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## DESIGN AND FASHION DISCOURSE AS A LINGUISTIC RESEARCH

### OBJECT

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### Annotation

This article discusses the ideas of semiotics about fashion formed the basis of linguistic research. Its importance for modern linguistics was studied with a comparative analysis of borrowed vocabulary given in different famous fashion journals.

**Keywords:** fashion process, old-fashioned, fashion design discourse, a linguo-cognitive analysis , borrowed vocabulary, glossy journals..

The ideas of semiotics about design and fashion as a sign system formed the basis of linguistic research (R. Barth, J. Baudrillard, Yu. Lotman). Drawing an analogy of the functioning of the fashion process with the structure of the language, R. Barth, one of the first researchers, refers in detail to French fashion magazines, which he calls “machines for fashion producing”, which, according to the scientist, play the role of meaning-makers, sources that endow clothing with meaning, defining one accessory as old-fashioned and proclaiming the other a symbol of moral health and social success.

R. Barth emphasizes that it is fashion magazines that are intermediaries between fashion producers and its consumers, verbalizing the ideas of designers and conveying them to a mass audience [1].

For modern linguistics, design discourse is a relatively new object, but recent works devoted to the study of the language and discourse of costume design and fashion indicate an increased attention to it.

Interest in the language of fashion and design is due to the emergence of different language versions of international glossy fashion magazines. The main attention in linguistic works devoted to the representation of fashion design on the pages of glossy magazines is paid to a comparative analysis of the content of other language magazines and their original foreign sample. So, S.I. Alperina conducts a



comparative analysis of the American and Russian editions of magazines “Elle” and “Cosmopolitan” [2]. O.V. Tsygankova explores the place and strategies of translation in the domestic version of international glossy magazines [3]. I.V. Popova also devotes her research to a comparative analysis of fashion language on the pages of English-language fashion magazines [4]. These researchers believe that the translated versions of international fashion magazines (as, in fact, the nominations of fashionable realities) are nothing more than copies of their Western European designs. O.V. Tsygankova writes that English, which has become the international language of the fashion industry, serves as a model for the all languages of gloss. She also explains that foreign-language magazines borrowed not only the verbal, but also the visual component of a foreign-language printed product. E.R. Kayumova, who compares the linguistic features of women's and men's glossy magazines [5] and E.A. Samotuga, who conducts a linguo-cognitive analysis of glossy magazines from a gender perspective [6]. O.S. Iskhakova analyzes the English-language glossy magazine Harper`s Bazaar from the point of view of the dynamics of development of written and speech genres represented in its discursive space [7].

The focus of the study of many linguists was borrowed vocabulary in the field of design and fashion and its meaning. Orientation towards Western culture contributed to the introduction of many foreign realities, including the world of fashion, and, as a result, the borrowed nominations corresponding to them. Matosyan notes that most of the vocabulary in the sphere of clothing, cloth designing and fashion is borrowed from French and English (original names, according to Y.S. Matosyan, make up only 5% of the total number of units) and that the lexical system of this sphere is constantly updated [8]. In the work of T.A. Belitsa focuses on the problems of lexicographic description and functioning of French borrowings, which are the names of fashionable realities, highlights the origin of Gallicisms and the processes of their development by the Russian language, analyzes systemic relations in the thematic field of Gallicisms [9]. T.V. Dolgova explores the English terminology of fashion design and fashion, presents a description of its gradual development in Russian, identifies the most productive ways of forming fashion terms, paying attention to international terms and explaining the ways in which synonymous terms denoting fashionable realities arise [10].



Linguistics also presents studies of certain key concepts and concepts in the sphere of fashion, including a comparative aspect. For example, O.V. Totskaya [11] in her work analyzes the structure of the linguocultural concept of female fashion and the patterns of its representation in the English language; A.R. Khunagova [12] is interested in updating the concept of “fashion” in, English, Adyghe and Russian; O.V. Chursina [13] explores the linguistic and cultural concept of "fashion" on the example of communication between representatives of different linguistic cultures. Bashkatova analyzes the semantics and compatibility of lexemes that make up the lexical-semantic group "fashion", revealing linguacultural concepts that are actualized by modern fashion language discourse [14].

Going beyond the study of various problems of the functioning of the fashion language in glossy magazines, some linguists involve other channels for disseminating information about fashion for its analysis, which allows us to expand the concept of "language of glossy" and designate the object of study as "fashion discourse". So, F.L. Kositskaya analyzes the French and Russian fashion catalog, Yu.S. Bolotova [15] studies German-speaking languages.

Important for this study is the idea of D.A. Bashkatova that the discourse of fashion in the mass media is “the key to understanding the modern Russian discourse of fashion, since in modern society the media are the main channel of influence on the mass consciousness — on the formation of opinion as its individual members, and society as a whole, that is, to broadcast the ideology, in the case of fashion, the ideology of consumption”. She uses Russian-language print publications, television programs, articles on the Internet, scientific papers, lectures, and literary texts for research, while E.K. Matveeva studies fashion discourse based on advertising messages [14, p: 8].

As a conclusion we add that through the sphere of media, fashion also transmits the ideology of belonging to elite social circles, the ideology of the ability to transform not only the appearance, but also the fate of a person, as well as the ideology of fashion being accessible to everyone. Therefore, this article attempts to comprehend the language discourse of fashion on the basis of modern mass media.

It should be emphasized that the mass media discourse is not only a translator of fashion discourse, but also closely interacts with it. The discourse of fashion, represented in the space of mass media, is a hybrid discourse that combines the



features of media discourse and fashion discourse. In addition, the media discourse of fashion is characterized by the inclusion of elements of other discourses, at the intersection of which it develops.

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