a fashion campaign.

Reviews include the description of goods, its advantages and disadvantages.

Life hacks and tips is a common topic for fashion texts. The main target audience of such articles is people who are not fashion professionals.

According to the target audience it is possible to abstract such classification:

- teenagers;
- youth;

- middle-aged and mature women;
- stylists;
- celebrities.

Teenagers and youth are people who frequently feel the necessity of knowledge in fashion because of the desire to surpass peers. Middle-aged women feel the lack of such information because they are too busy for watching fashion shows by themselves, so the extract of the main features are summarized in one article. Stylists should follow fashion trends and it is highly important to read the reviews/comments of other specialists to keep on.

Scholars in the field of human sciences are philologists, journalists, sociologists and culturologists. Such specialists are interested in different aspects of human life. Celebrities read the fashion magazines as well because there are designers among of them who have to be aware of the opinion of other professionals on such field. We will immerse into the topic of addressee of modern fashion texts more deeply in Chapter Three.

According to the style of writing we can separate:

- descriptive;
- expository;
- persuasive.

Descriptive fashion texts illustrate goods and focus attention of the reader on the perception. To evoke the positive emotions and excitement is the main goal of descriptive fashion texts. They play with feelings of potential clients that forces to make purchases. Descriptive texts are full of adjectives that positively describe a good. Expository fashion texts aim to inform a reader about the main subject/subjects of the text. But there is no emotional colouring presented in the text. Adjectives are also used in such type of fashion text, but with the purpose of giving more detailed description of the good. Persuasive style is the most widely recognized way of composing. It makes a reader think that that information given by the author

is reliable. For this reason, the topic of the article should be settled and exciting. See the appendix A.

### **Conclusions to Chapter One**

Multimodality is viewed as a special kind of relations between different modes of information presentation in modern English fashion texts, viewed from different perspectives. Multimodality makes it conceivable to address the importance of the content through various modes with the assistance of different means. Current correspondence in the public eye is showed through the modes that address a particular channel of correspondence pointed toward communicating data. In linguistics the term "mode" is considered as "semiotic mode".

1. Modern English fashion text is a kind of text that represents the description of an exact good, which is supposed to be attractive for a particular period of time. Fashion texts can have different purposes. The main of them are to present a good and to sell a good. Not only films or videos can be examples of modes which organize multimodal texts. English fashion texts can also build multimodal communication with a perceiver. Various modes (visual, verbal, layout) are applied for amplifying the message of the advertisement. We regard multimodality as a special kind of relations between different modes of information presentation in modern English fashion texts, viewed from different perspectives. Any text reflects the act of communication between the author of the text and its perceiver.

2. The typology of modern English fashion texts, elaborated in this paper, is based on the following criteria: size of the text, core audience, goal, structure, topic and style of writing. Every fashion text has its own goal. With regard to the aim of the fashion text, they fall into selling fashion texts and informational fashion text. Fashion texts are also a part of the strategy of a brand because a text is nonverbal communication tool which is used to persuade a reader to buy a good presented in the text.

## **CHAPTER TWO**

### **MULTIMODAL ANALYSIS OF CONTEMPORARY ENGLISH FASHION TEXTS: A FOCUS ON MEANING-MAKING**

Modern English fashion texts are full of stylistic devices. In this chapter we study semiotic modes in fashion articles amplifying this research with analysis of choice of narrative used in the fashion text. One of the key points is the search of stylistic devices, their classification and role in the fashion text. The role of layout is under our research as well.

#### **2.1. Semiotic modes in fashion texts. Verbal mode.**

Khajieva (2020) admits that a discover of the issue of a stylistic device shows that this philological phenomenon is an undividable part of a language and intuitive discourse. We can use expressive means in our discourse unknowingly just as perused the lines of articulate style in abstract pieces. No artistic works can be composed without this component of the language. It adorns the language and makes it more expressive. In the accompanying model analogies play with the pursuer's creative mind and draw the image with the assistance of words which make up additional meaning (p. 3).

Saule, Tursynbayeva and Boltabekova (2021) admit that each word in the language has a nominative significance. It assists with relating discourse to the real world and offer viewpoints. Notwithstanding the principle meaning, most words are remembered for a specific cooperative exhibit and have an extra emblematic significance, which is regularly metaphorical. A particularly lexical property is effectively utilized by writers and scholars to make works of fiction more eloquent. They give the text expressiveness and help to pass on your idea all the more precisely (p. 54).

Stylistic devices are a significant component of creative reasoning. The utilization of them in imaginative discourse makes new collocations with their new sense, improves discourse with new shades of meaning, conveys to the characterized phenomenon that importance, the shade of implying that the speaker needs, passes on the appraisal. Expressive means is common for informal discourse, collocations are particularly far reaching in imaginative and abstract creation, since they assist the author with individualizing the phenomena they are discussing, and to give them evaluations.

### **Figurative language**

Efimov (2004) notes that figures of substitution belong to lexico-semantic stylistic devices. In turn figures of substitution are divided into figures of quantity and figures of quality. The first group include hyperbola and meiosis. According to Efimov hyperbole is a conscious exaggeration of some characteristics of an object or phenomenon. The primary concern here is that the scale is able to rise up and be more intense or get down and be less intense contingent upon the disposition the speaker needs to pass on. In the book "Стилїстика англійської мови і дискурсивний аналіз" Efimov mentions hyperbole is mentions that all notional parts can express hyperbole (p. 46). The most typical samples are:

- by pronouns;
- by numerical nouns;
- by adverbs of time.

In modern fashion texts are present hyperboles expressed by pronouns:

- ✓ ...there's a camp-inspired style to suit everyone... (6).

Hyperboles can be expressed by adverbs of time in modern fashion texts.

"Why Quality Family Care Matters More Than Ever in 2021"

- ✓ I find it soothing sewing on thousands of crystals (7).

Meiosis is a conscious exaggeration of some characteristics of an object or phenomenon (8).

✓ Your dermatologist can insert the enzyme hyaluronidase to dissolve the filler within a matter of minutes.

✓ Gone in a Second

In the book "Стилiстика англiйської мови i дискурсивний аналіз. Учбовометодичний посiбник" (2004) it is mentioned that meiosis highlights unimportance of such characteristics of the object as height, size, shape etc. Litote is a subtype of meiosis. Litotes has an exceptional syntactic design. It is a mix of the particle "not" and a word with negative connotation and a negative prefix.

For example, "not ugly" means "beautiful", "not real" means "imaginative".

The example from the text is (9):

✓ This trend is not new

In work "Litotes in English research articles: disciplinary variation across life and social sciences" Tatiana Szczygłowska (2014) addresses to Oxford English Dictionary, in which it is said that litotes is "a figure of speech in which an affirmative is expressed by the negative of the contrary" and all things considered, it empowers one to say not exactly is really implied (p. 54).

Karp and Kucher (2021) admit that Comprehend the contrasts among meiosis and litotes, as they are the two kinds of misrepresentation of the truth, yet with the significant differentiation in the method of communicating it. To bring lucidity, it is sensible to briefly formulate the comprehensive outline of meiosis and litotes. The previous represents the figure of discourse which refers to the article uncommonly, that purposely lessen its significance. The last mentioned, thus, expresses the misrepresentation of reality by denying a few characteristics to guarantee the inverse. (p. 99)

### **Metonymy**

The stylistic device is metonymy. In the book "Стилiстика англiйської мови i дискурсивний аналіз. Учбовометодичний посiбник" (2004) it is mentioned that metonymy is transaction of a name of one item to another article. Metonymic transaction of names depends on the rule of contiguity of the two items.

Radden and Kövecses (1999) agree that metonymy has consistently been depicted in conceptual, instead of linguistic, terms. In investigating metonymic issues, even conventional concepts like a reason for effect, container for contents, etc. In any case, metonymy was mostly considered as a figure of speech, for example it was essentially considered as an issue of language (p. 1). This perspective on metonymy is displayed in standard definitions, which will in general portray metonymy as "a figure of speech that comprises in utilizing the name of one thing for that of something different with which it is related" (Webster's Third New International Dictionary). These sorts of definition subsequently guarantee that metonymy works on names of things, includes the replacement of the name of one item for that of something else and expects that the two objects are related in some way. Synecdoche is a subtype of metonymy. Synecdoche is a figure based on the issue of selectivity. Chrzanowska-Kluczewska (2013) writes that synecdoche is ought to be directed by the choice of pieces corresponding to their wholes (p. 237).

Example of metonymy (synecdoche) in English fashion text (10):

e.g.: ...all eyes are currently on the Venice Film Festival...

### **Metaphor**

Bartczak (2009) points out that in the press for women, metaphors are the fundamental method for communicating esteems, critical for the working of certain demonstrations, discourse, particularly publicizing. Simultaneously, as a complex saying, illustration is a viable influential component. The inspiration of many word blends in ladies' magazines isn't so much clarifying a marvel through supplanting deliberation with concrete, as it is done in allegories conversational, yet such a show of a particular progression of qualities that will invigorate the creative mind of the beneficiary and bring out the ideal mental affiliations (p. 188).

In the book "Стилїстика англїйської мови і дискурсивний аналіз. Учбовометодичний посібник" it is mentioned that metaphor is the second discern of quality. Metaphor, like metonymy, is likewise the result of the transference of the name of one phenomenon to another phenomenon. However, metaphoric

transference is of different nature: it is based totally upon the similarity of the objects (p. 49).

The classification of metaphors is

- Dead metaphors;
- Cognitive metaphors;
- Nominational metaphors.

### **Dead metaphor**

Lakoff (1987) notes that a dead metaphor is a phenomenon taken from a conventional folk theory of language. When the language was literal, and just novels or poems could be considered as containers for metaphors. The life of a metaphor was revealed in only a poetic novelty, but ordinary speech gave no room for metaphor's life (p. 43).

Stern (2007) admits that the problem of dead metaphor is to give an explanation for ability of the twofold nature of being a metaphor and being dead. A dead metaphor is also no longer a metaphor that has been repeated or used often (p. 9).

A connected issue is "dead" metaphorical understandings of words that endure along with their unique exacting implications, even while it is completely failed to remember that the previous are identified with, and used to be reliant on, the last mentioned. For instance, the meaning of "culture" as indicated by which it alludes to human expressions and development was once figuratively determined from the organic feeling of the term, however at present the two senses are seen altogether independently. In these cases, calling the initially metaphorically determined signifying "dead" is additionally privative; it is presently not figurative in light of the fact that the (first) exacting which means assumes no part in its figurative understanding (11):

e.g.: a beauty queen;

### **Cognitive metaphors**



AI-Hajaj (2019) admits that the investigation of non-literal language depends on vigorously, exclusively on the analysis of semantic analogies which all language indications not just verse teamwith. The metaphorical utilization of language which turns on the figurative meanings includes such an assortment of stylistic devices. They are bundled and studied by the Conceptual Metaphor Theory. This theory erects figurative constructions more profound to explore domains of thought and discernment that prowl behind the etymological implementations of metaphors. It attempts to disclose and remark the way how metaphors come to exist and the crude materials from which they are figured. The theory, further, helps with representing and clarifying the vihecle metaphor operates beyond the semantic level in that it follows metaphorical constructions to their starting point that implants in perception and thought. (p. 3)

Ospanova, Tolybayeva, Nurkenova, Kulyash, Duisekova and Baltabayeva (2013) write that a metaphor assumes a major part in ordering ideas. It shows how the new is known by a person through the known. All things considered, ideas can be addressed in a language utilizing the method for assignment, including metaphors. That is the reason a new see metaphory has prompted the advancement of classifications of metaphor (p. 162) (12).

e.g.: spending most of our time

### **Nominal metaphors**

Ospanova, Tolybayeva, Nurkenova, Kulyash, Duisekova & Baltabayeva (2013) admit that in stylistics and related branches, there is a particularly enormous variety of ways to smooth out correspondence, conquering entropy in it: different kind and logical solutions, spelling, and orthoepic guidelines. The metaphor generally consolidates two fundamental capacities: assignment (name) and portrayal (expressive score). The quirk of the low, sayings, shoptalk analogy is that in it, and both the nomination and the portrayal have esteem. Nomination metaphors is an assignment of new ideas with the assistance of old signs, i.e., units, currently accessible in the normal language framework. Selection illustrations secure

indications of terminoids. An analogy portrayal is utilized to expressively rename notable ideas (p. 163)

Dobrzynska (2018) notes that the notional metaphor is unfurled in cognizance of knowledge; henceforth, science and learning as the edification of psyche. Thus, understanding becomes – via notional projection - a particular kind of seeing, contrasting anyway from customary visual discernment which is restricted to perceiving things. Common perfunctory view, based on appearances and often prompting cognitive errors, is compared with deep mental assessment - entering through the idea of things and going after reality, consequently empowering to see plainly (p.188).

### **Epithet**

Patel-Grosz (2015) writes that epithets are comprised of an nominal part in addition to a compulsory determiner. On a fundamental level, most DP's can be epithets relying upon the perspective that is built, and the information imply that they can be emphatically or adversely evaluated (p. 4). In work "Stylistics of English and discourse analysis" it is described that epithet characterize objects vividly. There is a difference between logical attributes and epithets. No evaluation is present in logical attributes. They are objective. Epithets can belong to such types:

- Associated epithets;
- Unassociated epithets.

### **Associated epithets**

Khalid adds that Epithet in English and Arabic Instructor that associated epithets are those which highlight a component vital for the article portrayed. The thought communicated in the sobriquet is somewhat intrinsic in the idea of the article. The related sobriquet quickly alludes the psyche to the idea in the article it has to do this (13):

- Best friend;
- young girls.

### **Unassociated epithets**

Unassociated epithets denote common features of the objects which they accompany.<sup>3</sup>

Unassociated epithets are used to describe the item by comprising an element not innate in it, for example an element which might be so unforeseen as to strike the peruser by its oddity (14).

- craft-inspired jewellery;
- cheeky finishing touches.

According to a structure epithets are separated into simple, compound, phrasal and clausal.

To simple epithets belong common adjectives. Examples are the following:

- young girls (15);
- little girl (15);
- favorite beauty products (16);
- good beauty sale (17).

### **Phrasal epithets**

In work "Stylistics of English and discourse analysis" phrasal sobriquets are communicated by word-blends of citation type:

- 18-year-old (18);
- perfect-for-you (19);
- head-to-toe (20);
- on-the-go (21);
- one-of-a-kind (22);
- down-to-earth (23);
- a bricks-and-mortar (24);
- soon-to-be-relaunched (25).

### **Compound epithets**

Papić (2020) mentions that compound epithets for some time have been a part of English tradition in literature whether they were acquired from different dialects

or on the other hand initially instituted by English writers. They were generally unsurprising however now and again the outcomes were epithets that not just embellished an essayist's style yet in addition incited various impacts in peruses. Talking about current English writing, investigations of compound appellations and their belongings are not many. Prior studies set out for the most part on the syntactic idea of this phenomenon yet the semantic investigation remained unaccounted for. In spite the clue that they were common of prior verse and composition, there is no proof of their work in current English fiction (p. 190 - 191).

- catholic-run (26);
- camp-inspired (26);
- pendant-style (26);
- 90s-esque heels (27);
- never-ending (28);
- Miami-based (29):
- at-home (30);
- skin-care (31);
- raw-edge (32);
- three-minute (33);
- death-defying (34);
- black-owned (35);
- not-to-be-missed (36);
- award-winning (37);
- jumbo-sized (38);
- body-care (39);
- go-tos (39);
- death-defying (40);
- two-night (40);
- high-octane (40);

- moisture-attracting (41);
- bare-faced (42);
- ultra-feminine panache (43);
- camel-toned (44);
- high-end (44);
- old-school (45);
- dual-income (45).

### **Clausal epithets**

Clausal epithets are transmitted by sentences (45):

- blink-and-you'll-miss-it;
- one-day-only flash;
- do-it-all.
- blink-and-you'll-miss-it;
- brutalist-meets-modernist;

## **2.2. Semiotic modes in fashion texts. Visual mode**

Basalamah and Adiati (2013) mention that The photography media shows the reality valuably. It is also able to display the execution of event. What is more, the photographs can not only confirm the details or actions, but be a hotspot for influencing the sequence of events. It works with archiving any minute or detail of the occasion and will in general be an essential piece of the documentation.

Moreover, the photo can possibly be a visual language of the occasion with which we can describe and address reality, an examination strategy that can be utilized to create information and impact change and give an extension. Photography as an examination technique is both informative and generative – open since it incited and passed on importance, and generative on the grounds that through conversations and investigation of the photos, new understandings and more profound pieces of knowledge were made.

Additionally, photography as an evidence or documentation will in general be an important factor for describing any aspect of life. Various photographs work with in remind the precise conditions. Photography is an integral asset with which to adjust the elements for the specialists to guarantee that the exploration experience was significant. At last, photo creates visual language of the occasion in some fundamental factor the consequence of photograph in the occasion was both informative and generative (p. 577 - 578).

Eltel and Scheiter (2014) admit that handling an image prompts a visual concept, which permits framing relationship with different modes contrasted with a verbal concept, which is induced from text. The visual mode is thought to be "bushier" than the verbal mode. The visual and verbal ideas are initially associated with the generally existing semantic system. The quantity of affiliations that can be shaped with the current semantic organization and it is dictated by the degree of earlier information. In the event that age (i.e., bushier idea) is handled first during the learning scene, it permits connecting a greater amount of the resulting data than if the text is handled first. This improves the probability of making a compound idea containing data from both picture and text, which can encourage review execution, particularly when earlier information is low, so the complete number of potential affiliations that can be framed between the current semantic organization and the visual and verbal ideas is profoundly obliged (p. 8 – 9).

### **Mode of colour**

There are two primary colour frameworks. These are the light or added substance shading framework and the shade or subtractive shading framework. PC screens utilize the added substance shading framework. They utilize extended light to make tones. Printers use shade or the subtractive framework to make tones. Large numbers of the inconsistencies saw from a picture on screen and that equivalent picture can be clarified and much of the time kept away from by understanding these two frameworks.

The added substance colour system works with projected light. In digital version the light comes from the screen and is seen straightforwardly with nothing mirroring the light. The essential shades of the added substance framework are Red, Green, and Blue. At the point when blended, red and green make yellow, green and blue make cyan, and blue and red make red. At the point when every one of the three primaries are consolidated, white light is made. Dark is created by the shortfall of any light. PC screens utilize small spots of red, green, and blue light to make each of the shadings seen on screen. By fluctuating the force of each speck of light, a wide scope of colours can be delivered.

Parikh (2012) admits shading might have two implications, one its plastic substance — its unadulterated tone, its frequency — and the other an importance got from the way of life where we reside. This importance is formed by the powers of history, plan, and mishap, and has an orientation in transit we ponder shading, the manner in which we respond to it. Black is related with high status or death and grieving, yellow with gold or sometime weakness, red with passion or wrongdoing, white with clearness or giving up, green with health, nature or desire, purple with royalty, blue with calmness, sky, brown with chocolate, and concerning pink, it may well do for certain associations yet it wouldn't suit a ball club.

Hence we see that customary implications joined to colors change every now and then and from one spot to another. In plan there are times when these customary qualities should be regarded. through shading as having armadas of boats or criminal organizations (p. 6).

In modern English fashion texts various stylistic devices obtain considerable importance. In general, they play the role of extra-factors to affect the content consumer. If, for example, the subject of the text is depicted through figurative language which bear positive stylistic meaning, there is a stronger opportunity to make the target audience be endorsed. Additionally, visualization strengthens the aesthetic effect which is based on the psychological aptitude of a human to seek for beauty.

A consumer has the ability to explore the picture which accompanies the text with the same imbuelement. However, the advancement of media provokes the necessity for consumer to be literal. Illiteracy arouses manipulating via extra factors. However, multimodality bears a positive function as well. Description of the product presented by various modes gives the opportunity to estimate the object in question from different points of view and to make an adequate conclusion about it.

Kitson (2011) explains the nature of multimodal texts. Texts give means for communication and forms a crucial part of discovery of English reading program. It is important to admit the how the characteristics of texts influence on reading comprehension especially about similar and different things between traditional printed and multimodal texts. Common characteristics can include the understanding of the social goal of a text or genre, its structure. Multimodal texts employ various modes of communication with particular modes or combination of modes separately and independently suggesting new opportunities for meaning making. Such texts can get the structures and use non-linear hypertext. A hypertext is structured in blocks which are bound to each other by electronic links. We think that modern fashion texts can be hypertexts because information about a good is separated into the blocks to make the text be more convenient for reading (p. 77).

Danielsson and Selander (2015) note that nowadays more and more researches understand all texts as multimodal which means that they composed of an array of sign systems, or semiotic resources, for instance, words, diagrams, graphs, photographs, etc. (p. 26) It is also common to use different kinds of graphically noted textual objects such as headlines.

Internet is full of such kind of resource. High quantity of textual objects for different goals can be highly identified in the educational texts. In this way, functions make a text multimodal. Every part of the text has a potential to deliver meaning in particular ways. In some cases, the information in different blocks of the text can be opposing or complementary. Verbal text is a crucial semiotic mode.



Modern fashion texts often have the headlines and the pictures of the good promoted attract more attention and make the sense of the message conveyed more understandable and explicit. Fashion texts often consist of advertisement of a specific good. Various modes are usually used in fashion texts for resultative promotion. As communicative modes in fashion texts are used pictures and soundtracks (sometimes) in one advertisement.

The first component of a modern fashion text is a headline. It is catchy and makes a reader read further. The next component is description. It is a short passage given for introducing the main issue of the article and add intrigue. Introduction is part of a fashion text which addresses to a reader`s memory, emotions, experience. That is a second "hook" which leads to the key point of the text contained in a main body. By the end of the text should the reader get the thought that the object described in the next is useful and necessary for a reader who is simultaneously is a potential client.

Danielsson and Selander (2016) note that stylistic devices such as metaphors and analogies have at list two ways to be exposed: images and writing. They are able to underline particular features of the content. Discoverers of the educational content propose their own model of the text, in which the concept is applied to determine media with which the text "invites" the perceiver to read it and calls to act through the prism of representing the content field by its means. Herewith the topic and sequencing of the text are important and it enables to screen the content which is offered for different resources (images, headings, text boxes, etc). At the first step, the text should be discovered at an overall range, for example, layout (p. 27).

We reckon that it is frequent situation when a fashion text has a headline and layout to be contradictory that can evoke the discussion or disagreement in the reader`s mind. It is done to catch the attention of the reader and make them read the text till the end. The keystone of discussion provided is underline the main points of the content. Danielsson and Selander (2016) admit that discussion is a good starting point. Specific details to highlight can be what the text seems to be expected to

display. The pictures given with text can amplify or scale down bias of the reader about what is going to be about in the text. Thus, it is possible to make the conclusion that various modes can influence a perceiver while reading the text highlighting the key points and specific details of the content (p. 27).

### **2.3. Interaction of different semiotic modes in constructing the meaning of fashion texts.**

Different semiotic modes can influence on each other negatively or positively. As one of the examples, we would provide the title of the fashion text (see a picture below). As it was mentioned before, yellow/golden is associated with gold and high status.

In the picture below we can notice the combination of black and gold which both symbolize high status. In this point the brooch being sold should transmit the idea that its owner will become a proponent of celebrity/elite. What is more, in the title of the text is mentioned that the brooch belonged to Lady Gaga. That means this brooch has its own history and here is the combination of verbal and visual modes which amplify each other (35).

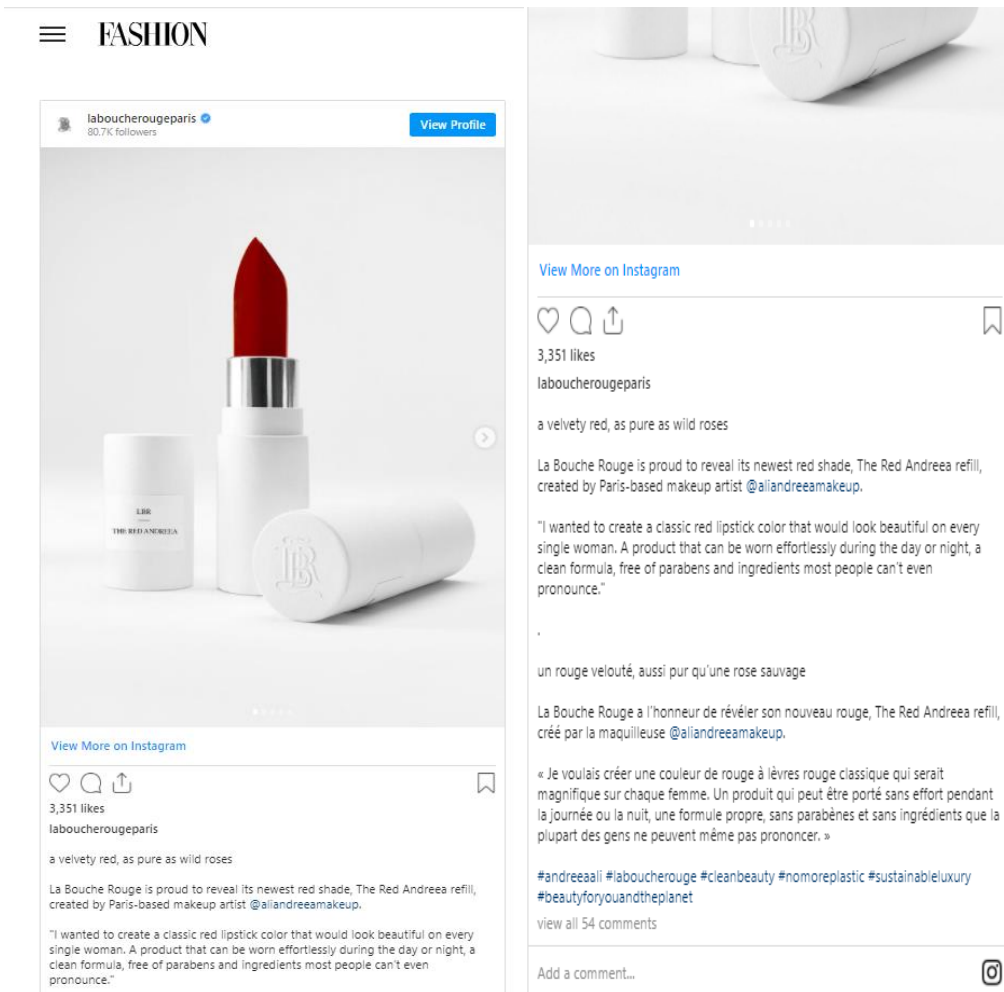


**Picture 2.1. You Can Now Buy Lady Gaga's Inauguration Brooch**

We believe the potential customer perceives verbal and visual modes and subconsciously gets the desire to relate to elite and celebrities. In this way, the person does not buy a brooch, they buy the feeling of being valuable. The desire to be

important is inextricably linked to instinct of survival instinct which includes the wish to belong to the society, to be part of it and to be dedicated. If you are important in the society, in case of danger you will be protected. So by this means the desire to be famous and important is not only part of realization of ego, but also it has to do with human subconscious. The media to influence it is semiotic modes.

As another example, we would provide the post from Instagram which was embedded into the site. The picture is accompanied with text. What draws attention first is red top of lipstick which is presented on the white background. White means the clarity and comeness while red means passion, love and welter. In this case appears an interaction of the same mode (visual mode), but it combats itself by the opposite meanings of the colours. Calm white contrasts posh red, but simultaneously they support each other because white creates perfect setting for red making customer pay attention on the colour which is more vivid. What is more, such a combination was made for demonstrating the subject which should be in limelight – lipstick. It is the good to be sold and the potential client automatically pays their attention on it. So in spite of the fact that the colours have opposite meanings the contrast enlightens the good promoted (47).



## Picture 2.2. A variety red, as pure as wild roses

*"a velvety red, as pure as wild roses*

*La Bouche Rouge is proud to reveal its newest red shade, The Red Andreea refill, created by Paris-based makeup artist @aliandreeamakeup.*

*"I wanted to create a classic red lipstick color that would look beautiful on every single woman. A product that can be worn effortlessly during the day or night, a clean formula, free of parabens and ingredients most people can't even pronounce."*

*"un rouge velouté, aussi pur qu'une rose sauvage*

*La Bouche Rouge a l'honneur de révéler son nouveau rouge, The Red Andreea refill, créé par la maquilleuse @aliandreeamakeup.*

*"Je voulais créer une couleur de rouge à lèvres rouge classique qui serait magnifique sur chaque femme. Un produit qui peut être porté sans effort pendant la*

*journée ou la nuit, une formule propre, sans parabènes et sans ingrédients que la plupart des gens ne peuvent même pas prononcer."*

What is more the picture is supported by the text. The key detail is that the same text is published in English and French. France is famous for quality of its cosmetics which is a common pattern all over the world. The translation on French proves the feeling that the customer deals with tailor-made high-standard cosmetics. First, the desire to have a brand-new thing is linked to survival instinct what was mentioned by us earlier. What is more, the core audience of cosmetic brand is women. To look good is the one of the main needs of female part of society because it has to do with survival instinct as well. Being attractive means being able to attract attention of males who are stronger physically to protect in case of danger. Moreover, the value of male interest has to do with the instinct of procreation. So in the example provided the interaction of visual and verbal semiotic modes influence on human subconscious.

## **Conclusions to Chapter Two**

1. We have traced the use of stylistic devices in modern fashion texts and their influence of stylistic devices in modern fashion texts. We have studied semiotic modes in fashion articles. Stylistic device is a philological phenomenon and it is an undividable part of a language. It is possible to use expressive means in our discourse unknowingly just as perused the lines of articulate style in abstract pieces. Each word in the language has a nominative significance. It assists with relating discourse to the real world and offer viewpoints. Notwithstanding the principle meaning, most words are remembered for a specific cooperative exhibit and have an extra emblematic significance, which is regularly metaphorical. A particularly lexical property is effectively utilized by writers and scholars to make works of fiction more eloquent. They give the text expressiveness and help to pass on your idea all the more precisely. We discovered such stylistic devices:

- metonymy;
- metaphor;
- epithet.

2. To track the role of semiotic modes in fashion texts, stylistic wording and layout, in particular. A fashion text has a headline and layout to be contradictory that can evoke the discussion or disagreement in the reader`s mind. It is done to catch the attention of the reader and make them read the text till the end. The keystone of discussion provided is underline the main points of the content. Discussion is a good starting point. Specific details to highlight can be what the text seems to be expected to display. The pictures given with text can amplify or scale down bias of the reader about what is going to be about in the text. Thus, it is possible to make the conclusion that various modes can influence a perceiver while reading the text highlighting the key points and specific details of the content.

3. The interaction of semiotic modes can highlight the details thanks to the conversion or contrast with each other. The combination of verbal, visual modes influence reader in a high degree.

## CHAPTER THREE

### A RECEPTIVE ASPECT OF MULTIMODALITY IN CONTEMPORARY ENGLISH FASHION TEXTS

The combination of stylistics, marketing and psychology makes an effect on the perception of the readers. In modern English fashion texts are used stylistic devices which help to promote the good advertised and to influence a perceiver psychologically. In this chapter we perform the analysis of core audience of modern English fashion texts and amplify it with the survey.

#### **3.1. Trio of stylistics, marketing and psychology in contemporary English fashion texts**

Stylistics, marketing and psychology is a triangle which guarantees a successful purchase. From our point of view, stylistics is the key instrument because exactly by means of stylistic devices the meaning of marketing slogans and physiological tricks. 2.3. Choice of narrative in modern fashion texts

Peng (2005) mentions that English texts are relatively simple, because the text can include just one word. That means that wording is also simple. When it is not necessary to chunk the meaning, there is no sequencing of meanings (p. 266).

Norgaard, Busse and Montoro (2010) mention that multimodal stylistics is a new brunch of linguistics. Supporters of this part of stylistics focus on meaning making done by phrasing, and in addition by other semiotic modes engaged in literary as well as other types of text. of text. Basing on exploration of multimethodology, multimodal stylistics has a goal to create and apply grammars for each of the distinctive semiotic modes which might be involved in literary work, that is, modes like typography, layout, colour and visual images, to have the option to interplay as more conventional stylistic brunches which were discovering wording, the merging of elements of these brunches. Historical stylistics is one of

such branches. Determined to investigate authentic writings according to an expressive point of view, or of analyzing linguistic aspects of narrative as they either alter or stay stable over the long period of time, historical stylisticians draw on ideas, methodologies and models from corpus stylistics, cognitive stylistics and pragmatic stylistics, as a sample (p. 12).

The first point we would like to make is a person an author uses. Narrative stylistics deals with this direction of studies as well. Ufott (2014) adds that it fueled by the idea of narratology and story sentence structure. Narratology itself is the hypothetical investigation of accounts giving specific consideration to its levels and constructions. Narratology centers around the indications of accounts in language and the various media. It additionally centers around the storytellers – the individual who portrays the story whether authentic or anecdotal – and groups them into autodiegetic storytellers and heterodiegetic storytellers. The first one alludes to the main individual storytellers, who are ordinarily the characters of the narratives, while the second one is distinctively the all-knowing storyteller, the suggested creator. The all-knowing storyteller is disconnected from the occasions (p. 29).

Demjen mentions (2011) that there are different writings created in the second person. Therefore, the point is to explain parts of second-person narrating as a phenomenon related to a story strategy that has certain key properties and is suitable on certain account events (p. 2).

Manan (2018) considers the physiological point of view and alludes to the manners by which a story is interceded through the perspectives or consciousness of the focaliser or teller of the story. It concerns the subject of who is introduced as the spectator or the focaliser of events; the storyteller or taking part character. There are two general classes for psychological point of view: internal (portrayal inside a person's cognizance) and external point of view (portrayal which is outside a person's cognizance). Internal point of view is displayed using the first person singular pronoun, present tense, foregrounded modality that assists with focusing on the decisions and suppositions for participation of a storyteller, *verba sentiendi*



(words that indicate internal processes, sentiments and feelings) and specific transitivity structures. Internal point of view also consists of the continuous stream of conciseness technique. Nonetheless, internal narration by an omniscient (all-knowing) storyteller (who gives information on a character's perspective) is motioned in messages through the utilization of deixis (demonstrative pronouns, for example, "there") and *verba sentiendi*. Transitivity patterns are outlined by authorial philosophy. External narration is the most generic type of third person narration as it is impersonal and takes a detour from the utilization of evaluative modalities. In external narration, the character's belief systems become blocked off as the storyteller's persona is featured (p. 168).

Murphy adds (2012) that the story may be described in the third person by a disengaged, imperceptible storyteller whose 'all-knowingness' works with restricted admittance to the considerations and sensations of individual characters. However further stages are conceivable. We might experience a sort of 'limited all-knowingness' where a third-person narrator appears to be inappropriate or hesitant to dive freely into the emotions of characters (p. 4).

We believe that in modern fashion texts the most frequent type of narration is the third person. An author gives the information according to the topic of the article. There is little expression of personal attitude of the writer when 3rd person is used. From our point of view, narrating with 3rd person makes a reader think that information given is filtered. There is no doubt in the reliability of narrator. It is a good point when in the article uses links (if it is an online resource) to trustful resources. That increases the reliability of the text in eyes of the reader.

The second person is used rarely in fashion texts. The only exception is articles composed in the form of interviews. In this case, an author addresses the person who is being interviewed. Sometimes the author can address a reader directly.

Semantic wording may vary. In the texts where the purpose to convey information with no attitude of the author the number of adjectives is minimal.

However, an article with the purpose to describe all positive sides of a good, has bigger chance to consist of high quality of adjectives.

Pop and Sim (2010) admit that the wide utilization of publicizing has made a unique style of English – promoting English special attributes, straightforward language and significant fascination of which make it different. Publicizing English should be clear, regular, enthusiastic, and appealing to pass on the message to the purchaser (p. 184).

"The American Marketing Association" (2012) defines advertising as ‘the placement of announcements and persuasive messages in time or space purchased in any of the mass media by business firms, nonprofit organizations, government agencies, and individuals who seek to inform and/or persuade members of a particular target market or audience about their products, services, organizations, or ideas. Different approaches to stylistics and discourse analysis provide insights into different aspects of this definition.

Namwandi (2019) mentions that the reason for promoting is to advise the beneficiaries about items or benefits and persuade them to use these. Additionally, from the definitions, one can infer that in certain examples, promotions could be utilized to make a picture of an organization's administrations or items (p. 15).

We believe that modern fashion texts are based on clarity, regularity and accuracy. The message conveyed explicitly increases the chanced of a purchase being made. There are two ways of impacting the audience. The first one is to inform the reader about this or the product. In modern English texts it is often given just the information of release of a collection. That makes a reader want to get the item advertised natively. Especially if the releaser is a role-model for a reader. According to the fact that selling texts are written for sake of business it is logically to mention that selling fashion texts are business ones.

Minasyan, Midova, Trostina and Torosyan (2018) permit that it is normally realized that business texts have lexis from a space of business they spend significant time in, for example, promoting, finance, bookkeeping, and so forth. Every brunch

of business mastery has an array of explicitly specialized words which are very complicated for general understanding. Excepting its expert nature, business vocabulary is set apart by the continuous utilization of euphemisms, metaphors, metonymies retrieved from literature or every day exchanges to make magnificent and uncommon pictures of abstract phenomena and mind concepts (p. 2).

Peracchio and Meyers-Levy (2005) mention that advertisements produce the notice, which is obligatory to persuade a perceiver that the good being promoted is important and necessary. Buyers usually wonder whether or not to purchase items on the off chance that they never or do not see the items promotions yet. By seeing or hearing the advertisements, the purchasers make an assessment to them about the items and settle on a choice if the items are viable with their requirements. To make a decent assessment and furthermore to convince individuals to utilize or buy the items, the makers make notice. Usually the language of business publicizing is plan in a manner to be sufficiently influential to invigorate the longing of the purchasers to purchase certain products, which meant that the commercials ought to clarify what are sold, yet additionally foster an impression to the peruses that they need the item being offered and it can carry more benefits to them. Language utilized in advertisement should be influential on the grounds that it plans to convince the buyers to buy the items (p. 37).

Zembytska and Mazur (2018) add that despite the fact that publicizing slogans are typically very delicate, their interpretation is regularly an ordeal because of some extralinguistic provisions, for example, explicit cultural foundation. In oral correspondence an individual can be persuaded because of the questioner's appeal, tone, or the lyricism of the assertion (p. 42). In this point we are facing the influence of psychology on a perception of the potential buyer.

We reckon that in the setting which is convenient for a person, there is higher opportunity them to buy a good. What is more, if a potential buyer likes the person who is selling the product, it increases the chance of a purchase because if friendly connection is established the customer is assured that the thing suggested is

necessary and of a high quality. It is decided on subconscious level that people who treat us well cannot give something bad. It is a frequent situation when the seller finds a common denominator with the customer, gives pieces of advice, the success of purchase increases twice.

Zembytska and Mazur (2018) extend that without such close to home contact with the recipient, the creator of the publicizing text attempts to cause the circumstance of individual correspondence, to make the text more passionate with the energy of oral discourse, permitting him to build up mental contact with the recipient. Emotional setting is made in advertising text through: 1) the presentation of the individual pronoun in the second person into the title and body of the message, which restricts the demonstration of correspondence to one writer recipient design, gives this demonstration of correspondence an individual, confidential character, assists the writer with setting up psychological contact with the recipient; 2) the broad use in promoting message of the writer's "question-and-reply" strategy as a type of establishing a climate for direct discussion with the pursuer; 3) the utilization of a unique elaborate gadget called "discontinuum" (p. 42).

Emmott, Sanford and Morrow (2016) mention that the changes in consideration of levels examined by psychologists' exploration can be very inconspicuous, but significant to perception of texts. Paradoxically, in stylistic researches, the interest in consideration of the texts which highlight clearly uncommon they can be anticipated to have an effect to key parts of perusers' literary understanding of texts. Complex investigation started according to this viewpoint, with substantial combined foregrounding gadgets, like rehashed utilization of fracture, were utilized at critical focuses in the plot of a story with the obvious goal of constraining the reader to become mindful of profoundly huge data or articles in a story or empowering the reader to make a key plot induction (p. 5).

A lot of celebrities who are fashion role-models for many people. They provide the readers with advertisements with their products in fashion magazines. So a bulk of fashion texts are selling ones.

Dervoed (2018) admits that composing selling texts is an innovation, equivalent to arranging or direct deals strategies. There is a set of rules, instruments and strategies that permit to persuade and propel the customer to make a purchase. Many individuals feel that giving basic data about item or composing a letter with prosaisms. However, not just a structure and a substance, but their advantageous interaction sells. A selling text should have an incredible core offer. Furthermore, it ought to be introduced in a structure that will cause the greatest reaction from ideal interest group. After covering the skill of selling copywriting it is important to get a strategy of catching consideration, an arrangement of argumentation, standards of proposition development and a call to action.

Perusing the modern fashion text should make the reader long a purchase. It is acceptable when an expressiveness and an ownership of the procedure of composing of selling texts join naturally. Conversion is a vital phenomenon in selling copywriting, which is the primary pointer of the viability of the selling text. This is an English expression, which implies a transference from one state onto the next one. In promoting a transformation is indivisibly connected to the thought of a business channel. The conversion level demonstrates the number of clients who just visited the site and the individuals who turned into a normal client (p. 92).

We think that selling text is a kind of text which aims at selling a product in the way of demonstration of key advantages of a good, arrangements of argumentations, and clear call to action. After reading a fashion selling text a customer should get an exact instruction what to do.

### **3.2. Addressee of contemporary English fashion texts**

Despite the fact that fashion is not directed, fashion houses invest a lot of energy and cash attempting to anticipate patterns and additionally set them into movement. Proponents (editors, copywriters) of modern publishing houses orienting to customers visit fashion shows for catching trends. Designers hoping to hold their

position in the market should know whether they expect to be on-pattern, pattern adjoining, or off-pattern together. They should deliberately choose whether they will support, follow, or omit a pattern, and a fashion text aims to interact the reader giving the details with the distinctive with this or that trend. Depending on core audience publishers write fashions texts for readers` needs.

Despite the fact that pattern cognizant originators ride the rush of the media and the public's clamoring for instances of the most popular trends, creators who purposefully miss the fad some of the time find that their free points of view accidentally trigger patterns or countertrends of their own. An elective way to deal with core audience might be to discover more modest and subtler approaches to catch it without making it the concentration.

Bhardwaj and Fairhurst admit (2014) clothing markets have become more shifted and quicker changing in the current retail climate. The advancement of new, fast style seems suggestive of the change from a creation headed to a market-driven methodology in the design clothing industry. Retailers have begun understanding that adaptability and quick responsiveness to the market are the regions that are generally significant in the present market (p. 169).

The client-focused fashion texts in general display a true eagerness and want to help clients and possibilities settle on good buy choices by aiding in the valuation of their requirements and by contribution items that fulfill those longings or necessities. But, frequently, the consequence of this style "client arranged practices" will bring quick deals, profit and gains for the foundation and upkeep of connections.

Creagh and others (2019) adds that nowadays, material utilization of normal assets is expanding. What might be compared to very nearly three planets could be needed to give the normal assets expected to support current lifestyles. Fashion industry is popular, and the foundation TRAIID cautioned that 'the over-utilization in the UK has its influence in extending the ecological difficulties. The UN Sustainable Development Goal 12 on manageable utilization and creation means to advance asset and energy efficiency (p. 10).

In the chapter 1.3. "Typology of contemporary English fashion texts" we were considering such core audience”:

- teenagers;
- youth;
- middle-aged and mature women;
- stylists;
- celebrities.

In modern fashion texts may be combined the items from different shops for one look. It is often when the links for online-shop are embedded for the article for making the procedure of sales funnels shorter.

Williams (2018) defines a sales funnel as a "customer journey" (p. 4).

Haran (2019) gives such a definition of sales funnel: "A sales funnel, or a marketing funnel is a process that businesses can use to turn website visitors or prospects into paying customers. It's a way of creating the right type of content (or experience) at each stage of the customer journey and moving customers to a point of purchase" (p. 5).

Daniels (2014) notes sales funnel is basically a process through which a potential customer goes from the customer's first contact with the company to the final purchase of the product or service (p. 3).

We give such a definition of sales funnel: a sales funnel is a process used by business organizations to transform visitors of the site to customers moving them milestone by milestone to the main goal – purchase. If to embed the link on the page of a fashion text it is higher opportunity a person will make a purchase because the milestone of looking for a right item is "deleted" from a sales funnel bringing a potential client closer to making an order.

### **Teenagers**

Sharma, Pandey and Sharma (2019) say that taking into account the speculation made and information investigation, there are not many ideas for the issue emerging identified with the mental effects of design on youngsters. The issue

distinguished here is that young people are getting more inclined to emotional wellness and confronting issues in changing in accordance with their peers. They are confronting issues like body disgracing which has given the idea of self-perception as well. Young people attempt to keep up with their self-perception. As teenagers are children who attend school, the educational program might present another subject like "human behavior on style" and "fashion and personality" that will give them a brief however compulsory information about fashion and themselves (p. 46).

We believe that considering fashion texts as a vehicle to advance style teenagers stick to them reading contemporary magazines on style to be accepted by society. As long as the desire to meet the demands of setting teenagers follow fashion not to differ from others. Young people can choose magazine core audience of which embraces adults, or teenagers can choose editions which specialize on younger audience. They are:

- Teen Vogue Magazine;
- La Belle Magazine | Kids & Teen Fashion Guide;
- Vanity Teen, Fashion Collection;
- Missy Fashion;
- Girls' Life Magazine;
- J-14;
- Owl;
- Sports Illustrated Kids;
- Young Rider.

### **Youth**

Saravanan (2015) mentions the present youth is bold, has high propensity to customize, choose of a style. Globalized society is very much associated with web advancements, topographical distance is not any more a limitation to reach and observe the experience. The borders between purchasing practices do not differ any more involving a range of people with the same interests in fashion (p. 2).



We think that core audience of youth (as well as mature people) can be divided into three categories:

- with low income;
- with mid income;
- with high income.

These three categories are gathered with the interest: fashion. But the difference is in the following. Young people with low and mid income focus on mass-market. In modern fashion texts the most frequent items mentioned are from such brands as:

- H&M;
- Inditex;
- Fast Retailing;
- Moncler;
- J Brand;
- Weekday;
- Zara;
- Bershka;
- Stradivarius.

It is often when clothes being sold on the sites of different shops are gathered in one fashion text. The links are often given not to make customers surf on the Internet searching for marketplace of the item. One more thing that businesses want to omit is stumbling on the site of competitors.

### **Mature women interested in fashion**

Hor-Meyll and Godoy Jr. (2015) note that connections have a social and mental impact, that makes consumers keep on showing interest in fashion. Also, such connections are significant for most mature women in light of the fact that it is through family associations and gatherings of companions that style ideas are passed on by listening in on others' conversations or by seeing how others dress. (p. 136)

Twigg (2009a) mentions that in case age is a critical component of distinction it is a crucial point that it is not reasonable to decipher this as far as subcultures. Sub-social investigation is focused on bunches who can be viewed as degenerate and somewhat oppositional. However, tries tend to decipher age as a type of divergent personality, it stays a stressed and at last deceptive similarity. Older individuals are not oppositional in culture; it is not useful to view more established styles as embraced for nonconformist impact, or to declare a divergent character (p. 5).

Twigg (2009b) notes that the subject of clothing and age has additionally been ignored in gerontology. One of the reasons is a direct result of the inclination in the discipline towards mature age and the difficulties this presents at a cultural level. This has created an accentuation on the assets of society in general and semi-public areas as opposed to the universe of private utilization, and on the topics of need, working and insufficiency instead of expressivity. This accentuation has started to change with the rise of social gerontology and of new and plural understandings of the implications and meaning of maturing and advanced age that have been affected by post-innovation and the social turn. The development of the Third Age as another social space, comprehensively including late-middle age and connected with thriving and recreation, has supported these patterns (p. 287).

We support the opinions of the authors above that middle-aged and mature women are interested in fashion and they are a separate core audience for publishing houses. Mature women are driven by the desire to be accepted by society (as teenagers and youth do). We also think that another reason is to convince themselves that they are still young.

Simon (1998) mentions that middle age is probably going to bring broad changes in exercises and connections for most wedded women. With expanding measures of recreation, for some's purposes, may come weariness, dissatisfaction, uneasiness, and discouragement. Women who see themselves in auxiliary positions in our current world (this is particularly run-of-the-mill in knowledgeable, working

class women) may feel an inward feeling of absence of defeat and failure, a feeling of intensity with their spouses (p. 14).

We believe that following main trends of fashion middle-aged and mature women struggle to prove themselves and society that they worth of attention and confession.

### **Stylists**

Shala (2012) mentions that styling is a developing component in many design and media related courses all through the world and to make a style you need the fashion experts, or as a larger part of individuals knows by the name, the stylists. The stylist is the one who makes an exceptional style for each and everybody out of luck. This profession gives opportunities to impart their aptitudes with others. The stylists likewise are advisors to customers who need a specific picture for which they should have been referred to for. Still a few people outside the fashion world, truly knows what a stylist does and how it may be viewed as a legitimate profession move (p. 2).

We believe that stylists are people whose job is to implement modern trends into the style of the customers. The most frequent situation is when the clients of stylists are well-known people who thrive for being admired. Stylists should follow trends as personalities to be attractive for clients as professionals. Moreover, being aware of latest trends helps stay demanded on the market. To get necessary knowledge stylists visit fashion shows of brands. What is more, they read they modern English fashion texts of trusted publishing houses. They are:

- Cosmopolitan;
- Elle;
- Seventeen;
- Nylon;
- Vivi;
- Vogue. etc.

## **Celebrities**

Corbus (2009) admit the connection between celebrities and buyer conduct is a significant theme to a wide array of branches of knowledge. The aggregation of information from the examination will draft main factors that affected the connection between these two categories. It will help with filling the lack of information between the thinking why consumers buy this or that product (p. 2).

We believe that celebrities are interested in modern English fashion texts because they are often role models for many people. Influencers should always be aware of current situation depending on a field. Celebrities often hold their own brands which hinge on the successful sales. This is possible if the brand suggests customers the fresh collections which are comparative enough to combat brands from the same niche. Celebrities address to fashion publishing houses for two reasons: firstly, to get the information from publishing houses. Secondly, celebrities want to embrace bigger market share.

### **3.3. Multimodal influence on the perceiver of contemporary English fashion texts**

The contemporary fashion texts are being written for promoting goods/brands. As it was mentioned various tools are used to influence the reader. This section views the practical investigation of impact of modes on the potential client.

To investigate the impact of multimodality of contemporary fashion text on the addressee the paper suggested a linguopsychological experiment the essence of which was to analyze the percentage of respondents who belonged to the target audience youth. The questionnaire was elaborated and suggested to the master students of Kyiv National Linguistic University, the Department of Germanic Philology. Firstly, participens were suggested to read a short contemporary fashion text. They had to fix the feelings and attitude the object promoted in the text.

Secondly, respondents had to take part in the survey which included 10 questions. The questionnaire included the following questions:

- What kind of text is it from your point of view?
- Is this text interesting for you?
- Do you know the celebrities from the text?
- Do you follow anybody mentioned in the text in social networks?
- How often do you read modern English fashion texts?
- Why do you read fashion texts?
- Which fashion texts do you usually read (if any)?
- How often do you buy goods after reading modern fashion texts?
- Which fashion magazines do you usually read?
- Do you prefer when the text is wider description of the good, or more shrunked one?

The text below was suggested to respondents:

*"Remember sitting on your bunk bed, making friendship bracelets with your BFF and wearing them until they basically disintegrated from your wrist? Well, handmade, summer camp-inspired accessories are making a major comeback. As we collectively reminisced about more carefree times while \*actually\* spending most of our time at home in recent months, nostalgic, craft-inspired jewellery became an optimistic representation of how we want to feel right now. Whether you're reading a book at the beach or going on an impromptu road trip, these playful, vibrant baubles are the perfect addition to your summer wardrobe.*

*This trend is not new by any means — many jewellery designers, such as Roxanne Assoulin, Éliou and Susan Alexandra, have long made colourful beaded adornments their signature. Celebrities are also fans of the cheerful, cheeky finishing touches. Harry Styles almost broke the internet with his Éliou pearl necklace in his Golden music video while street style mavens Gigi Hadid and Kendall Jenner are often spotted with layered chains. And most recently, SNL star*

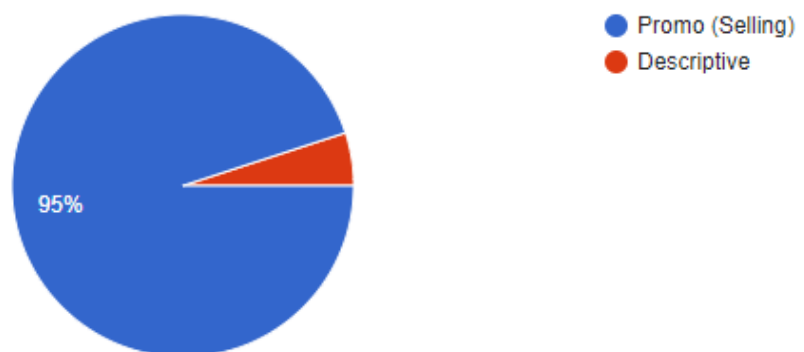
*Pete Davidson attended Wimbledon with his girlfriend, Phoebe Dynevor, wearing a pendant-style beaded necklace.*

*From pieces made with glass beads and alphabet blocks to those crafted with baroque pearls and real diamonds, there's a camp-inspired style to suit everyone. Click through the gallery below to find some of our favourite pieces to match with your best friend".*

Most of people (95%) who took part in the survey answered that the given text was selling one. Only 5% of them marked this text as a descriptive one. From the point of view of stylistics this text is full of vivid epithets which describe the goods presented in the best way. (See figure 3.1. Promo or descriptive text).

What kind of text is it from your point of view?

20 ответов

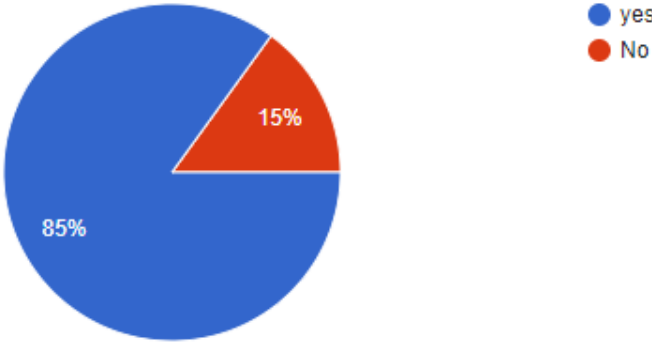


**Figure 3.1. Promo or descriptive text**

85% of participants answered that the text is interesting for them. It proves the psychological fact that youth is interested in fashion trends. 15 % answered that their preferences are different. (See figure 3.2. Interest to the text).

Is this text interesting for you?

20 ответов

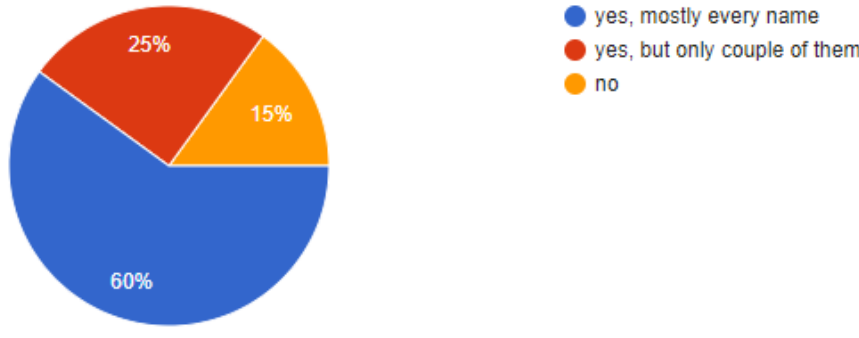


**Figure 3.2. Interest to the text**

Mostly all names were familiar to 60% of people who took part in the survey. 25 % admitted they know only some of the names given in the text, and 15 % of voters mentioned that they do not know the celebrities. (See figure 3.3. Being familiar with celebrities mentioned).

Do you know the celebrities from the text?

20 ответов

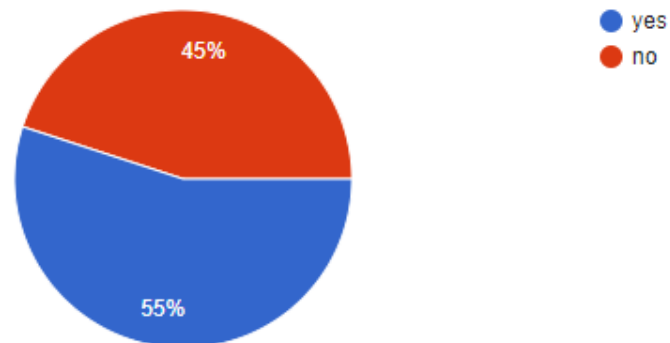


**Figure 3.3. Being familiar with celebrities mentioned**

The next question was connected to the previous one, as well as the results. 55 % of people admitted that they do follow the celebrities in social networks, and 45 % mentioned they are not interested in lives of the stars. (See figure 3.3. Being familiar with celebrities mentioned).

Do you follow anybody mentioned in the text in social networks?

20 ОТВЕТОВ

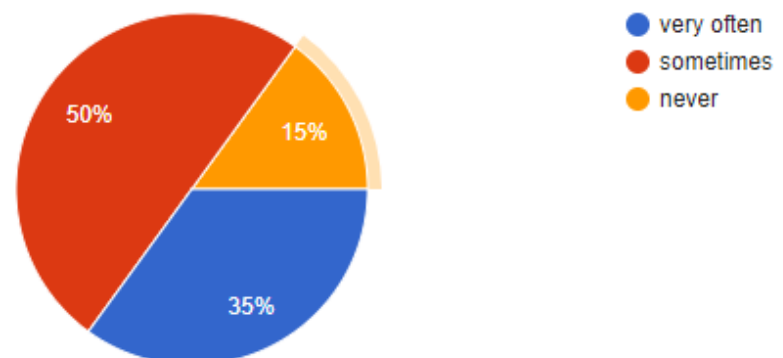


**Figure 3.4. Following celebrities in social networks**

35% of voters confessed that they read modern English fashion texts often. The variant that got the most response is the option "sometimes"— 50 %. 15 % responders answered that they never read modern fashion texts. Basing on this result, we can make an assumption that in the modern world people are busy and do not have enough time for reading modern English texts. (See figure 3.4. Following celebrities in social networks).

How often do you read modern English fashion texts?

20 ОТВЕТОВ

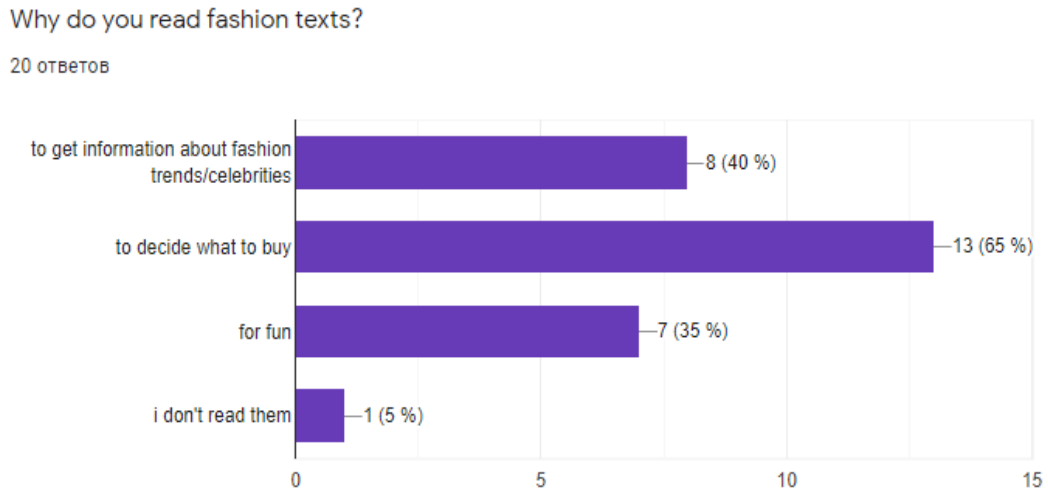


**Figure 3.5. Frequency of reading contemporary fashion texts**

The main reason why people prefer reading fashion texts is to decide what to buy. The diagram shows that it is 65%. As we mentioned earlier, it is important for youth to feel a part of the society, so to stay stylish readers follow tips given in



modern English fashion texts. That explains the choice of the option to get information about fashion trends/celebrities – 40%. The less part (35%) of voters mentioned that they read fashion magazines just to for fun. (See figure 3.5. Frequency of reading contemporary fashion texts).

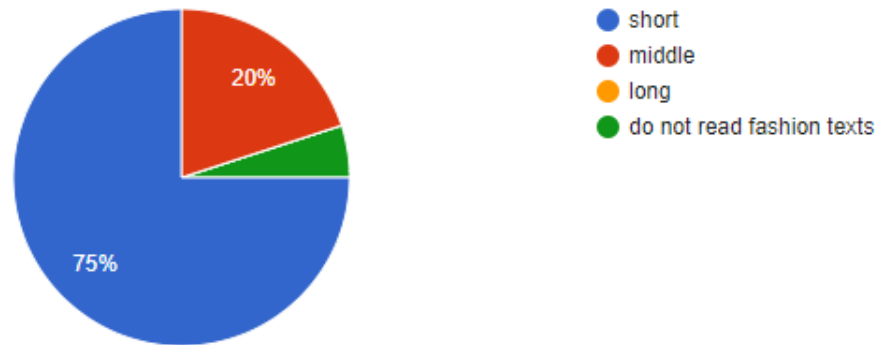


**Figure 3.6. Reason for reading contemporary fashion texts**

The most appropriate size of the text is short. 75% of voters chose this option. Only 20 % preferred to read middle-sized texts. We believe that this result is bound to the previous question. The main reason to read fashion texts is to choose goods to buy. Before the purchase should people find out some additional information about a good. That is why middle fashion texts hold the second place. It is a crucial point that nobody among voters preferred long modern fashion texts. (See figure 3.6. Reason for reading contemporary fashion texts).

Which fashion texts do you usually read (if any)?

20 ответов

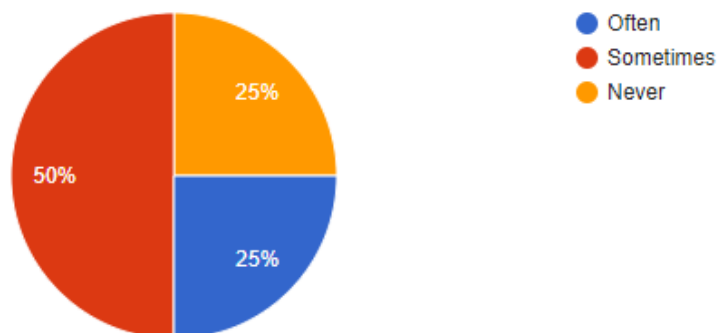


**Figure 3.7. Preference in contemporary fashion texts**

It is important to mention that 50% of voters admitted that they never buy goods after reading a fashion text. We believe it means that potential customers need more time and information to make a purchase. 25% chose the opposite option – they often buy items after getting acquainted with English text. "Sometimes" was chosen by 25% of voters. (See figure 3.7. Preference in contemporary fashion texts).

How often do you buy goods after reading modern fashion texts?

20 ответов



**Figure 3.8. Frequency of purchases after reading contemporary fashion texts**

The most popular magazine among proposed ones was "Cosmopolitan". For our work we have also used the articles published by this publishing house. Such magazines as "Vogue" and "Elle" take the second and the third place. (See Figure 3.8. Frequency of purchases after reading contemporary fashion texts).

Which fashion magazines do you usually read?

20 ОТВЕТОВ

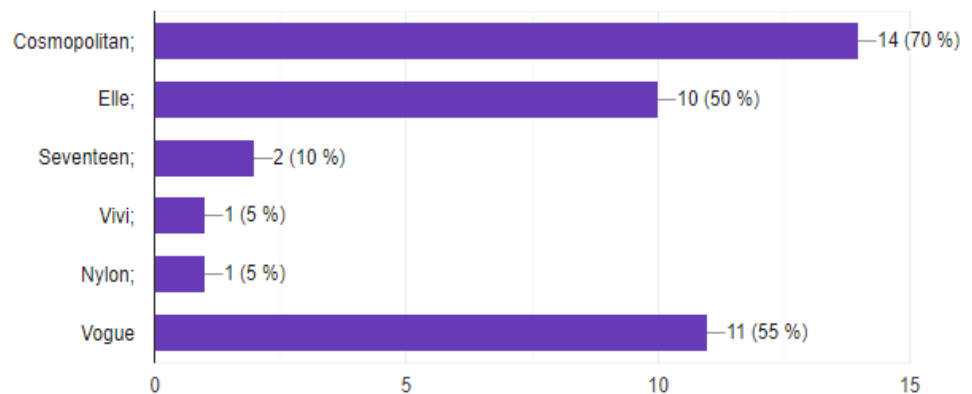


Figure 3.9. Frequency of reading contemporary fashion texts

In determination which text is more preferable with wider description or more shrunk opinions were divided. 64,7 % voted that wider description is better, but other part chose the option of more shrunk elucidation – 35,3 %. That proves our hypothesis that potential buyers need sufficient information to make a decision to do a purchase. See figure 3.9. Frequency of reading contemporary fashion texts).

Do you prefer when the text is wider description of the good, or more shrunk one?

17 ОТВЕТОВ

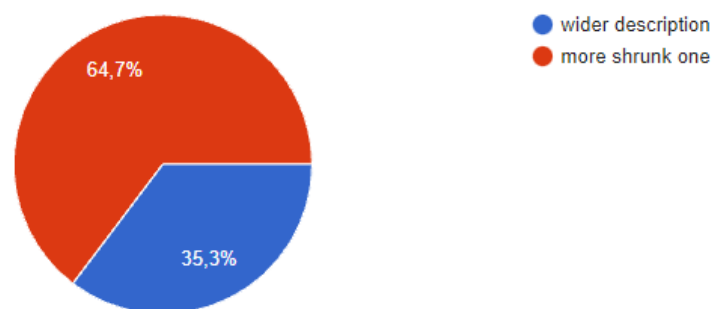


Figure 3.10. Description of a good

The statistic shows most of the customers can distinct descriptive and promo fashion texts. People read modern English fashion texts in order to choose a good to buy. Sufficient amount of information is a crucial factor in making a decision to buy or not to buy a product. People are busy nowadays. That means that do not have

enough time to read long articles. The best option for modern English fashion texts is to be pithy, but not too long. (See figure 3.10. Description of a good).

### **Conclusions to Chapter Three**

1. This chapter viewed the intertwining of stylistics, psychology and marketing. The combination of these fields of studies influences the buying decisions of potential customers. Modern fashion texts are based on clarity, regularity and accuracy. The message conveyed explicitly increases the chances of a purchase being made. In the setting which is convenient for a person, there is higher opportunity than to buy a good. A bulk of fashion texts are selling ones. A sales funnel is a process used by business organizations to transform visitors of the site to customers moving them milestone by milestone to the main goal – purchase. Globalized society is very much associated with web advancements, topographical distance is not any more a limitation to reach and observe the experience.

2. The detailed characteristics of addressee of modern English fashion texts is given in this chapter. The client-focused fashion texts in general display a true eagerness and want to help clients and possibilities settle on good buy choices by aiding in the valuation of their requirements and by contribution items that fulfill those longings or necessities. Middle age is probably going to bring broad changes in exercises and connections for most wedded women. Teenagers consider fashion texts as a vehicle to advance style they stick to them reading contemporary magazines on style to be accepted by society. Core audience of youth (as well as mature people) can be divided into three categories: with low, mid, high income. We specified and analyzed the cases of use of narrative types in modern fashion texts. We outlined stylistic devices, their classification and role in the fashion text. Narrative stylistics is fueled by the idea of narratology and story sentence structure. Narratology itself is the hypothetical investigation of accounts giving specific consideration to its levels and constructions. the most frequent type of narration is

the third person. An author gives the information according to the topic of the article. There is little expression of personal attitude of the writer when 3rd person is used. From our point of view, narrating with 3rd person makes a reader think that information given is filtered. There is no doubt in the reliability of narrator. It is a good point when in the article uses links (if it is an online resource) to trustful resources. That increases the reliability of the text in eyes of the reader.

3. The questionnaire was elaborated and suggested to the master students of Kyiv National Linguistic University, the Department of Germanic Philology. The bulk of potential customers can distinct descriptive and promo fashion texts. People read modern English fashion texts in order to choose a good to buy. Sufficient amount of information is a crucial factor in making a decision to buy or not to buy a product. People do not have enough time to read long articles. The best option for modern English fashion texts is to be pithy, but short. We specified and analyzed the cases of use of narrative types in modern fashion texts. We outlined stylistic devises, their classification and role in the fashion text. Narrative stylistics is fueled by the idea of narratology and story sentence structure. Narratology itself is the hypothetical investigation of accounts giving specific consideration to its levels and constructions. the most frequent type of narration is the third person. An author gives the information according to the topic of the article. There is little expression of personal attitude of the writer when 3rd person is used. From our point of view, narrating with 3rd person makes a reader think that information given is filtered. There is no doubt in the reliability of narrator. It is a good point when in the article uses links (if it is an online resource) to trustful resources. That increases the reliability of the text in eyes of the reader.

## GENERAL CONCLUSIONS

This paper investigated the grounds of interaction of multimodality and stylistics. Current correspondence in the public eye is showed through the modes that address a particular channel of correspondence pointed toward communicating data. Another stage in the investigation of the wonder of multimodality is related with the utilization of present day advancements in the correspondence cycle. Frequently, multimodal method for correspondence are utilized in visual and realistic texts, expanding the worth of the visual correspondence channel. In linguistics the term "mode" is considered as "semiotic mode". Not only films or videos can be examples of modes which organize multimodal texts. English fashion texts can also build multimodal communication with a perceiver. Various modes are applied for amplifying the message of the advertisement.

The specifics of fashion text as a multimodal phenomenon was discovered in this paper. Multimodality is a special kind of relations between different modes of information presentation in modern English fashion texts, viewed from different perspectives. Any text reflects the act of communication between the author of the text and its perceiver. Every fashion text has its own goal. According to the goal of a text we provide such classification: selling fashion text, informational fashion text. Modern English fashion texts are often supported by images; any picture will attract direct attention. Fashion texts are also a part of the strategy of a brand because a text is nonverbal communication tool which is used to persuade a reader to buy a good presented in the text.

The classification of modern fashion texts was elaborated. Fashion texts can belong to different types.

The semiotic modes were identified that construe the meanings of contemporary English fashion texts;

The role of various semiotic modes in meaning-making of contemporary English fashion texts and their influence of stylistic devices in modern fashion texts were explained. The modern English fashion texts were taken apart and searched for

metaphor, metonymy and epithets. the cases of use of narrative types in modern fashion texts were specified. Narratology is the hypothetical investigation of accounts giving specific consideration to its levels and constructions. An author gives the information according to the topic of the article. There is little expression of personal attitude of the writer when 3rd person is used. From our point of view, narrating with 3rd person makes a reader think that information given is filtered. There is no doubt in the reliability of narrator. It is a good point when in the article uses links (if it is an online resource) to trustful resources. That increases the reliability of the text in eyes of the reader.

The intertwining of stylistics, psychology and marketing was investigated. Stylistics, marketing and psychology is a triangle which guarantees a successful purchase. Stylistics is the key instrument because exactly by means of stylistic devices the meaning of marketing slogans and physiological tricks. Modern fashion texts are based on clarity, regularity and accuracy. The message conveyed explicitly increases the chances of a purchase being made. There are two ways of impacting the audience. The first one is to inform the reader about this or the product. In modern English texts it is often given just the information of release of a collection. That makes a reader want to get the item advertised natively. Especially if the releaser is a role-model for a reader. considering fashion texts as a vehicle to advance style teenagers stick to them reading contemporary magazines on style to be accepted by society.

The core audience of modern English fashion texts was identified. The characteristics of each type of addressee of English fashion texts was given. Young people with low and mid income focus on mass-market. In modern fashion texts the most frequent items mentioned. Middle-aged and mature women are interested in fashion and they are a separate core audience for publishing houses. Mature women are driven by the desire to be accepted by society (as teenagers and youth do). We also think that another reason is to convince themselves that they are still young. Stylists are people whose job is to implement modern trends into the style of the

customers. The most frequent situation is when the clients of stylists are well-known people who thrive for being admired. Stylists should follow trends as personalities to be attractive for clients as professionals. Influencers should always be aware of current situation depending on a field. Celebrities often hold their own brands which hinge on the successful sales. This is possible if the brand suggests customers the fresh collections which are comparative enough to combat brands from the same niche.

Multimodal impact on the addressee of contemporary English fashion texts was figured out by means of conducting a survey. The survey about modern English fashion text was conducted figure out the. The data showed a large portion of the clients can unmistakable clear and selling fashion texts. People read English fashion texts to choose the purchase. Enough quantity of information is a significant factor in settling on a choice to purchase. People who belong to each core audience are occupied. That implies the need of shorter articles. The best alternative for present day English fashion texts is to be succinct, however not very long.



## RÉSUMÉ

Робота присвячена вивченню стилістичних особливостей сучасних англійських модних текстів у мультимодальному висвітленні з огляду на рецептивний аспект.

Сучасна комунікація у суспільстві відбувається за допомогою сукупності модусів, що звернені до конкретного каналу спілкування, спрямованого на трансляцію даних.

Мультимодальність розглянута у роботі як мультимодальність як особливий вид зв'язків між різними способами подання інформації в сучасних англомовних фешн-текстах, що розглядаються з різних ракурсів.

В роботі запропоновано типологію сучасних англомовних фешн-текстів, яка спирається на такі критерії: структура фешн-тексту, їх мета, розмір, тема, цільова аудиторія та стилістичні риси.

Залучення рецептивного ракурсу вивчення сучасних англомовних фешн-текстів дозволило встановити взаємозв'язок між застосованими модусами та їх впливом на читачата. Було визначено, що взаємодія декількох модусів справляє найбільший ефект.

Рецептивний аспект дослідження сучасних англомовних фешн-текстів передбачав статистичний аналіз впливу сучасних англомовних фешн-текстів на читача за допомогою опитування.

Магістерська робота складається зі вступу трьох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою та списку використаної літератури.

У першому розділі представлені загальні теоретичні підвалини вивчення сучасних англомовних фешн-текстів у мультимодальному та рецептивному ракурсах; запропоновано типологію таких текстів; розкрито взаємодію між стилістикою та мультимодальністю.

Розділ другий зосереджений на вербальному та візуальному семіотичних модусах, які, взаємодіючи один з одним, розкривають зміст сучасних англомовних фешн-текстів.

У третьому розділі розглядається взаємодія стилістики, маркетингу та психології та їх вплив на сприйняття аудиторією сучасних англомовних фешн-текстів. Цей розділ має експериментальний характер, адже в ньому представлені результати опитування цільової аудиторії фешн-текстів, проведеного з метою встановлення психолінгвістичних особливостей сприйняття досліджуваних текстів

Ключові слова: *multimodality, contemporary fashion text, semiotic mode, influence, interaction, target audience, receptive aspect.*

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Appendix A

