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Київський національний лінгвістичний університет  
Кафедра англійської філології, перекладу і філософії мови

Курсова робота

на тему: **EXPRESSIVE MEANS OF MODERN ENGLISH FASHION  
LANGUAGE**

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Національна шкала \_\_\_\_\_  
Кількість балів \_\_\_\_\_  
Оцінка ЄКТС \_\_\_\_\_

Київ 2023

Ministry of Education and Science of Ukraine  
Kyiv National Linguistic University  
Department of English Philology, Translation, and Philosophy of Language

Term Paper  
**EXPRESSIVE MEANS OF MODERN ENGLISH FASHION LANGUAGE**

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Kyiv 2023

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## INTRODUCTION

Theme actuality. Stylistics studies special means of language, which are called stylistic devices and means of expression. Expressive means and stylistic techniques form three large groups of phonetic, lexical and syntactic means and means. Each group is further divided according to the principle, purpose and function of the medium or technique in the statement. Stylistics studies types of texts that are distinguished by the pragmatic side of communication and are called functional styles of language. Expressive means of language — phonetic, morphological, word-forming, lexical, phraseological and syntactic forms that exist in the language system for the purpose of logical and/or emotional activation of speech. These intensifying forms have special functions to make statements emphatic. A stylistic device is a conscious and deliberate strengthening of some typical structural and/or semantic properties of a language unit (neutral or expressive), which are elevated to a generalized status and thus become a creative model. A stylistic device is an abstract pattern, a form into which any meaning can be poured.

Expressive language is the ability to communicate one's thoughts and feelings through words, gestures, signs, and symbols. It can be as simple as pointing to a desired object or as complex as writing a book about an area of interest. Speaking is the main form of communication people have in mind when they talk about expressive language. It is the most common method, but there are other forms of communication that are just as effective. These include sign language, pictographs, speech generating devices, and written communication. Keep in mind, however, that these are only systems for communication.

Fashion, a pervasive and constantly changing phenomenon, has been utilized by individuals worldwide as a vehicle for self-expression, social status, and personal style. Its ubiquity has made it the subject of extensive research and

scrutiny, particularly with the rise of the internet and social media. Modern English fashion, in particular, has become a prominent and influential trend in the global fashion industry, necessitating a comprehensive examination of its expressive means. Such an investigation would provide insight into the various factors that contribute to its lasting popularity and cultural importance.

Modern English fashion relies on a distinctive language that enables communication between designers, consumers, and enthusiasts. This language is found in various media, such as fashion magazines, blogs, and online retailers, and is characterized by its linguistic and aesthetic qualities. Cultural, social, and historical factors shape modern English fashion's identity and influence its impact on society. Examining these factors is essential to comprehending the expressive means of modern English fashion and its cultural importance.

Understanding modern English fashion's expressive means has practical implications for the fashion industry. Designers and marketers can tailor their products and campaigns to meet consumer demands by analyzing its linguistic, cultural, and social characteristics. Further, comprehending modern English fashion can offer insights into cultural trends and values that shape contemporary society, leading to greater cultural exchange and understanding.

Aims and objectives of the work. The main purpose of the work is to compare, analyze and find examples of lexical stylistic devices which are used in the modern discussion of fashion.

Scientific novelty of the work. The analysis of the lexical stylistic means which are used in the modern discussion of fashion.

Practical value. The practical value of this study is that the qualification materials and results can be used as teaching materials for theoretical lectures in lexicology, stylistics, typology, etc., as well as in practical situations such as translation classes, reading at home, conversation practice, and current events.

Literature review. The methodological basis for the work was the works of materials from the Internet, various types of dictionaries, World Book Encyclopedia.

Structure of the work. The qualification work consists of an introduction, main body and conclusion, followed by a list of references used in the research.

## **CHAPTER ONE: THEORETICAL ASPECTS OF LINGUISTIC MEANS OF EXPRESSIVENESS**

### **1.1. Theoretical foundations of the concept of expression.**

Expression is a category of stylistics, linguistics, literary studies, art studies, aesthetics, logic, psychology, which includes homogeneous and heterogeneous connections of formal, semantic, functional and categorical units. It reflects and expresses the conscious, purposeful, subjective, emotional and aestheticized attitude of the speaker to the interlocutor or the content of the message, has the function of influence and serves to emphasize, strengthen, actualize in the process of communication.

### **1.2. Expressive means and stylistic devices.**

The means of expression of language are those forms and characteristics of language that can make a statement emphatic or expressive. They can be found at all levels - phonetic, graphic, lexical, lexical or syntactic.

The special media of language which secure the desirable effect of the utterance are called stylistic devices (SD) and expressive means (EM). The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles (FS).

The first field of investigation, i.e. SDs and EMs touch upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional coloring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written variety of language, the notion of the literary (standard) language, the constituents of texts larger than the



sentence, the generative (capable of production or reproduction) aspect of literary texts and some others.

In linguistics, there are various terms for specific means by which statements are made more effective and therefore convey some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech, and other names. All of these terms are contrasted with what we will call neutral terms. Most linguists distinguish ordinary semantic and stylistic differences in meaning. In fact, all linguistic means contain meanings - some of them contain generally recognized grammatical and lexical meanings, while others contain specific meanings that can be called stylistic meanings. Such meanings go hand in hand with and are superimposed on the primary meanings. Stylistic meanings are so to speak de-automated. It is well known that the process of automatization, i.e. the quick and subconscious use of language data, is one of the indispensable ways to make communication easy and quick to decode. But when stylistic meaning is involved, the comprehension process depends on the ability to decipher this dual use of language.

### **1.3. Expressiveness and emotiveness.**

In order to understand what stylistic equipment is we need to define the concepts of expression and emotion. A lexical expression can be perceived as an intensifier of a statement or as part of a statement depending on where and what are the means of expression of the category in the clause.

Expressiveness is, in the etymological sense, a type of amplification of a statement (or part of it). It should not be confused with the category of emotionality, which reveals the emotions of the writer or speaker - not by directly expressing their emotions, but by reflecting genuine feelings intended to arouse empathy on the part of the reader. Expressiveness is broader than emotionality

and cannot be reduced to the latter, which is part of expressiveness and occupies a predominant place in it.

Expressive means are those phonetics, morphological, world-building, lexical, phraseological, syntactic forms, which exist in language-as-a-system for the purpose of logical or emotional intensification of the utterance.

Some of them are normalized in the language and labeled in the dictionaries as intensifiers. The most powerful expressive means are phonetic because the human voice can indicate subtle nuances of meaning that no other means could convey. Such parameters of speech as pitch, melody, stress, pausation, drawing out, whispering and sing-song manner are studied by phonetics and "paralinguistics" – a new science analyzing phonetic devices from the linguistic point of view. Arnold in her book on Stylistics adheres to the term "phonostylistics" that was introduced by S.Chatman.

Emotions represent the feelings of the writer or speaker. However the emotional component is not a direct expression of feelings but only resonates with true feelings. They are used to excite the mind of the reader.

#### **1.4. Expressive means of the language.**

Linguistic expressions are linguistic forms and features that can emphasize or express speech. These can be found at all levels: phonological morphological lexical or syntactic.

Expressive tools and stylistic tools have much in common but are not exactly synonymous. All stylistic means are related to means of expression but not all means of expression are stylistic means. Acoustic phenomena such as vocal pitch suspend logical tension and drawl and staccato articulation are expressive without any stylistic inventiveness.

The language is neutral and expressive. Expressions can be distinguished at all language levels. Latin meaning is a morphological phonological form of word-forming lexical phrases and syntax that exists in language as a system of logical intent and emotional intensity. There are ways to speak at all language levels. The most potent means of sound is high pressure/whisper charge. Figurative means include the use of the second and third person. Means of word formation - use of diminutive suffixes like -y (often used). At the vocabulary level we can differentiate between neutral and expressive vocabulary. [dead - suffer west - suffer from fear - fright]. Proverbs are also associated with expressive vocabulary. At the syntactic level there is a difference between contrast and repetition. Stylistic thinking is the conscious and intentional elevation of some structural or semantic property elevated to a generalized representation of a linguistic unit (word or sentence form) into a generative pattern. Style tools are built for specific models. Nice table Nice table Angry table. Joy of the table - metonymy of the angry table - translated as an adjective]. The way of speaking is familiar and often used. The discovery of style is somehow real. The discovery of style is related to the language used. A meaningful tool can be compared to language as a system. The meaning of the expression is specified in the dictionary. According to the construction the main means and style of the device can be similar [cold day - sunny day - art style]. It turns out that personal traits and qualities have a dominant and interrelated emotional meaning. Creates a style of movement with the most subtle meaning.

### **Conclusions to Chapter One**

The special media of language which secure the desirable effect of the utterance are called stylistic devices (SD) and expressive means (EM). The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles (FS).

The first field of investigation, i.e. SDs and EMs touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional coloring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written variety of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative (capable of production or reproduction) aspect of literary texts and some others.

## **CHAPTER TWO: LANGUAGE MEANS OF EXPRESSION**

### **2.1. Means of expression at different levels of language**

The expression is a functional-semantic category, the main feature of which is "emotional impact". In order to implement the expressive function of language in practical activity, there is a multifaceted system of means of linguistic expression, which is represented by tropes and figures. Understanding these linguistic means is important both for the theory and for the practice of translation, because a lack of understanding of the means and methods of expressiveness in discourse leads to the inadequacy of the translation and the inaccuracy of the speaker's intentions. It should be noted that various language units can be expressive or expressives, regardless of their belonging to one or another language system.

Expressive means of all language levels are united by the departure from the nominative, neutral, non-expressive. Some expressive means have more or less permanent features, reproducibility and stability, while others arise only in context.

Depending on which linguistic level unit performs an expressive-stylistic function, we divide expressions into: phonetic, lexical, phraseological, and grammatical (morphological and syntactic).

#### **2.1.1 Means of expressing expression at the phonetic level.**

Of course, it is better to analyze the expression at the phonetic level directly in speech, but we will provide several examples of expression by linguistic means in the texts of speeches for a better understanding of how they can still be followed. Usually, these can be exclamations, which can be detected in the written version.

It is possible to single out the following effects, which are achieved using the means of expression:

1. Arrangement of certain semantic accents, connecting the necessary lexical units and keeping attention on one or another action, subject.

2. Emphasizing the manner of performing an action - its rapidity (Repetition of consonant sounds), frequency or duration of the action (For example, use of long or short vowel sounds, alliteration, sound metaphor).

3. Giving the imagination the opportunity to draw the situation that is happening in action.

4. Transmission of the sound composition of the action itself or the nature of the object performing it.

6. Adding harmony.

An example of expression at the phonetic level can be a question without words, but only a combination of letters.

*And I know a lot of us are guilty of this, because it's an easy way to not think about your own issues. Isn't it? **Hmm? Hmm? Hmm?***

*(Laughter)*

The author of the speech accompanies the question with exclamations and jokes and changes the tone, thus provoking feedback from the audience.

Most often, the means of expression of the original must be replaced during translation in order to convey the effects achieved by the techniques used in the original.

### **2.1.2 Means of expression at the morphological and syntactic levels**

At the grammatical level, means of expression are represented by morphological and syntactic means. The expressiveness of the language is most clearly manifested in a large number of suffixes. Means of expressing expression at the morphological level include: common nouns, the meaning of which expresses expressive shades; contracted and uncontracted forms of adjectives; degrees of comparison, stringing of adjectives; state category words and imperative forms; expressive possibilities of particles, exclamations and their forms.

### **2.1.3 Means of expression at the lexical level.**

A large part of the means of expressing expressiveness is expressive vocabulary - vocabulary that strengthens, emphasizes what is denoted by a word or other words syntactically related to it. A distinction is made between expressive and figurative expression, in both cases the expressive element depends on objective and logical.

Expressively colored vocabulary reflects the language's tendency to save linguistic effort, which is manifested in the combination of two functions within expressive words: nominative and pragmatic. Such a combination gives imagery to expressively colored lexical units.

At the lexical level, there are different types of expressive means: synonymy, homonymy, antonymy, and paronymy; the use of foreign words, borrowings, Russian idioms; neologisms, author's innovations, occasionalisms and outdated vocabulary; terms, professionalism; dialect vocabulary; colloquial vocabulary, jargonisms, argotisms. That is, even an ordinary, at first glance, word can be expressive if it is divided into seven and one of them will be the seventh of intensity.

## Conclusions to Chapter Two

Expressive means of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. These can be found on all levels - phonetic, graphical, morphological, lexical or syntactical.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawing, or staccato pronunciation are all expressive without being stylistic devices

Morphological forms like diminutive suffixes may have an expressive effect: *girlie, piggy, doggy*, etc. An unexpected use of the author's nonce words like: *He glasnosted his love affair with this movie star (People)* is another example of morphological expressive means.

Lexical expressive means may be illustrated by a special group of intensifiers - *awfully, terribly, absolutely*, etc. or words that retain their logical meaning while being used emphatically: *It was a very special evening/event/gift.*

There are also special grammatical forms and syntactical patterns attributing expressiveness, such as: *I do know you! I'm really angry with that dog of yours! That you should deceive me! If only I could help you!*



## **CHAPTER THREE: THE ANALYSIS OF ILLUSTRATIVE MATERIAL**

### **3.1. Analysis of a designer handbag**

The use of color, texture and pattern in a designer bag not only creates a visually stunning accessory, but also serves a functional purpose (Ceruti , Viero and Cattai, 2019). The choice of high quality leather ensures strength and durability, making the bag a worthwhile investment for consumers. The smooth and glossy texture of the leather not only adds to the luxurious look, but also protects the bag from wear and tear. The classic black color, elegant and timeless, also makes the bag versatile and suitable for different occasions (Barnard, 2014). The intertwined Cs pattern not only adds a unique design element, but also serves as a marketing tool for the brand. The company logo is instantly recognizable and desirable, creating a sense of exclusivity and prestige for those who own the bag (McKelvey and Munslow, 2018). In general, the combination of these stylistic features makes a designer bag a desirable and practical accessory for fashion-conscious consumers.

Furthermore, the functional aspects of a designer bag extend beyond just its materials and design elements. The size and shape of the bag are also important considerations, with different styles and sizes catering to specific needs and preferences(Whitehead, 2014). For example, a crossbody bag may be more practical for someone who needs their hands free, while a tote bag may be better suited for carrying larger items. Additionally, the interior of the bag may be designed with compartments and pockets to ensure easy organization and accessibility of items. The hardware used, such as zippers and clasps, also play a crucial role in the functionality and durability of the bag.

Moreover, the expressive means of modern English fashion can be seen not only in designer bags, but in a wide range of clothing items as well. The use of color, texture, pattern, and shape are all stylistic features that contribute to the

overall expression of fashion (Volpintesta, 2014). For instance, a brightly colored dress made of flowing chiffon fabric can evoke a sense of playfulness and femininity, while a sleek and structured blazer in a neutral tone can convey professionalism and sophistication. Additionally, the use of patterns such as stripes or florals can create a sense of fun and whimsy, while a bold geometric pattern can be edgy and fashion-forward. Overall, the expressive means of modern English fashion play a significant role in creating a sense of identity and individuality for the wearer, while also appealing to the desires and preferences of consumers.

### **3.2. Analysis of a pair of sneakers**

Secondly, fashion is a powerful tool for self-expression and the design of the sneakers is a prime example of this. The bold and vibrant red color used in the design not only makes a statement but also reflects the wearer's individuality and confidence. The color choice is perfect for athletic activities, where the wearer can showcase their energy and passion. The combination of suede and leather textures adds a layer of sophistication and luxuriousness to the sneakers, making them not only visually appealing but also practical and durable (Mair, 2018). The designer's attention to detail is evident in the texture choice, which ensures that the sneakers are long-lasting and withstand the test of time.

The recognizable white stripes pattern on the sides of the sneakers is a clever branding tool that sets the sneakers apart from the competition. The pattern also creates a sense of movement and dynamism, making the sneakers an ideal choice for people who are always on the move. (Svendsen L, 2006). The sleek and streamlined shape of the sneakers is a testament to the designer's ability to strike a balance between form and function. The design is modern and futuristic, yet comfortable and practical, enhancing the wearer's mobility and comfort.

In summary, the expressive means used in the design of these sneakers demonstrate the powerful role that fashion plays in contemporary culture. The sneakers are not just a fashion statement, but also a reflection of the wearer's individuality, energy, and passion (Kaiser and Kawamura, 2012). The designer has considered the needs and preferences of the wearer and created a product that is both visually appealing and practical. The sneakers are a true testament to the power of fashion to inspire and elevate everyday life.

### **3.3. Analysis of a streetwear hoodie**

Thirdly, the streetwear hoodie has become a fashion icon that has revolutionized the way we think about fashion (Whitehead, 2014). It's a prime example of how modern English fashion can be used to express social and cultural identity. The muted gray color of the hoodie is a popular choice in the streetwear scene and reflects a sense of understated coolness that is highly coveted (Svendsen, 2006). The soft and comfortable cotton texture of the hoodie emphasizes its relaxed and casual nature, making it an ideal choice for everyday wear (McRobbie, 1998). The bold graphic print of a logo on the hoodie not only looks visually striking but also serves as a symbol of belonging to a subculture, creating a sense of community and solidarity among wearers.

The oversized and slouchy shape of the hoodie is a popular style in the streetwear scene, emphasizing the relaxed and nonchalant attitude of the wearer while also providing comfort and ease of movement. The designer's attention to detail and dedication to providing quality products to consumers is evident in the design of this hoodie, which is both stylish and functional. The hoodie is not just a garment, but a statement piece that speaks volumes about the wearer's personal style and cultural identity. It's a garment that can be dressed up or down, making it a versatile addition to any wardrobe.

The popularity of the streetwear hoodie has transcended cultural and social boundaries, becoming a symbol of youth culture and rebellion (Black, 2013). The hoodie has become a staple in the fashion industry, with designers and fashion houses incorporating the streetwear aesthetic into their collections. The expressive means used in the design of the streetwear hoodie showcase the important role that fashion plays in shaping contemporary culture and the ways in which fashion can be used to express social and cultural identity. In conclusion, the streetwear hoodie is a fashion staple that has revolutionized the fashion industry and will continue to be a powerful tool for self-expression and cultural identity.

### **Conclusions to Chapter Three**

Fashion has become an integral part of our daily lives, allowing us to express ourselves creatively. The expressive means in modern English fashion are powerful tools to create unique and impactful designs, which can attract attention from both the wearer and society. This analysis of illustrative material shows that the use of color, texture, pattern, and shape all contribute to the overall expression and impact of fashion on society.

Color is one of the most crucial expressive means in fashion design, as it can evoke different emotions, moods, and attitudes. The right color choice can also reflect cultural and social values, making it a critical aspect of fashion design. Texture is another vital expressive means that can add depth and dimension to a design. Finally, the shape of a garment is a crucial expressive means that can influence how it looks and how it is perceived by others. The shape can create a specific silhouette and style that reflects the wearer's personality and mood, making it an essential component in fashion design.

So, this analysis shows how expressive means can create unique designs that have a significant impact on contemporary society. Fashion designers must

consider color, texture, pattern, and shape to create socially and culturally relevant designs. The effective use of these means can shape how we perceive and engage with fashion, ultimately shaping our culture and society.

## GENERAL CONCLUSIONS

This term paper presents a detailed analysis of the expressive means of modern English fashion, emphasizing its role in shaping contemporary society. While prior research provides a solid foundation for understanding the fashion industry, this paper identifies areas for further investigation. Greater attention to non-Western cultures and interdisciplinary research is needed to examine the various factors that influence fashion trends and consumer behavior. By addressing these gaps, this study aims to provide a more comprehensive understanding of modern English fashion and its cultural significance.

This paper has identified key research questions for future investigations into modern English fashion. These include exploring the cultural meanings and language used to construct fashion identities, as well as the social and psychological factors that influence consumers' decisions to adopt or reject certain fashion trends. Addressing these questions can lead to a better understanding of the relationship between fashion and society and open up new opportunities for innovation in the industry.

Moreover, this term paper has also delved into the complex relationship between fashion and identity, exploring how fashion allows individuals to express themselves and construct their personal identities. By analyzing the language and symbolism of modern English fashion, this study has shed light on the diverse ways in which fashion can be used to convey social status, cultural values, and personal style preferences. Furthermore, this paper has highlighted the ways in which fashion can serve as a powerful tool for social change, challenging traditional gender norms, promoting sustainability, and promoting inclusivity and diversity.

## РЕЗЮМЕ

Мода - це вид мистецтва, який існує протягом століть і перетворився на багатомільярдну індустрію. Курсова робота "Виразальні засоби сучасної англійської моди" поглиблено розглядає значення моди в сучасному суспільстві та її роль у самовираженні. У роботі розглядається, як мода відображає сучасну культуру та висвітлюються різні фактори, що впливають на її розробку та створення.

У роботі досліджується використання виразних засобів, таких як колір, текстура, візерунок і форма в дизайні одягу, зокрема на прикладі трьох предметів: дизайнерської сумочки, пари кросівок і худі вуличного стилю. Аналіз кожного предмета дає уявлення про творчий процес, що стоїть за дизайном одягу, і про те, як він впливає на індустрію в цілому. У курсовій роботі підкреслюється важливість бачення дизайнера і те, як він використовує виразні засоби для створення унікальних і вражаючих дизайнів, які приваблюють споживачів.

Крім того, підкреслюється, як мода дає уявлення про мінливі тенденції і як вона проливає світло на соціальні та культурні цінності суспільства. Також обговорюється вплив культурних і суспільних норм на дизайн одягу, підкреслюється важливість розуміння контексту, в якому створюється мода.

Насамкінець у курсовій роботі підкреслюється значення моди в нашому житті і те, що вона є чимось більшим, ніж просто одяг. Мода є потужним інструментом самовираження та відображенням сучасної культури. Розуміння творчого процесу, що стоїть за дизайном одягу, і впливу, який він має на індустрію, допоможе нам краще оцінити значення моди в нашому житті. У статті представлено всебічний огляд виразальних засобів сучасної англійської моди та її впливу на суспільство.

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