

**Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Institute of Philology
Department of English Philology and Intercultural Communication**

Master's thesis

ENGLISH OF GLAMOUR WORLD

Anna Yeroshyna

2nd year student of
the Education Program
“English Communication Studies
and Translation and Two
Western European Languages”
Field of science: 03 “Humanities”
Specialty: 035 “Philology”

Supervised by:

Alla Belova,

Doctor of Sciences (Linguistics), Full Professor

«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 11 від 24.05.2021

Завідувач кафедри _____ д. філол. н., проф. Белова А.Д.

KYIV 2021

3MICT

INTRODUCTION.....	3
1. THEORETICAL BACKGROUND OF COMMUNICATION IN GLAMOUR WORLD	5
1.1. Glamour as a cultural concept and philosophy of life.....	5
1.2. Modern Discourse Studies	9
1.3. Word-formation in Modern English.....	14
1.4. Conceptualization and categorization in Modern English.....	19
CONCLUSION	21
2. THE CONCEPT OF GLAMOUR IN MODERN ENGLISH	22
2.1. Celebrityhood and Stardom	22
2.2. Occasional ‘glamorous’ coinages in Modern English	33
2.3. Fashionspeak.....	45
CONCLUSION	53
3. COMMUNICATION WITHIN GLAMOUR WORLD.....	55
3.1. English of FASHION-TV	55
3.2. Celebrities in social media	68
CONCLUSION	78
SUMMARY	83
REFERENCES.....	87

INTRODUCTION

Political, economic, social changes, scientific and technological revolution of the 20th century cause the emergence of new concepts and reinterpretation of old ones. Statistical changes that occur in the language are clearly reflected in the vocabulary. The emergence of new words gives us a unique opportunity to study not only the main trends in the development of the language at a particular historical stage, but also gives us a chance to talk about the level of development of society, about the life of the people who speak this language.

Changes in language occur as quickly as changes in the modern world. Along with discoveries and new inventions, new words are created to cognize and innovations, describe and define them. There are also many words that crop up in everyday speech and get rooted in the language. According to statistics, in English, a new word appears every 80 minutes [80].

It is obvious that a large number of neologisms are used in glossy publications. The journal, being one of the mass media, plays an important role in the use and dissemination of neologisms.

However, the relevance of our study is due to the fact that the concept of GLAMOR has not been studied in domestic linguistics.

In modern society, the chosen concept is one of the central components of mass culture, which is broadcast through the media.

The study was based on the hypothesis that glamor demonstrates a specific attitude to such a value as hedonism - the desire for personal well-being and happiness. Glamor appears as a feeling, pleasure, trust, and hence the happiness that a person wants to achieve by buying goods. That is, it is a value that is achieved materially.

Many prominent linguists - I. A. Baudouin de Courtenay, N. S. Derzhavin, N. Z. Kotelova, M. M. Pokrovsky, A. A. Potebnya, A. M. Selishchev, V. I. Chernyshev, L. V. Shcherba, A. Darmsteter, B. Garden, K. Cutler, G. Cannon, M. Cohen, A. Ray, A. Herberg and others made valuable contribution to the study of

neologisms and neology in general.

The object of the study is the vocabulary of the English language and its replenishment due to neologisms.

The subject of the study is the concept of GLAMOR in the texts of open and hidden advertising in media discourse.

The study was based on articles from English-language publications of Elle, Teen Vogue, Glamor, Cosmopolitan magazines for the period from 2013 to 2017, as well as online dictionaries by Cambridge and Oxford University Press. An analysis of online magazines and advertisements, which combine the characteristics of information and interactive media spaces.

To achieve this goal, the following tasks were set up:

- to define theoretical foundations of communication in the glamorous world;
- to describe the concept GLAMOR in modern English;
- to analyze communication in the glamorous world.

In the course of the study, the following methods were used:

- analysis and synthesis method;
- comparative and component analysis;
- discourse analysis.

1. THEORETICAL BACKGROUND OF COMMUNICATION IN GLAMOUR WORLD

1.1. Glamour as a cultural concept and philosophy of life

One of the constitutive features of the cultural structures of everyday life is visibility, i.e. it is assumed that all objects of the surrounding world should be perceived as something corporeal, as images, and not concepts. We can talk about the sign character of everyday life; human experience is a field of sign systems with specific configuration principles, and visibility is the principle of coding the content of everyday life. Visibility in the code is an iconic principle of signification, which is manifested in the effect of corporeality, materiality, imagery, the use of graphs, diagrams, drawings. In the practice of speech genres and communicative forms, visibility as a property of cultural structures of everyday life is expressed in the philosophy of glamour, actively imposed by the mass media. [79]

Obviously, the spread of the philosophy of glamour in the culture of everyday life should be associated with the borrowing of the lexeme itself, nominating this concept. Glamour is already perceived as an abstract concept, on the basis of which a concept can be formed, since glamour is defined as "the highest, rarefied, radiant, ethereal, transcendent state of being." In recent years, this term has rapidly evolved, acquiring more and more new meanings. Glamour is perceived as something non-intellectual (even "anti-intellectual") and "anti-business". Apparently, one of the main content elements of the emerging concept is the "lifestyle", and a certain style is anti-spiritual and aggressive. It is probably no coincidence that Lev Rubinstein in the program "School of Slander" called glamour "the official ideology of modern society", and glossy magazines - its printed mouthpiece. [79]

The noun "glamour" (glamorous, glamor, etc.), is characterized by the

following meanings:

1) «чарівний шарм, чарівність, зовнішній блиск, блиск» (Explanatory dictionary of Ukrainian language of the beginning of the 21st century);

2) "compliance with the standards of luxury, charm and attractiveness set by the media". [45]

It is believed that the word glamor was first used in 1721 by the Scottish hairdresser and poet Allan Ramsay, who wrote: "cast glamor o 'er the eyes of the spectator" / "when devils, sorcerers and magicians deceive their eyes, they are said to throw a veil on the eyes of the viewer." In this metaphor, the veiled connection of the art of creating an image is read, with witchcraft, which helps to acquire an attractive appearance.

The word glamor is mentioned in 1805 in a poem about the magic and adventures of W. Scott "The Lay of the Last Minstrel". The author named it "a magical power that made ordinary people, houses and places look great." Thanks to W. Scott, the word glamor penetrates the literary English language, quickly gaining popularity. It was used to describe "the alleged effect of witchcraft, causing optical illusion, in which people and things do not seem to be what they really are." [4]

In the middle of the 19th century, the word takes on another meaning associated with erotic attractiveness. So, in "Jane Eyre", by Charlotte Brontë comes across the phrase of Mr. Rochester: "the glamor of inexperience is over your eyes", which speaks of an erotic flair in the use of the word.

The concepts of glamor girl, glamor boy and glammy, which emerged in the US in the 1930s, reinforce the connotations of glamor associated with "attractiveness based on charm and good looks." [7]

Glamour is used as a designation for a certain ideal of "forever-healthy-forever-rich": a life of glamour, seeds of glamour, club glamour, sovereign glamour, senate glamour. In addition to the above, the noun glamor clearly stands out the meaning of "the ideology of striving for a luxurious, secular lifestyle": "The economy collapsed, but glamour survived", "calls glamour the official ideology of

modern society", "glamour has become the ideology of the ruling class". The word can be used in the sense of "ideology, forcibly imposed and vulgar, something disgusting: "Glamour today is also a powerful tool for fooling, zombifying and sabotaging distinct resistance efforts." Glamour can also mean a "purely feminine" concept associated with romance, seductiveness and charm, as well as the environment of expensive things. The authors of media texts sometimes deliberately expand the meaning of the lexeme glamour to "attractive, fascinating social vanity as such": "Cannes loves glamour: chic, glitter, beauty, excitement." These values form the core of the associative-semantic field of the cultural concept GLAMOR [62].

If we compare the range of meanings of the English nominee of the concept "glamour", which served as a source of borrowing for its counterpart in Ukrainian, the dictionaries indicate the following meanings:

- 1) charm and allure; fascination;
- 2) fascinating or voluptuous beauty, often dependent on artifice;
- 3) (archaic) a magic spell; charm (Collins dictionaries).

The American Heritage Dictionary of the English language lists the following values:

- 1) an air of compelling charm, romance and excitement, especially when delusively alluring;
- 2) (archaic) a magic spell, enchantment.

The etymology of the word consists in the development of the meaning from the Scottish root meaning magic (magic spell), and the meaning of the Latin root grammar.

As synonyms of the noun glamour, the words are used: allure, allurement, animal magnetism, appeal, attraction, beauty, bewitchment, charisma, charm, color, enchantment, fascination, interest, magnetism, prestige, ravishment, razzle-dazzle, romance, star quality. The antonyms of the glamour concept are: drab, dullness, plainness, ugliness [51].

The conceptual features of the concept of glamour are the following

meanings: external attractiveness, prestige, significance, position, ostentatious, public drawing, thirst for exoticism and luxury, excitement, call to action, something hidden, half-truth, fun, mood, Hollywood charm, forbidden attraction.

The main semantic component of the semantics of the English concept of glamour, obviously, is a certain external attractiveness, external brilliance, romanticism, chic, a sense of pleasure. It is the external attractiveness as a symbol and metaphor of "beautiful life" [51].

The philosophy of glamour consistently correlates with the culture of everyday life as one of its indispensable attributes and characteristics. At the same time, the philosophy of glamour simultaneously acts as a mechanism for a general strategy of manipulation in the consumer society. Arguing for the depravity of the glossy ideology of consumption, A. Gordon emphasizes the inadmissibility of social discrimination and restrictions on freedom of expression, speaking not so much against class inequality itself, but against the right of the "glamorous elite" to impose their philosophy on the whole society as the main system of values, against spurring demonstrative consumption that creates artificial signs of status differences [79].

As a significant semantic component of the concept of "glamour", its understanding is presented in philosophy, ontology, explanation of the essence of being, and multidimensional, all-encompassing: "Glamour is as inexhaustible as discourse". Thus, the essence of glamorous philosophy is declared by means of discourse, and the strategy of glamorization is based on the ideologeme of concealment and defamation [78].

From the point of view of the philosophy of culture, the phenomenon of general glamorization of modern society is explained in the theory of simulacra - a term of postmodern philosophy to denote the means of fixing experience, located accentuated outside the categorical-conceptual series. A simulacrum is an empty form, a self-referential sign, an artifact based only on its own reality. According to Dmitry Karpenko, glamour today is the main tool of the mass media for the formation and imposition of a certain point of view. Through glamour and

discourse, mass media create simulacra. A simulacrum is an image of an absent reality, a plausible likeness devoid of an original, a superficial, hyperrealistic object that does not have any reality behind it. Creating simulacra is one of the most powerful ways to influence the audience, thanks to which the media tries to convince them of something that never happened, to make them believe in something that does not really exist [44].

Summing up that the concept of glamour represents in the world of modern communication the cultural structure of the sphere of semiotics of everyday life as a result of the interpenetration of synchronous and diachronic transcultural influences.

1.2. Modern Discourse Studies

The term "discourse" (from the French discours, English discourse, from Latin discursus "running back and forth; movement, circulation; conversation", i.e. speech, the process of language activity; the way of speaking) has gained wide popularity in recent decades. Perhaps this is due to the fact that there is no clear and generally accepted definition of "discourse" that covers all cases of its use. A kind of parallel to the polysemy of this term is the non-established stress in the word itself: the stress on the second syllable is more common, but the stress on the first syllable is also not uncommon [25].

The term "discourse", as it is understood in modern linguistics, is close in meaning to the concept of "text", but emphasizes the dynamic, unfolding in time character of language communication; in contrast, the text is thought mainly as a static object, the result of language activity. Sometimes "discourse" is understood as including simultaneously two components: both the dynamic process of language activity, inscribed in its social context, and its result (i.e., the text); this is the preferred understanding. Sometimes attempts to replace the concept of discourse with the phrase "coherent text" are not very successful, since any normal text is coherent [45].

The structure of discourse presupposes the presence of two radically opposed roles—the speaker and the addressee. It is for this reason that the process of language communication itself can be considered in these two perspectives. Modeling the processes of constructing (generating, synthesizing) a discourse is not the same as modeling the processes of understanding (analyzing) a discourse.

The interdisciplinary direction that studies discourse, as well as the corresponding section of linguistics, are called equally-discourse(iv) discourse analysis or discourse studies. As a proper scientific direction, discursive analysis has been formed only in recent decades. This happened against the background of the struggle that prevailed in linguistics for most of the 20th century for the "purification" of the science of language from the study of speech. F. de Saussure believed that the true object of linguistics is the language system (as opposed to speech). Recently, however, cognitive attitudes in the science of language are beginning to change, and the opinion is gaining strength, according to which no linguistic phenomena can be adequately understood and described outside of their use, without taking into account their discursive aspects [37].

The purpose of discursive analysis is to identify the social context behind oral or written speech, to study the relationship between language and social processes. The interpretation of language as a discourse includes the attitude to it as a form of social action, directly rooted in the social conditions of its implementation. The formation of this view was influenced by a number of theoretical trends in linguistics, philosophy, anthropology, and sociology. One of the central places among them is occupied by the theory of speech acts, created by J. Austin in the early 1950s of the last century and developed in the writings of J. Austin. Searle's. In this theory, language is considered not as a set of universal or constantly redefined meanings, but as a field of actions through which people in everyday practice influence the behavior, thoughts and emotions of others. At the same time, the close relationship between actions carried out through words and the social context of the use of the latter is emphasized.

In the development of the theory of discourse, the great merits of the famous English scientist T. A. van Dijk, who believes that "discourse in a broad sense is a communicative event that occurs between the speaker, the listener (observer, etc.) in the process of communicative action in a certain time, space, etc. At the same time, he emphasizes that verbal and nonverbal components are acceptable for this communicative action. Discourse, in his opinion, in a narrow sense focuses only on the verbal component and can be defined as follows: "the term "discourse" refers to the completed or ongoing "product" of a communicative action, its written or verbal result, which is interpreted by recipients [21].

Discourse analysis has several definitions today. In the first place, you should indicate the direction known as the analysis of everyday dialogue. Other leading areas of discursive analysis are mainly grouped around the research of individual scientists and their immediate followers. Mention should be made of such schools as the study of information flow W. Chafe, explore the relationship between grammar and the interpersonal interaction in the dialogue (P. Thompson, B. Fox, C. Ford), a cognitive theory of communication, discourse and grammar, T. Givon, discourse experimental research R. Tomlin, "grammar of discourse" R. Longacre, "system-functional grammar" by M. Halliday, a study of understanding strategies by T. van Dijk and W. Kinch, a general model of the structure of discourse by L. Polanyi, sociolinguistic approaches by W. Labov and J. Gampers, a psycholinguistic "model of building structures" by M. Gernsbaker, and in a somewhat earlier period also discursive studies by J. Grimes and George Hynds. Of course, this list is far from complete - discursive analysis is a conglomerate of disparate (though not antagonistic) trends [16].

When studying discourse, as well as any natural phenomenon, the question of classification arises: what types and varieties of discourse exist. The most important distinction in this area is the opposition of oral and written discourse. This distinction is related to the channel of information transmission: in oral discourse, the channel is acoustic, in written - visual. Despite the fact that for many centuries written language has enjoyed greater prestige than oral, it is quite clear

that oral discourse is the original, fundamental form of language existence, and written discourse is derived from oral. The difference in the channel of information transmission has fundamentally important consequences for the processes of oral and written discourse (these consequences are investigated by W. Cheif). First, in oral discourse, generation and understanding occur in sync, but not in written discourse.

The second fundamental difference associated with the difference in the channel of information transmission is the presence of contact between the speaker and the addressee in time and space: in written discourse, such contact is not normally present (that is why people resort to writing). As a result, in oral discourse, the speaker and the addressee are involved in the situation, which is reflected in the use of first-and second-person pronouns, indications of the thinking processes and emotions of the speaker and the addressee, the use of gestures and other non-verbal means, etc. In written discourse, on the contrary, the speaker and the addressee are removed from the information described in the discourse, which, in particular, is expressed in the more frequent use of the passive voice.

In addition to the two fundamental types of discourse - oral and written - one more should be mentioned: mental. A person can use a language without producing any acoustic or graphic traces of language activity. In this case, the language is also used communicatively, but the same person is both the speaker and the addressee. Due to the lack of easily observable manifestations, mental discourse is much less studied than oral and written discourse. One of the most famous studies of mental discourse, or (in traditional terminology) inner speech, belongs to L. S. Vygotsky [60].

Formal linguistics in general is not very actively interested in the problems of discourse. This is partly due to the objective complexity of the formalization of discursive processes, in particular, to the existing postulate of N. Chomsky about the centrality of syntax. However, some formal linguists try to introduce elements of discursive concepts into the arsenal of generative grammar (this concerns questions of directions and thematic structure, for example, in the works of T.

Rinehart). In formal semantics, there are several directions that declare discourse to be the sphere of their interest. In particular, this applies to the theories of representation of the discourse of German logic X. A study of language quantification and temporal categories [45].

The desire to understand the functioning of language as a means of reflecting thought processes, communicative perspective, thematic coherence of statements is characteristic of discursive research. Text linguistics played a major role in the development of linguistics at the beginning of the second half of the 20th century., took it beyond the scope of the sentence, pushed the corkscrew about the language picture of the world, which largely determines the constellations of certain language units today.

For the linguistics of the text, an important component is the coherence of the text and the linguistic means of its implementation, the theme is the rhematic progression in the text. These same questions are in the field of view of discursive analysis, but on a broader basis of understanding the text both objective and subjective, based on the life and social experience of a person [34].

Glamor discourse represents a special type of communication between people, in which a certain standard of life is laid, a program of behavior, within the framework of the given value orientations of which a person builds a relationship with others and forms the attitude to things.

Texts reflecting its key idea become precedents for glamor discourse, that is endowed with value in culture - happiness, beauty, youth, health, success, love, belonging to a desired group - can be achieved with the help of money.

As a result, the texts of "glamorous journalism", the purpose of which is "to influence with an emphasis on psychological relaxation", turn out to be the precedent texts of glamor discourse.

Famous magazines "Harper's Bazaar", "ELLE", "Vogue", "Officiële", "InStyle", "MadameFigaro", "Tatler", "Psychologies", etc. are distinguished not only by their glamorous focus, but also by typological features: glossy format, targeted an elite focus, an advertising-positive style that defined the face of

glamorous journalism. So, the slogan of the magazine "Glamor" says that "Glamor" is "this philosophy of a modern woman who wants to get everything out of life and does not seek compromises." But in reality, glamor is not only the philosophy of the female part of the population, glamor is the main way of imposing a very specific lifestyle, through the creation and replication of bright, memorable and charming images. The modern mass consciousness, dependent on the media, tends to understand style as human behavior.

The use of precedent phenomena in the glamor discourse is based on the principle of associations - natural connections between individual events, facts, phenomena, reflected in consciousness and fixed in memory.

All the meanings of the concept "glamor" are reflected in the mass linguistic consciousness and they can be combined into the following lexico-semantic groups:

- locations: Hollywood, Vegas, 'big city', spa 'place where beauty and health restoration services are provided';
- persons: Kim Kardashian, Nicole Richie, Christina Richie, Sarah Simpson, Kylie Jenner, Kendall Jenner, Selena Gomez, Kutcher, Jackie Kennedy;
- persons by profession: actress, singer;
- persons according to their social role: 'celebrity';
- abstract concepts: allure, beauty, charm, fame, glitz, implying involvement in wealth, fashion, success, wealth;
- feelings: fun;
- areas of activity: showbiz 'show business', 'high fashion';
- events, ceremonies: Oscar (the Oscar ceremony), red carpet (event) 'red carpet';
- signs (positive qualities): romantic, fascinating, sexy;
- signs (negative qualities): silly, vapid, fake, illusory, gaudy.

1.3. Word-formation in Modern English

The study of word formation methods in modern English revealed differences in scientists' opinions about their number in the English language, which is explained by changes in the activity and productivity of word-forming methods. In particular, alternation, doubling, and unmodeled ways - onomatopoeia and rhymed repetition - are considered secondary and unproductive. Affixation, word composition, conversion, and contraction are currently considered the most productive [78].

It is important to note that the term "word-forming activity" is synonymous with the word "productivity" - the ability of a word-forming element to form new words. Consideration of the researchers' opinions on word-formation techniques revealed their conceptual similarity. N. Amosova identifies affixal word formation (derivation), word composition, conversion, word reduction (abbreviation), vowel alternation as productive ways of word formation. Morozova considers derivation, word composition and conversion as the most productive types of word formation in the English language, referring to secondary onomatopoeia, reduplication and reversion [79].

In English, affixation is widespread - the formation of new words from the foundations of existing words using suffixes and prefixes. Knowledge of word-forming affixes of the English language and the skill of their use are necessary in both receptive and productive types of speech activity. The development of this part of the linguistic component of the communicative competence of students should be given due attention at the senior stage of training in secondary school to communicate with foreign-language interlocutors and to successfully pass the unified state exam in a foreign language [37].

Affixes can be word-forming and inflectional. According to the position relative to the root, word-forming affixes are divided into prefixes, suffixes and infixes. Affixes are inherent:

- 1) expression of a certain value when attached to a generating base;

2) a clear awareness of it by speakers as part of a word: the generating base in separation must have the ability to be used in the language without an affix or to produce new words with the help of other affixes;

3) the use for the formation of new words not only from the foundations of the same origin with which it first appeared in the language, but also from the foundations of a different origin;

4) possession of a certain frequency of use [23].

Prefixes change the meaning of words, but not part of speech. Most often, they have their own semantic content. By joining a word, they change its meaning to one degree or another, which explains their introduction to the dictionary in the form of separate articles. Usually prefixes are written together, in some cases there is a hyphenated spelling [79].

The greatest word-forming potential in the English language has a noun. Suffixation is widely represented, which allows you to produce nouns from the bases of various parts of speech. Suffix derivation is most characteristic of English nouns.

Word composition is one of the most ancient and universal ways of word formation in the English language. The process of word composition is the addition of two bases, usually homonymous in English word forms. Simple bases, as well as a simple base and a derivative base can be added. The method of connecting the bases can be neutral - both bases are connected butt-to-butt or with the help of a connecting element. A complex word is usually fully formed, and its grammatical characteristics depend on the second component. Very often, word composition acts as a means of creating a productive basis for the further process of word formation [29].

Most researchers consider word composition to be one of the main directions of the development of the vocabulary of the language. N. Amosova notes that word composition is widespread not only in English, but also in all other Indo-European languages. Currently, the word composition, used since ancient times in Indo-European languages, is one of the most productive types of English word

formation. The word structure reflects the specifics of the language, because along with some common features for many languages, it has national features that are characteristic only for this language, making up one of the differences between languages.

Word composition in English is a derivational model, in which the relationship between morphology and syntax is particularly close, since the basis for creating new lexemes are phrases that relate to the units of syntax. The difference between a phrase and a substantive unit is the order of words: if it is free in a phrase, then in a complex noun formed by merging, the order of units is strictly fixed [71].

In the modern era of social development, the main characteristic is the acceleration of the pace of life. As a result, there is a progressive tendency to save language resources, which is manifested in the growing productivity of conversion and reduction in modern English [45].

Conversion is a non-affixing method of word formation, which results in a categorically distinct word that coincides in some forms with the original word. The word formed by the conversion appears in a new syntactic function, has a different meaning, and in the case of morphologically modified words, a different paradigm.

Shortening, i.e. creating new words by truncating the base, results in words with an incomplete, truncated base (or bases), called abbreviations. Simple abbreviations are formed by dropping the final or initial syllable of the base: caps (capital letters). Complex abbreviations are formed as a result of abbreviation and basic composition and consist of the initial letters or syllables of words and bases, or from a combination of them with full bases. To decline any fragments of the word regardless of the morphemic boundaries [78].

Consideration of the word formation of the modern English language reveals its importance as a tool for enriching speech and allows us to note the productivity of affixation, conversion, word composition and reduction at the beginning of the 21st century.

When considering a particular affix, it is necessary to focus students' attention on the spelling features of its addition. Working with different groups of vocabulary, it is appropriate to conduct a morphemic analysis of the studied lexical units, highlight affixes, and recall words that are formed according to the same word-formation model. It is necessary to draw the attention of students to the frequent possibility of forming from the same root several words of the same part of speech with different meanings [34].

The core of the concept 'glamor' includes the meanings 'attractive' and 'defiant'. The segment of the concept "glamor" associated with the lexical-semantic variant 'attractiveness, associated with the presence of wealth, success, status', is of the greatest interest to the researcher as it is dynamically developing in our days.

In the second half of the 20th century appeared for the first time such keyword derivatives like glamazon 'luxurious, tall, self-assured woman', formed by contamination based on the words glamor and Amazon 'amazon', to (de)glamorize 'lend smb. (smth.) a special gloss and a touch of luxury', a truncated version of glam, which has acquired an additional shade of meaning 'extravagantly catchy', 'glamor-puss' - a person whose attractiveness implies the presence of wealth, success, formed by adding the foundations. The 21st century added to a number of derivatives the word glamorizer - 'something that enhances attractiveness, hinting at wealth, success, status, and glamping, formed by contamination based on the words glamor and camping 'camping tourism', thus meaning 'camping tourism, characterized by an increased level of comfort'.

The abbreviations of the terminology of the fashion industry mainly include the names of international organizations of fashion designers and the initials of world-famous couturiers and fashion designers: IACDE - International Association of Clothing Designers & Executives, YSL - Yves Saint Laurent, CK - Calvin Klein.

Other examples: to cast a glamor over - to enchant, bewitch. In modern English, the verb to glamor is also used - "to enchant, bewitch, conquer", as well as

to glamor up - "to embellish, praise". The verb to glamorize means "to praise, advertise, idealize." [7]

1.4. Conceptualization and categorization in Modern English

The role of the cognitive process of conceptualization is considered to be the most important in human consciousness, since this process is the basis of human cognitive activity and is associated with the acquisition, processing and use of information. In connection with the above, it seems necessary to consider the concept of conceptualization, as well as to describe the mechanisms of functioning of conceptualization as a cognitive process [68].

A similar definition is found in one of the leading scientists in the field of Russian cognitive linguistics, N. Boldyrev, who notes that conceptualization is the process of formation and formation of concepts in consciousness.

In the foreign linguistic tradition, the term "conceptualization" is not common and is interpreted ambiguously. Thus, in the works of the American linguists, in particular G. Lakoff, the term "conceptualization" as such, although present, is not accompanied by any definition or explanation [62]. Evans gives a definition of conceptualization in his Glossary of Cognitive Linguistics and believes that conceptualization is a process of constructing meaning, to which language contributes [79]. At the same time, the author believes that the role of language in this case is reduced to the function of a "guide", which provides access to encyclopedic knowledge.

Within the framework of the theory of conceptualization, the specifics of this process, namely the stages of conceptualization, are widely discussed. It is customary to distinguish the following stages of conceptualization:

- 1) obtaining of information and the formation of primary concepts;
- 2) generalization of available information and creation of a common classification system of knowledge;
- 3) formation of individual knowledge [45].

At the same time, each stage of conceptualization corresponds to a certain level of cognitive activity, namely: empirical cognition, conceptual and secondary understanding.

Thus, conceptualization is associated with the comprehension of information about the surrounding world, i.e. the process of mental construction of its objects, phenomena and processes, which is implemented in the form of certain ideas about the world – concepts.

Conceptualization is closely related to another cognitive process – categorization. At the same time, categorization is the basis of conceptualization and represents the understanding of objects and phenomena of reality within the framework of categories-generalized concepts. Carrying out the categorization of reality, human consciousness reduces the infinite variety of its sensations and the objective variety of all forms of matter and forms of its movement into certain categories, i.e. classifies them and brings them under different associations-classes, categories, groupings, sets, categories. The cognitive process of categorization is the assignment of fragments of reality to certain categories: within these categories, classification links are established, while there are differential links between categories that allow us to distinguish between categories [77].

The most important stage in the development of the theory of categorization was the work of the American scientist E. Roche, who studied the process of categorization within the framework of cognitive psychology and considered categorization as the most important problem of cognition. The works of E. Roche formed the basis of the concept, which was called "the theory of prototypes and categories of the basic level" [60].

Among the distinctive features of the category, E. Roche distinguishes a vertical and horizontal hierarchy. In this case, the vertical dimensions of the category are determined by its capacity, i.e. the volume of material within the category. Considering this dimension, E. Roche suggests that there is a certain basic level at which concepts have more similarities than at higher levels. The basic level is the level of naming objects, as a rule, it is learned more easily and

earlier than the subsequent ones. The other two levels are subordinate and superordinate. The subordinate level, as it was revealed during cross – cultural studies, is closely related to the concept of a species name, while the superordinate level is closely related to the concept of a class [45].

The horizontal dimension of a category is based on the proximity of different concepts at the same vertical level. Here we are talking just about the structure of the prototype, since a number of concepts may have more characteristic features than other members of the category. The more common features concepts have in a category, the closer they are to each other in the horizontal dimension of this category [45]. This or that object must necessarily be assigned to a certain category of the same level of generalization.

Conceptualization and categorization are directly related. Being a classification activity, they differ only in the final result: the process of conceptualization is aimed at isolating the minimum units of human experience in their ideal content representation, while the process of categorization is aimed at combining units that show similarities in one way or another into larger categories [31].

2. THE CONCEPT OF GLAMOUR IN MODERN ENGLISH

2.1. Celebrityhood and Stardom

Fame has always played an important role in the life of society, and today the desire for fame has become one of the main motives for people's behavior. Despite this, in sociological and psychological science, little attention is paid to the study of the phenomenon of fame. However, fame is becoming more and more attractive, and the competition for it is constantly growing. The media devote the lion's share of their resources to the stars. To create whatever persona of fame, the producers of show business, spending hundreds millions of dollars. Scandals and gossip have become the most important way to remind yourself and maintain your status of fame. Just for the sake of getting into the Guinness Book of Records, people often commit insanity, maim themselves.

The fact that in modern society the desire for fame forms the values of a huge number of people is confirmed by the few, unfortunately, studies that are devoted to the study of this phenomenon in society. For example, research conducted by O. G. Brim in cities in China and Germany showed that about 30 % of adults throughout their lives call the dream of becoming famous among the few most powerful desires, and more than 40 % dream of fame at some point in their lives. A similar pattern is observed in the United States. Among young people, these indicators are higher. Approximately 2 % of people believe the glory of their most coveted goal that overlaps all the other. [62]

Of course, the thirst for fame is due not only to people's personal preferences, but also to the desire for the benefits that accompany it, especially for high incomes. However – and more on this below – fame and notoriety are not mentioned among those resources, the possession of which creates inequality in society, although today the income and prestige of famous and unknown actors, singers, athletes vary enormously.

Fame refers to information about a person (group, object) that distinguishes

him/her – in terms of the prevalence of information about him/her or in some other senses - from the general range of people (groups, objects) who have similar professional or social qualities.

Fame can be considered as a high degree of personal fame [60]. In addition to personal fame, one can also distinguish the fame of a group, for example, a corporation or a noble family to which a person belongs, as well as the fame of a manufacturer (seller). Personal fame as a resource has its own specifics. Wealth, title, power can be transferred to another in full. But it is impossible to give, sell, or bequeath to someone the fame of a great scientist, writer, or actor (although the relatives of a celebrity, of course, can bask in the rays of its popularity), it belongs only to a specific person. This is important for understanding the role of fame and notoriety in society.

Fame – until recently acted as an important, but additional social characteristic. And only recently, it has become the main characteristic of a special group of people. The main characteristic of a person is associated with belonging to some social or professional stratum, the additional one distinguishes a person within this stratum or category of people.

Without understanding that fame forms a special line of inequality in society, it is more difficult to understand the psychological and sociological foundations. Like money and power, fame can be present in the status and position of people in very different proportions and at different periods of life [17].

Fame, respect, authority, prestige: general psychological foundations and features. Fame is a way of distinguishing individuals from a number of similar individuals (in more rare cases, from the whole society). At the same time, they also have noticeable similarities with other forms of distinguishing people that could be called moral and informational (prestige, authority, respect, charisma). Therefore, we first note the general attitudes that are important for explaining the desire to possess such resources and the reasons for the choice of a person's behavior model:

1. The desire to stand out from other people in one way or another.

2. The desire to earn the respect of others [44].
3. The need to have an example to follow.
4. The need for a clear and worthy life goal.
5. A way to increase self-esteem.

6. The possibility of influencing others, since the latter have a desire to be closer to the owner of these resources. Proximity to an authoritative and especially well-known person, as it were, transfers part of the virtues to close persons, in relation to fame there is a kind of its emanation.

Features of fame that distinguish it from the specified number of social resources:

Its significance in people's desire for "life" after death (or personal social immortality) in the memory of society. The desire for posthumous fame includes the desire to maximize their potencies, to leave a mark in life, the idea of some surrogate of immortality, moral satisfaction from their own self-esteem, the need to have a greater goal, etc. (see, for example: Keary 2006). As Charles Montesquieu said "the desire for fame is inherent in all people. We multiply our being, as it were, when we can imprint it in the memory of others" (Famous ... 2007). [79]

* Competition for fame to a greater extent than other moral and informational resources, gives the individual the opportunity to maximize their abilities.

* Striving for the breadth of the circle of fame and veneration. Authority and respect are forms that are needed within a relatively narrow circle of people, most often those whom this person knows or with whom he personally communicates. Fame acts as forms of the supergroup level: the wider the fame, the more valuable [46].

From the above, the socio-psychological functions of fame also follow (they may have similarities with the functions of other moral and information resources, but the scope of fame is much wider).

Social and psychological functions of fame:

1. In every society, someone is necessarily an object of admiration and

worship. Naturally, such people become first of all famous people.

2. Fame is a form of positive assessment of a particular activity, form of behavior, while in contrast to authority and respect, such an assessment has more institutionalized criteria.

3. Fame is also a form of evaluation of certain actions, products of activity, etc. The possession of fame immediately gives a different dimension to all the actions and words of a famous person than the usual one.

4. Competition for fame makes it possible to make the motive of behavior necessary for society more significant for people.

5. Fame is a good psychological tool to encourage the service of common interests, both within professional or other groups, corporations, communities or individual territories, and throughout society.

6. Fame is one of the ways to make life more interesting and brighter at all levels [78].

7. At the level of rivalry of states (nations, etc.), famous people act as symbols of national pride. [45]

Note that just like power or wealth, fame has the property of making a person better or worse. The need to maintain a reputation and newfound opportunities can reveal the best in a person. At the same time, fame often spoils people, makes them capricious, arrogant, narcissistic [80].

The social characteristics of fame and notoriety in specific societies largely depend on whether fame is the main or additional social marker. In the latter case, it allows you to create an additional hierarchy within individual social or professional groups, without changing the overall social structure. When fame becomes the main marker, there is a special layer of fame holders, which should "wedge" between the other layers. There is a consolidation of a new layer of fame (as there was in the early epochs the consolidation of the aristocracy, rich people, etc.). In this case, corporations of famous people arise, as we see today, attempts to monopolize the opportunities for gaining fame, as the pressure of those who want to get it increases. As a result, the glory ceases to be in society and sieve through

which sifted socially important qualities and actions, qualification, etc. At the same time, for individuals in personal terms, the importance of fame increases, and the component of fame increases sharply at the expense of merit. [78]

Fame is a synthetic social relationship that accumulates very different characteristics and aspects. The most important components of fame can be considered:

a) dignity and merit, since fame contributes to the selection of the most worthy and significant goals, motives, actions and results from the point of view of a given society or group;

b) fame. Even a well-deserved and celebrated hero may not have the right level of fame. The most striking example is the fate of secret scouts;

c) honor, respect, prestige and other intangible benefits that directly or indirectly result from the possession of fame for this person;

d) material goods that are a reward for fame or can be obtained through it;

e) the attractiveness of the famous person to other people and the desire to be close to it. [44]

With the growing social significance of fame, and especially with its commercialization, some aspects may be pushed forward, while others may be devalued. The situation is similar to the possession of wealth: in the end, the source of acquiring wealth may no longer be significant, it is more important that there is wealth. In relation to fame, it can also remain in the shadow of its merit and come out on top of the fact of fame. And fame, if it brings benefits in itself, will equalize in many respects the owners of worthy and scandalous fame, just as money equalizes their owners in terms of the possibility of acquiring goods, whether they are earned by the production of a useful service or by fraud. Thus, fame in its purest form is no less a strong democratizer than money. [21]

Usually, the criterion for acquiring fame is either some traits that are highly valued in the eyes of society, which are present in a given person to a very high degree, or special merits or rare talents of this person. Therefore, fame was possessed either by those who achieved perfection in ordinary, but quite

prestigious for a given society, types of activities, or, on the contrary, by those who possessed very special (rare) qualities, performed special actions.

Since fame is the result of social relations, in the process of its "award" (acquisition), it is necessary to have someone's authoritative assessment of the importance of the action, work, feat of someone who potentially claims fame (or deserves it). In other words, a certain procedure and the presence of "judges", "evaluators", etc. are necessary for glorification. For this purpose, there are special procedures (competitions, success indicators, contests, etc.), permanent or temporary evaluation bodies (judges, juries, committees, etc.) and visible insignia (decorations, orders, awards, etc.). [16]

The role of external evaluation, as well as special praise ("PR"), for glorification has always been very important also because it is difficult for people to evaluate the true merits. That is why quite a long time ago there were activists-appraisers, or professional "PR specialists", for example, such were singers-bards who performed heroic poems, or priests who praised sacralized persons.

The presence of intermediaries and complex recognition procedures is absolutely necessary, but it also creates the potential for error, subjectivity. Obviously, if the critic, propagandist, etc. is professional, but limited, then the original and new can be easily rejected by him, as there are countless examples. At the same time, mediocrity often in one way or another acquires the status of an outstanding figure. "Reputation is only a general opinion, in which there is no truth," observes the Latin expression [12].

No less dangerous in this regard are abuses, the use of the position for personal purposes or to play along with their own. For a long time, in terms of assessing the significance of merit and the size of fame, one's own were evaluated higher, others – lower. And in the presence of rival schools, groups, parties, the size of a person's posthumous fame depends to a large extent on whether he is lucky enough to belong to the chosen circle in the future or not. After all, only some of the many schools and directions remain in the active memory of generations [13].

Fame becomes more important to society as it grows:

- 1) the growth of information and technical capabilities. Each new information technology has its own type of famous people;
- 2) expansion of ties in society and the world as a whole and population growth;
- 3) the growth of the wealth of society: the richer it is, the more you pay for fame, and the more you pay for it, the stronger the desire for it. [45]

Hence, it is clear that the general trend of the development of the phenomenon of fame in the historical process is such that its role increases, since the information capabilities of society are constantly growing, as well as the size of human communities, their connections and wealth. Over the course of the story, the importance of special actions ("PR") also grows and special technologies for creating fame and glory, professionalization and specialization in assessing the merits and place in the hierarchy of this group of professionals. [37]

But, of course, there are also factors that reduce the role of this phenomenon, which, although they are not end-to-end for the entire historical process, can act for a very long time.

1. The rigidity of society. In a rigid, socially ranked society and with its weak social mobility, the role of fame is significantly limited. The main thing in a society is social status, nobility of origin, being in a certain corporation or in the system of the state, land or other reliable property, personal freedom (for a society where there are many slaves and / or inferiors, the latter is extremely important) etc. In such societies, to a man of low rank rarely use fame to get high enough (to achieve relatively high social status it is easier with money, if that person will be able to get rich). It is also difficult for a person of low rank to gain general fame (i.e., fame not among a certain social stratum or level, but in society as a whole) [18]. Fame in such a society is primarily a way of distinguishing oneself among equals or relatively equal in status, although some channels for broad fame remain. So, in the Middle Ages, a capable person from the people could make a church career [19]. In the early states, the slaves and inferiors surrounding the monarch,

with luck, had the opportunity to get high posts. Only in difficult, crisis periods, there are more chances to become famous within the society, the nation (as, for example, happened with Joan of Arc, but even in this case, she was granted a noble title) [20].

2. The naturalness of the economy in a rank-and-class society. The weaker the role of money in society and, consequently, the less urbanized it is, the less opportunities there are for the material reward of fame. It is either not encouraged in any way in this regard, or it is rewarded with an increase in social status. And such an increase, of course, in class societies is always very limited. For example, a monarch in China could award a famous philosopher a certain income, but this actually meant that he entered the service. The view of a significant number of Chinese thinkers on the ratio of merit (fame) and material reward was well expressed by the Chinese philosopher of the fifth century BC, Mo-tzu. He has the following "three reasons for a successful government" that call into question his unselfishness: 1) if the wise are not given a high rank, then the people will not respect them; 2) if the wise are given a small salary, then the people do not believe that this post is important; 3) if the wise are not given subordination to people, then the people will not be afraid of them (Taranov 1995: 161-162). This was also the case with the famous soothsayers, astrologers, who were often both doctors and pharmacists (and vice versa) and from time to time entered the service of the monarchs with one or another salary.

3. The lower role of the military factor in society with relative stability of life. In those societies where the priesthood and the bureaucracy played a large role, especially if these societies were stable, the opportunities for low-ranking people to advance were reduced, since war always gives more chances to perform a feat. Military actions (unlike conventional management, where mistakes can be hidden or forgiven) require a result, and it often does not matter who exactly achieves it, as long as it is there. Therefore, war allows you to advance more on merit than ordinary life. And in general, an unstable situation needs extraordinary people – and these are all opportunities to gain fame. The stronger the order, the

more difficult and longer it is to move up the official or career ladder (although there is always some chance), the more difficult it is to attract the attention of those who are able to provide fame (information about it, confirm its significance, legitimacy).

4. Monopolization of military or priestly affairs, consolidation of professions by inheritance, caste. Any closeness reduces the competition for fame, reduces the opportunities for raising one's social status through fame. Accordingly, in feudal Europe, there were few famous warriors among the peasants (although some of the ordinary guys-squires became knights), while among the knights there are many of them.

5. Strict restrictions on access to the media. All kinds of prohibitions or socio-economic restrictions on education, censorship, etc., could lead to a sharp reduction in opportunities for gaining fame. If the population is illiterate, only a few of this "dark" mass will have the opportunity to fight for the glory of outstanding writers or scientists. At the same time, if the most important channel of information is oral speech (propaganda, sermons, prophecies, etc.), this also provides a certain opportunity to gain fame. [20]

Factors that further contribute to the growth of the value of fame

Low ranking and high social mobility. The more mobile a society is, and the less ranked it is, the greater the social role that fame plays. This explains why fame in the life of societies was more important in the primitive than in the class agrarian society. [44]

Strengthening the motivation for fame with the help of special institutions can be achieved by special rules and traditions. For example, in Sparta, as is well known, courage, the ability to endure pain with fortitude, etc. were strongly encouraged through a system of special education and public moral encouragement-punishment, including glorification and shame. In many barbarian societies (for example, the North American Indians), there were quite complex rituals to glorify the military exploits of young men and men. Everyone had to report on their exploits at special meetings; there were also customs that forced

young men to strive for glory (including a ban on marrying someone who had not killed a single enemy). The chanting of asceticism and at times very strict church discipline contributed to the desire to achieve glory through asceticism among monks, schemers and preachers in the Middle Ages. [25]

Strengthening the link between fame and wealth and the mutual "conversion" of fame and other resources. The possibilities of reward increase with the growth of the wealth of society, which in turn increases the desire to gain a greater livelihood through fame. Accordingly, the greater the role of commodity-money relations, the easier it is to equate fame with other goods. The opportunity to gain access to other resources (power, position, privileges etc.) by gaining fame increases its desirability and activates the struggle for it. At the same time, people with the above-mentioned resources are more eager to achieve fame, using the opportunities available to them to achieve it. [13]

In an urban society, the role of fame can be higher than in an agricultural one, due to greater concentration and closer communication of people, a more diverse life and high culture. This is one of the reasons why in ancient society the role of glory is higher than in feudal society.

The role of fame is higher in a society where the qualities that are inherent in the individual, rather than the status, are more valued. War, sports, art, science, and other intellectual pursuits, all other things being equal, require people with a higher level of giftedness to achieve results. Accordingly, in the course of these pursuits, competition between the owners of such data increases, which gives more opportunities for the manifestation of abilities. It is not for nothing that many talented statesmen have appeared in China at times, thanks to the system of examinations and the selection of people capable of education. [56]

The phenomenon and technology of fame in the past and in the present. Fame has always been highly valued, starting from the deep primeval times, when great hunters, warriors, storytellers, and sorcerers were glorified. In antiquity and the Middle Ages, scientists and poets, generals and kings, schemers and cardinals, actors and prophets, knights and their ladies competed for glory.

The number of people of fame increased with the advent of new technical means, such as radio, cinema, and especially television, and with the growth of information technology, the importance of fame and the layer of people of fame increased by an order of magnitude. The Internet has created new groups of people seeking fame.

Although fame had its origin in human society long before wealth had its origin, for a long time after the latter, fame did not bring much income. Again, fame could sometimes give more power and material wealth.

Gradually, the number of people financially dependent on their fame increased. In modern society, people of well-being fame are rapidly approaching the owners. Many athletes, artists, singers, showmen, top models in terms of personal income are beginning to overtake even solid entrepreneurs. Some athletes, actors, and singers earn tens millions of dollars a year. [8]

The reasons for the rise of the layer of people of fame are primarily associated with the growth of opportunities and the importance of information technologies, as well as with the growth of such types of business as show, entertainment, advertising, modeling, news business. Thus, people of fame have become an important and organic part of a powerful infotainment system, hence their prestige, high incomes, but also the commercialization of fame, the emergence of business technologies for its production, the decrease in the fame component of merit [21], as well as the growing importance of intermediaries in the "award" of fame.

Most people cannot appreciate a true talent by itself, because it requires special knowledge and abilities, not to mention special data that allows you to see really outstanding things [22]. Perhaps it is even more difficult to evaluate a public act (reform, legal law, international treaty, etc.) on its merits.

As a result, with the development of culture and society, the number, specialization and claims of appraisers themselves increase, for example, critics, reviewers, specialists, special juries, special civil servants [24]. The role of the state in assessing merit and glory and creating a system of dignity badges (orders,

medals, awards) also increases. Among other writers, scientists, politicians, etc., various communities began to create a kind of "table of ranks", and according to the latter, the tradition of glorification is further established in most mentions on this occasion. [8]

In short, in the last two or three hundred years, and especially during the twentieth century, there were two opposite trends. One was to be more objective by improving the skills of "judges", developing special forms of competition (special competitions, awards, nominations, etc.), and using measurable indicators for evaluation, where possible (for example, in sports).

Another trend is related to:

a) the growing influence of intermediaries on the process of actually "awarding" fame by determining the degree of merit;

b) the increasing role of their subjectivity, partiality, bias, personal interest and direct falsification in this process.

This was due to the commercialization of fame, the fragmentation of intellectuals into groups and currents, and the complication of evaluation. The commercialization of intellectual activity also contributes to the growth of influence on the decision - making on the evaluation of the dignity of the work (person) on the part of businesses, individual corporations and groups, and sometimes the state.

Increasing the role of "appraisers" increases their corporatism. They increasingly see themselves as "initiated into the sacrament" and partaking of greatness. Indeed, critics and the media could very easily either silence or magnify a work or a person. [8]

2.2. Occasional 'glamorous' coinages in Modern English

Slang is one of the most interesting phenomena of modern linguistics. On the one hand, it is regarded as something alien, uncharacteristic of a language not used by an intelligent person. On the other hand, we can now observe the intensive

spread of slang in all spheres of society. At the moment, slang can be found on television, radio, the Internet, the press, literature and in the oral speech of people of different ages and belonging to different social groups.

By the way a person uses slang, you can not only understand what social stratum he belongs to, but also influence him with the help of slang. For example, advertisers, journalists, and PR specialists, in support of this idea, use slang to attract the reader's attention and influence him (Guslyakova, 2008).

1. "Take a little "I-time" with the body range of ELLE MacPherson" (Glamour).

"I am time" is an expression that refers to the time allocated for yourself, your activities, hobbies, or just to be alone. A very popular neologism, since at the present time, due to the fast pace of life, not everyone can afford "I-time". This word is formed by the composition of words.

2. "Kylie Jenner Doesn't Know What FOMO Is Because She's Never Had One" (ELLE).

"FOMO" is an abbreviation formed from the English phrase "FEAR OF MISSING OUT" - constant fear, miss something very interesting and important that is happening right now. This is the desire to constantly follow updates on social networks, view photos and posts from the lives of friends and acquaintances. Fear can be expressed in nervous tension and irritation due to the inability to visit several places at the same time, so as not to miss anything.

3. "Rihanna's Instagram Embraces JOMO, Not FOMO" (ELLE).

The opposite slang is "JOMO" - an abbreviation of "the joy of missing out". Means to enjoy the rejection.

In social networks, a person enjoys being in the here and now, and does not think about what is happening elsewhere (Urban Dictionary).

4 "She called a reporter for fabbing, but was there one?" (Cosmopolitan).

In recent years, there has been a problem of human communication, namely, people are more willing to spend time on their smartphone than on "live" communication with their loved ones. This trend is called "fabbing", that is, a

person is distracted by his gadget instead of communicating with others. This neologism is formed by the abbreviation of the words "phone" - phone and "neglect" - to treat someone with disdain.

5. "The last Earworm of Saint Laurent is sweet and convoluted" (ELLE).

The word "earworm" has nothing to do with insects, although it can literally be translated as "earworm", but this neologism means a melody "stuck" in the head, or a song that constantly turns and does not give rest. Earworm-tracing paper from the German word "ohrwurm".

6. "But even if you just hate it, it still counts with those widely advertised views..." (Cosmopolitan).

"Watch hate" means to watch TV shows, videos that a person hates precisely because of hatred. He watches hateful TV shows to gloat. Sometimes people watch in the hope that the situation will change and, for example, the series will become better. It is noteworthy that some people get pleasure from the adrenaline generated during the "hate viewing". This slang is formed by the composition of words.

7. "This is the most joyful Wedding Photobomb of all Time" (Cosmopolitan).

The neologism "photobomb" was formed by merging the two words "photo" - photo and "bomb" - bomb. This word was named "Word of the Year 2014". The most famous "photobomb" of this year was a selfie of two athletes, against which the Queen of Great Britain Elizabeth II deliberately looked into the frame.

8. "The 11 Best Memes of Lady Gaga's Oscars Gloves" (Cosmopolitan).

"Meme" is a non-explanatory symbol that can be represented in the form of words, sounds, drawings, and actions that convey a particular thought. Initially, the meme was considered by biologists as a unit of cultural information, but then it penetrated into Internet communities, advertising, and marketing. It contains a simplified or generalized idea. Memes are a new generation of super-language, a kind of way to replace a lot of clever statements with one small picture that can convey the main idea. As for the etymology of this neologism, it occurred by borrowing and further reducing the ancient Greek word "mīmēma" - imitation

(Wikipedia).

9. “Watch Barack Obama Do "Shake It Off" in This Lip-Dub”
(Cosmopolitan).

“Lip-dub” is a new direction in the creation of clips, movies and just videos, which has gained huge popularity. It consists in the fact that the participant of the video moves his lips, allegedly singing lines from the song. The person, having sung one line, leaves the frame. Lip-dub-shooting a video with one pass of the camera, when editing is almost not necessary afterwards. Each participant must appear in the frame once, so this technology allows dozens and hundreds of participants to become the heroes of the clip. Sometimes people create a Lip-dub on a famous person, such as a politician, by cutting out the words they uttered separately and combining them into a single song. This neologism is formed by the way of word composition of the lexemes "lip" - lips and “dub” – duplicate.

10. “My Man's Beard Boo-Boo” (Cosmopolitan).

The slang word "boo-boo" refers to the word “boob” – a stupid mistake. It is formed by shortening the word “boob” and then repeating the base. This neologism has not changed its original meaning, respectively, it is translated as "error, stupidity".

11. “He may be a bit of a geek, but the guy you've always thought of as “just a friend” could be the best boyfriend you've ever had” (Cosmopolitan).

The neologism "geek" comes from the English dialect "geek" or "geck" – "fair freak", perhaps this word is rooted in the German language to the word "geck" - a fool. At the same time, it is known that the root of this word comes from the Dutch "gek" - crazy. Initially, this word meant a closed intellectual, passionate about computer technology. The word had a negative connotation. At the moment, it has received a positive connotation and now "geek" is an eccentric person, a fan of his business.

12. “This Hip Santa Doesn't Wear a Suit and Has a Man Bun”
(Cosmopolitan).

“Hip” - derived from “hipster”, denotes a person who is always in the keep

up to date with all the fashion and popular trends among young people. The abbreviation is formed by truncation.

13. “The “Aha” Moment: What Just Happened on 'Homeland,' Episode 8” (ELLE).

"Aha" Moment " – the moment when a decision or idea suddenly came to mind. This expression is used to indicate that a choice has been made. The neologism is derived from the exclamation “aha” and the word "moment" (Urban Dictionary).

English is considered an international language, which is spoken by many people. Every year, new social networks appear. It should be concluded that with the change in the way information is transmitted, the language itself has changed. In the English Internet language, a large number of acronyms-abbreviations formed by the initial sounds of the full name appear.

1. “HIFW I forget to take my ID.” (Cosmopolitan).

“HIFW” is an abbreviation formed from the phrase "how I felt when". Usually this neologism is accompanied by a picture, video, geek, when there are not enough words. It is used for more complete transmission of thoughts, feelings, emotions.

2. “4 Gorgeous Ways to Wear Boho Beauty Trends IRL” (ELLE).

“IRL” is short for “in real life”. Often used to change the topic of conversation towards real life.

3. “Because that's the whole point of NSFW videos.” (Glamour).

The abbreviation “NSFW” is short for “Not Safe For Work”, which means "not safe for work". It is used in correspondence to highlight hyperlinks that contain such materials as nudity, profanity, which can create problems for someone who will watch them in the presence of colleagues or other visitors.

4. “Writing about my PJ's when there are SERIOUS things happening all over the world. SMH.” (Glamour).

“SMH” is an abbreviation of the expression “shaking my head”, meaning someone's disapproval of a previously said stupid thing.

5. “25 YOLO Fashion Moves Every Woman Should Try.” (Cosmopolitan).

"YOLO" – "you only live once", translated as "live only once". It is often used as a kind of justification for crazy actions that a person should not have done.

6. “Leonardo DiCaprio Joins Instagram, Does Not Post a TBT of His Karate Kick.” (Cosmopolitan).

Everyone sometimes posts old photos, now this phenomenon is called "TBT". This neologism occurred by shortening the expression "throwback Thursday", which translates as "back on Thursday".

This abbreviation is especially common on Instagram under the hashtag #TBT.

7. “10 Things We Learned About Channing Tatum From His Reddit AMA” (Cosmopolitan).

“AMA” is an abbreviation of "ask me anything". It first appeared on the social news site Reddit, where there was a column for which an expert in a particular field was invited and readers asked questions. Later, this neologism penetrated the Internet language.

8. “New Research Confirms Old People's Emails Are All TL;DR” (ELLE).

"TL;DR" is an abbreviation of the words "Too Long; Didn't Read", meaning any information on the Internet that is insignificant, uninteresting, and you don't want to spend a lot of time reading it. Accordingly, this neologism was invented to give a brief conclusion about a particular information.

The following examples of the use of abbreviated words are formed by truncating various parts of the word. At the same time, it is worth noting that the abbreviations were used to save effort, since the meaning of the original lexical unit remained unchanged.

9. “Gigi Hadid Posted the Saddest, Most Adorable Pic of Her and Zayn Malik” (ELLE).

"Pic" is an abbreviation of the word "picture", translated as "picture, photo".

10. “Check out stars' craziest, cutest, and coolest tatts.” (ELLE).

The neologism "tatt" – tattoo, is formed from the word "tattoo" by

shortening.

11. “13 Times Celebs Wore Kylie Jenner's Lip Kits and Looked Bomb” (Cosmopolitan).

“Celeb” - truncation of the word "celebrity" - celebrity.

12. “I Know UR Girlfriend Hates Me” (Glamour).

The abbreviation "UR" is formed by truncating from "your", translated as "your".

13. “So cute! Labrinth proposed to gf on stage at V Festival” (Glamour).

“Gf” – girl, this word was formed as a result of the reduction of the basics of the complex word "girlfriend".

14. “11 Times Taylor Swift Has Looked Exactly Like an Emoji” (ELLE).

This word is widely used in the Internet language. It is translated as a smiley face, that is, images used in electronic messages to more fully convey their feelings.

We can also find many words include as neologism on Teen Vogue magazines:

1. The word “bestie” occurs two times on Teen Vogue, especially in February edition 2014. The first one is telling about Ariana Grande and the second one is telling about Rihanna.

1) “Getting a hand from one of her besties, Jones Crowa”. (p. 23)

2) “Meanwhile, the Lanvin-clad superstar is tucked into a corner, mid-duck face. She’s posing with her new M.A.C. Viva Glam lipstick while her bestie-cum-staff photographer, Melissa Forde, snaps pics. (p. 82)

“Bestie” is “a person who showing an affection toward certain people that suitable to each other and share they enjoyable and happiest life”. Shortly, it is “someone best friend; a very close friend; a person you love and with whom you spend lots of time”.

2. The words “big break” occur three times on February edition and two times on May edition of Teen Vogue 2014.

1) “The fashion force got her start working at a photography agency in

London and considers her big break to be assisting industry heavyweight Edward Enniful. She has since lent her sartorial talents to prominent glossies from *W* to *Vogue México*, as well as the runways of New York Fashion Week.” (p. 26)

2) “In 2011, at only 17, the singer-songwriter got his big break at the Glastonbury Festival on BBC’s *Introducing Stage* and landed a record deal soon afterward.” (p. 129)

“Big break” can be interpreted as “event that changes life in a positive way; something that will create more opportunities in the future.”

Moreover, to get more understanding the words “big break, it can occurs in sentences;

1) “Kelly Clarkson got her big break when she won the contest in the TV show *American Idol*.”

2) “Her first role on Broadway was her big break into show business.”

3. The words “decked-out” appear in denim jacket advertisement on *Teen Vogue* 2014. “decked” is past participle from root word “deck” and it means “the top outside floor of a ship or boat” (*Oxford Advanced Learner’s Dictionary* 8th Edition). While “out” at least has twenty-eight definition from *Oxford Advanced Learner’s Dictionary* 8th edition, and it can be an ambiguous meaning. From each definition, whether from “deck” or “out” definition, it has no connection to the context in magazine. It can be interpreted based on the context, the words “decked-out” means “wearing very nice clothes, or the certain fashions and is matching perfectly”.

4. The words “feteworthy” appear in the column “*teenvogue.com*” in March Edition 2014. The purpose of this column is to persuading the readers to visit *Teen*

Vogue blog, and Instagram as well as offering something to buy for readers such as dresses. The words “feteworthy” in the column relate to clothes. In this case, “feteworthy” derived from the words “fete” and “worthy”. The meaning of “fete” is “to welcome, praise or entertain somebody publicly” while “worthy” means “to deserve or suitable”. From this, “feteworthy” can be interpreted as

“suitable to entertain and showing public”.

5. “Glammed-up” in column called “Fashion & Features” (Teen Vogue March 2014). Based on Oxford Advanced Learner’s Dictionary 8th edition “glammed” actually does not exist. However, it strongly suggests that “glammed” comes from the word origin “glamour”. Based on OALD 8th edition, “glamour” has two definition; “the attractive and exciting quality that makes a person, a job or a place seem special, often because of wealth or status and/or physical beauty that also suggests wealth or success”. Therefore, it can be interpreted “glammed-up” means “made more attractive by using make-up and/or unique fashion of clothing and something appealing to the senses; something beautiful and special”.

6. “Glamorama” appears in the column called “Party People” which consists

about dresses or fashion that suitable to Prom Night. This April edition of Teen

Vogue 2014, mainly tells about Prom. Obviously, the words “glamorama” refer to a

kind of prom style. There are also exist other styles of prom on magazine, like

gothic revival, groovy, retro remix, suit & tie, wallflowers, flashback friday: ‘80s

edition, and the mod squad. Based on the context, “glamorama” is from glamorous and dramatic. The make-up that the models used seems exaggerated in order to catch every attention. Therefore, it can be interpreted “glamorama” is “an impressive prom style with special effect and looks exaggerated to attract people’s attention”.

7. The word “manis” appears in March edition 2014 in the column of “Beauty & Health”. Based on the context, “manis” refer to the words “manicure”. Obviously, it is clipping from the words “manicure” which means the care and treatment of a person’s hands and nails. So, it has not changed the definition as well as the purpose of clipping not to change the meaning of the origin words.

8. “OOTD”. This is acronym from outfit of the day. The word “OOTD” occurs in February edition 2014 page 20. Which explain about event that held by Teen Vogue magazine through social media Instagram, whereas “OOTD” as one of category that exists. People who use Instagram must be aware of this acronym. This becomes common between Instagram users. It is usually used when users post or share photos of outfit, tagging outfit of the day.

9. Sneakerhead. “Styling Miley Cyrus in the ‘23’ video last year was a pretty epic moment for me. I designed pieces out of Michael Jordan’s jerseys. I was a total sneakerhead as a teen, so styling a video about ‘J’s on my feet’ was a blast.” (p. 68)

The words “sneakerhead” occur in May edition in the column of “Fashion at Work”. Based on context, “sneakerhead” means “fans of a sneaker or someone who often wears sneaker”.

10. Sun-smart. This column include an advertisement of skin product that represent Hayden Panettiere as spokesperson in April edition page 95. Based on context, hayden is well-known to have a good tanning skin. The words “tanning” come out because it relates to sun. As well as description of “tanning” which means they become brown as a result of spending time in the sun (Oxford Advanced Learner’s Dictionary 8th edition). Therefore, “sun-smart” can be interpret “to have an attractive tanning skin”. The words “attractive” comes out from the words “smart”. Based on Oxford Advanced Learner’s Dictionary 8th edition “smart” can be means “looking new or attractive”.

11. “Updo” occurs in the first sentences “from selfies with Cara Delevingne to snaps of top models with fantastical updos, hairstylist Sam McKnight gives us the ultimate follow fever.” Based on the context, “updo” has relate to hairstyle, because it strengthen by the existence of “hairstylist Sam McKnight” on the sentences. It strengthen by the next column which shows the hair look of the model. Therefore, description for “updo” is “arrangement of hairstyle for certain event”.

Thus, we can conclude about the dynamic development of the Internet

language. The most productive way to form neologisms in this area is to reduce, namely, the formation of acronyms and abbreviations. This process is logically justified, since social networks are not a place for long dialogues. Communication on the Internet takes place in the image of "here and now", so there is a tendency to reduce tokens for faster transmission of information. Also, it is necessary to note the widespread use of the Internet language in glossy magazines. Despite the fact that the topic of online communities is not the dominant idea of women's magazines, nevertheless, they cover not only fashion trends, but also everything related to the modern woman, and the Internet is now an integral part of the life of the entire society.

The key to advertising is a visual element: a photo of an adorable, free-standing woman, as a result of respect for the audience. Verbally, if possible, the effect is to direct the thoughts and emotions of the reader in a necessary direction. An advertisement is given to repair from the manipulative food "Feeling glamorous?", As you ask the "logic" of the given ideas: if you feel yourself glamorous, then we have a product for such women: having bought it, you will feel yourself a cinematic. The role of the movie star is to serve as a detached glamor, so that it is the same as it is, as a supervising skin for a glamorous woman. Until the last time, the advertizing of the given advertizing reason is to have a nourishing speech (Feeling glamorous?), the word feel of that form (feeling), (Go ahead), assertiveness (like a movie star), adjectives of positive, unique opinions. The structure of the occasion - (question - imperative: feeling glamorous? - go ahead - feel like a movie star) - lays down on the advertizing text in glamor, one can share the name of the attributes with the special inner camp of the people.

In the advertisement for the Palmolive "Feel glamorous" shower gel, there is a non-verbal series: the use of pink color, which associates with glamor. For example, the basis of the psychology of the pink color was traditionally respected by a lightness, an unprecedented beginning of life, romance and love. The image usage of blackberry, dragon fruit and vanilla Bourbon imploded impulsively on the person, the potential buyer perceived satisfaction with the deceptive aroma,

“savory suitability”. That skin, you can poke a little, but the name of the Palmolive brand is written in aroma sensations (in view of the aroma), which is a good idea for a sensitive aspect, that present is a product as a way for rejection of satisfaction with the development of aromas.

In the case of text advertisements, the advertiser describes the moment of making the acceptance of that common, so that the reader needs to create a moment in his life. The argument “desire” is becoming central to high-quality advertising. As hedonistic motives in the argument (“Indulge yourself”, “make your shower”) set up intimate pictures between the buyer, and the sponsor of advertisements, which promotes a product, as well as you can support. Therefore, glamor is built up for the sake of pleasure and glance behind yourself, behind your mind. The advertising slogan “Feel glamorous” without prior spending before purchase, and the design “gently exfoliating, pampering; delicious fragrance” is called a way, through which seeing glamor emerges through material.

Hannah Porter (a young lady from England) wrote her own message about the advertisement: Ironically, I believe that the title of this scrub fits the product completely. After using this product my skin always feels very hydrated and rejuvenated, making me feel much more confident as a person and making me feel better about my skin. I am always very glamorous and happy when I have used this shower scrub. From the commentary of the blogger, it is clear that glamor is a bit more trivial (a feeling of being healthy and rejuvenated), as well as a psychological stance (a fondness for a person and happiness). I will admit the phrase “feel confident as a person”, in which “person”, it is obvious, to get used to it, as synonymous with “specialness”. This means glamor is a taste for something special.

Therefore, happy with the mass information to present a glamorous life as affordable, as a commodity, which can be used by people, well, more happy and acclaim the blame of living a glamorous brand.

2.3. Fashionspeak

The history of the word "glamour" is extremely instructive. The fact is that most native Russian speakers who use this word are quite sure that it is of French origin. They say it's even written in some dictionary of foreign words. Many people even think that glamour is French for "gloss". I think it plays a role here that in European languages there are quite a lot of words that begin with gl and are associated with the ideas of something shiny, luminous or something slippery.

Meanwhile, in reality, the word glamour is not French at all, but English. In French, it can be found, but only as an English borrowing of recent times.

In English, the word is naturally pronounced and means "enchantment", "charm". In English, this word is marked since 1720 as the Scottish version of the word grammar. Initially, it had a meaning associated with learning, mainly of an occult nature, with witchcraft. This word spread in the English language in the XIX century thanks to the books of Walter Scott, and soon it developed a new meaning: glamour began to indicate not only witchcraft, but also female attractiveness. The same thing, by the way, happened with the Ukrainian words charming-from the word enchantment, charming-from the word to conjure.

Thus, the very sound of the English word grammar contains a hint of witchcraft. Grammar is a magic wand in your hands, which will help your English to shine in a new way, to become light, sparkling and truly glamorous.

Knowing the grammar, you will read and speak English like a native speaker without thinking. You will no longer ask yourself "What form should I use here, Indefinite or Continuous?". You won't even realize that it's Continuous. You will immediately say and read correctly, like an Englishman or an American.

When cultures come into contact, words and expressions are always borrowed. But not only terminological vocabulary is borrowed, but also new concepts. "Glamour" traces its history back to medieval Latin from the term grammatica. Over time, this term was subjected to dissimilation in the Scottish and French languages, as a result of which the word glamour was formed, meaning

magic, witchcraft. In Ukrainian, "glamour" was borrowed from English.

According to V. Maslova, now in linguistic science it is possible to identify three main approaches to understanding the concept, based on the general position: the concept is what calls the content of the concept, a synonym for meaning.

The first approach, when considering a concept, pays more attention to the cultural aspect, when the whole culture is understood as a set of concepts and relations between them. "A concept is like a clot of culture in the human mind; what culture enters the human mental world in (Stepanov 2001, p.40). The second approach to understanding the concept the only way to form the content of the concept is the semantics of the language sign. Supporters of the third approach are D. Likhachev, E. Kubryakova, V. Krasnykh and others. They believe that the concept does not directly arise from the meaning of the word, but is the result of the collision of the meaning of the word with the personal and popular experience of a person, that is, the concept is an intermediary between words and reality. "The National concept is the largest, most abstracted, but concretely represented (linguistic) consciousness, which has undergone cognitive processing, idea of the "object" in the totality of all valence connections marked by national and cultural markers". [25]

When describing the concept of "glamour", we rely on the method of V. Maslova, who distinguishes between the core and periphery of the concept. The core is the dictionary values of a particular token. It is the materials of explanatory dictionaries that offer the researcher great opportunities in terms of revealing the content of the concept, in identifying the specifics of its linguistic expression. The periphery is subjective experience, connotations, and associations. Dictionary interpretations give only the most general idea of the meaning of the word, and encyclopedic dictionaries about the concept, so you need to involve a variety of contexts in the analysis in order to identify peripheral features of the concept. According to many scientists (V. Krasnykh, S. Vorkachev), the concept includes associative features, characteristics, and connections. From the point of view of Z. Popova and I. Sternin, "associative connections of the name of the concept belong

to the sphere of verbalization of the concept and cannot be included in its content, but only reflect it in language form, allow us to describe its content".

When describing a concept, it is important to take into account its national specifics, which are manifested in the presence of differences in the concepts of the same name in different national cultures. In similar concepts of different cultures, the National specificity is manifested in the fact that comparable concepts do not completely coincide in their content, and it is the differences that can be very significant for cross-cultural communication.

People fill concepts with the content that is dictated to them, on the one hand, by the peculiarities of the language norm, and on the other — by the realities of the world around them and their own organizational activities in it. "Glamour" in the Russian-language print media has a special feature, as the glamour of Old Hollywood returns to fashion, and makeup "under Marilyn" will be the best embodiment of it (Cosmopolitan.2012. No. 2); Once Upon A Time Nero, "the great and terrible", inspired others that the sun and tan-the lot of slaves and the poor. The nobility must be pale-faced. So it was until Coco Chanel, "the great and the beautiful", proclaimed tan as an element of glamour and negative object where is the real spiritual music in the TV air? Have you ever heard on Channel One, Channel Two, Channel three, Channel five, Channel Ten... songs about civil issues? We were just crossed out. All that's left is the glamour with the guitars.

The contexts of the real speech use of the "glamour", which represents the concept of "glamour", significantly expand the idea of it and complement it with the following features: 1) the elite, the social crowd, the collective significance of the stars of show business at the closed cocktail party at the Patriarchs, the whole Moscow world gathered – and even the team of Moscow glamour could not overshadow the radiance that came from Stephen Webster and his wife Asi; 2) wealth, success; 3) sexuality, sex appeal; 4) vulgarity, shocking; 5) an indicator of contrast in society; 6) philistine type of behavior (lack of a sense of responsibility to society), philistinism (things are put above other values), external gloss without internal content; 7) an unattainable ideal, a dream.

All this is due to the fact that the Russian language borrowed the outer shell of the word "glamour" from the English language. The Russian reality has adapted it in the direction of expansion and adaptation to its system. Thus, "Russian glamour" acquires additional features (vulgarity, outrage, philistinism, dream, ideal) that distinguish it from the English prototype.

The analysis of lexicographic sources allows us to determine the core of the concept of "glamour" in native English speakers: 1) magic, enchantment; 2) luxury, chic, wealth; 3) charm; 4) sex appeal; 5) fame, popularity. Contextual analysis confirms the basic, nuclear meaning of the English concept and reveals an associative connection with magic, which lie at the origins of its formation. In general, all the identified features in the English language somehow carry a bundle of meanings associated with the etymological basis of the concept "glamour". The following peripheral signs are present in the texts of printed media: 1) attractive appearance; 2) charm; 3) sex appeal; 4) luxury, chic, wealth; 5) popularity. Despite the significant differences, the Russian and English concepts retain common features both at the nuclear level (chic, luxury, charm) and at the periphery (wealth, sex appeal).

The associative experiment perfectly illustrates the national specifics of the two concepts. The associations confirm not only the core and periphery of the concept "glamour", identified on the basis of dictionary definitions and printed media materials, but also significantly expand the description of the concept.

Additional associations that have been identified for the English concept of "glamour" are 1) famous stars; 2) modeling business, models; 3) charisma; 4) gloss. Thus, some conclusion can be drawn. The English concept is associated with three key contexts: 1) with the world of consumption of goods and services; 2) with fashion, show business; 3) with media, glossy magazines, television, delivering images and creating stereotypes for a wide audience. For the Russian concept, the key associations are pathos and pink. The English concept has a high frequency of associations associated with unnatural and artificial (botox, large plump lips, excess cosmetics), but its frequency is several times less (Russian-21,

English-3).

Modern mass media present glamorous life as affordable, as a product, the purchase of which will make a person happier and emphasize the exclusivity of the consumer of a glamorous brand. The previous examples illustrate explicit advertising, but today radio, TV, video, audio, and film products often contain hidden advertising, i.e. advertising that has an impact on the consumer that the person is not (completely) aware of. So, recently, you can trace the change in the goals of the interview genre in the media: both politicians and show business figures use interviews to advertise their party or their products. So, in one of the interviews, Jennifer Lopez performs not only in the role of a singer and an icon of glamour, but also the author of glamorous goods, presenting a new perfume "Love and Glamour".

The main goal of this part, at least in the interview, is to create a clearly defined target consumer (all women) to feel the need to be a star – an object of love and the embodiment of glamour (to feel like a star, to have love and glamour in life). According to Jennifer Lopez, these are all women (in all women): all women want to feel confident, love, beauty, nutrition, and that's what glamour is all about. Therefore, perfume guarantees to provide these sensations. In addition, as you can see from the example, Glamour can be created on the basis of other eras (films, photographs and movie posters of the 40s). It was the style of the 40s as the embodiment of passion, drama, emotions that served as the basis for creating a glamorous product for J. Lo. The actualization of the concept of glamour and its words-the derivative glamorous can be traced in the article "Jennifer Lopez doll plastic fiction" from the online magazine "Sun". As a sign of respect for singer J. Lo, toy company Mattel created two versions of the JLo barbies model: "the first online red carpet doll – dressed in Glamour, Cleavage, Exposing the Zuhair Murad dress Jennifer wore at the 2012 Oscars" [87].

Leading designer of the collection line of dolls Robert Best had the opportunity to work on creating real miniatures of two fashionistas from Zuhair Murad and share his impressions of working with Jennifer Lopez dolls was like a

dream come true, she was a dream partner, so polished and glamorous and sort of anything you would hope that a celebrity would be» (0:08) [85]. «I think she got to where she is with hard work, dedication and perseverance. She's really an incredible model for girls and for anyone, honestly. To which Jennifer replies, "I think Barbie represents infinite possibilities – that dreams are still alive, and that you never abandon that child, or at least you shouldn't" [86]. It should be noted that the adjective glamorous in the framework of the conceptual field of GLAMOUR combines images that are standards of beauty. J. Lo appears to us as glamorous and refined (polished and glamorous), the kind of celebrity should be, she is a role model for girls and anyone and claims that everyone has the opportunity to become glamorous: glamorous status is achieved through work, dedication and endurance (hard work, dedication and endurance). Since glamour is one of the aspects of material culture, it seems that the example of a successful person who has reached such heights in show business (singer, dancer, actress, designer, producer, businesswoman) shows the consumer the opportunity to realize their dream and acquire a piece of such a glamorous and luxurious life. Embodying glamour in small dolls is a great way to influence girls who dream of being like J. Lo. So, glamour is a dream to become a star, which, according to Jennifer, is formed in childhood and should be preserved in an adult. A study of the concept of GLAMOUR based on videos, online advertising, and articles from online magazines shows that glamour in this type of text is presented as an aesthetic and sensual pleasure. This pleasure is associated with both physical sensations (feeling hydrated skin and rejuvenation, and with a psychological state (self-confidence and happiness). Advertising-open and hidden-presents things as a means to create sensations or change psychological states. The states that are presented as desirable are confidence, happiness, satisfaction, and love, which eventually become values and are perceived as components of the GLAMOUR concept.

Let's focus on colloquial expressions that can be found in reviews of fashion shows, fashionistas blogs, news and so on.

Clothing (outfit):

a plum new dress - a long-awaited new dress, a tidbit that is, plum is not only and not so much (in our understanding) a drain, but something very desirable, often obtained in exchange for a service or something useful, meaningful; a thought-out piece; chunky - voluminous, free cut (from the point of view of large yarn volume); figure-hugging - on the contrary, a tight-fitting silhouette, literally "hugging the figure"; knockoff - pirated copy (of a well-known brand, as a rule).

Show (show, runway, catwalk):

to chisel something into stone - carve out of stone, go down in history; passé, unoriginal and boring - outdated, unoriginal and boring; be all the rage - on the contrary, "wildly, fiercely popular"; to steal the show - to take all the attention to yourself; to strike poses - take poses (well ... like in Madonna's Vogue video); nods to - nods, hints, greetings, curtsies (to someone who borrowed the idea), for example: "That oversize dress was a nod to classical Yohji Yamamoto designs of the 80s"; a feast for the eyes - just some kind of holiday! (for the eyes, of course); sartorially distinctive - clearly, well-tailored; to throw the party of the week - throw the party of the week.

Blogging, criticism:

to cut one's teeth as fashion director or instagram influencer - hone skills, mastery (in the position of the director of the fashion department, for example, or Instagram blogger, there are many variations); to become aware of the fashion system - to become aware of the fashion industry, to understand how everything works; think-tank - "think tank" of the operation, generator of ideas; fascination with fashion media culture - fascination with fashion media culture; copycat culture - culture of imitators; to have bigger fish to fry - when "there are more important things to do"; "being notable" for "being noticed" - to be known exclusively for being "noticeable" (hint: this is not necessary!); social relationship evolved into something ubiquitous and rather sinister - social relationships that have become ubiquitous, somewhere even sinister; whistleblowing - information about the facts of copyright infringement (see, for example, the Instagram blog diet prada, popular in the fashion industry, where copyright infringers are tricked

(which, as you know, does not exist in the fashion industry)); curators of hip - opinion leaders or "curators of coolness"; It's a fashion moment. It's a watershed. It's a marketing opportunity - a moment of fashion triumph. Watershed. A marketing opportunity, after all.

Design and designers:

to design smth from scratch - to make something from scratch; over-the-top - mind-blowing, extravagant, going beyond the ordinary; crisply ironed denim flood pants - carefully ironed ankle-length jeans (referring to male beauty - a terrible force); the red suspenders and the grandpa cardigans - red suspenders and grandpa cardigans (ibid); shrunken sweaters - shrunken sweaters (unleashed geek style); ostentatiously nerdy - deliberately nerdy (yes, still popular); a designer who came early to the wedding of sartorial styling to street wear - the designer who was the first to jump into the carriage of a combination of tailor styling and street fashion; when Demna Gvasalia was a still a gleam in his daddy's eye - "when Demna Gvasalia was only in the project" (and we already wore everything that he now offers); designer determined to startle and move - a designer that makes you flinch and feel at the same time; import not only elements of his personal narrative into his work, but also his current emotional state - to bring not only elements of his history, but also the emotional state into work; signature tools - signature techniques; the holy grail had long been the red carpet - the holy grail (meaning the attention of the fashion industry) remained on the red carpet for a long time; now it's the sidewalk. It's the airport. It's the Starbucks run - now it has shifted to the sidewalk, to the airport, to the exit from Starbucks with a cup of coffee.

CONCLUSION

Young people, seeking to express their feelings and thoughts most vividly, act as the "creator" of slang. Since glossy magazines are mainly aimed at the young public, there is a wide use of slang, especially in the headlines of articles. The most productive ways of forming slang are borrowings, abbreviations, as well as word composition and affixal method.

To adequately present the content of a lexical unit, the translator needs to know English terminology, having previously studied all the components of this unit.

Currently, a bilingual dictionary is not always a reliable source. For an adequate translation, the translator needs certain skills of working with such lexical units and knowledge of the appropriate methodology.

Most of the lyrics on fashion is written in a journalistic style with elements of art; in such texts, in contrast to the academic style, some of the terms, especially for native English language are recognized harder, often used metaphorical terms, which also complicates the translation process. Therefore, the translator must first isolate such lexical units from the general language units and, accordingly, determine the methods of their translation.

In the absence of the source language term equivalent in a scientific text, the translator borrows it, or creates a new one, or add the common language and terminology unit value in the artistic text use a different order to avoid violating the "terminological sound" of the text.

Today, the problem of translation is an urgent one. Translation difficulties are related to differences in cultural and linguistic traditions.

One of the indicators of this is that today it is no longer customary to talk about morality and sharp deviations from it. One-sided tolerance and political correctness have led to the fact that, on the one hand, it has become easier to brag about vices, and on the other – the willingness of society to call their idols to respect decency has decreased. The situation turned upside down. Surprisingly, this

is a fact: it becomes somehow uncomfortable to speak publicly about the norms of decency and morality, and even more so about the duty to society. And it is not so easy to clearly define the good and the bad, the moral and the immoral. After all, if the bar of the moral norm falls low, then the bar of deviation from the norm falls so much that it really becomes difficult to distinguish the norm from its violation. The consequences of such an impact on society of people of fame and the media that savor their every movement and word are extremely negative.

Thus, the psychology of the perception of fame in modern society, according to which everything is allowed to the "star", public scandals and indecency – a necessary part of life, glamorous-bohemian life and morality – a model for dreams and imitation, poses very serious problems, because society, especially children and young people, completely lose their moral guidelines. This is a challenge to which society must find an answer, otherwise new generations will have to rediscover "what is good and what is bad" with great difficulty.

3. COMMUNICATION WITHIN GLAMOUR WORLD

3.1. English of FASHION-TV

The structure of the mass media provides a powerful tool for influencing the attitudes and value orientations of the individual, allowing for the regulation of social behavior. It is through this structure, through this toolkit, that the social institute of fashion is developing extensively today, revealing its influence and embedding its institutional components in almost all spheres of public life.

The most popular media channel is television. In modern television, there are a huge number of TV programs that, according to various characteristics, are to varying degrees involved in the fashion institute or are part of it. [59]

Today, everything related to fashion is at the peak of popularity. Books are written about the fashion industry, television programs and films are made, a large number of fashion publications appear, it becomes very prestigious to attend various fashion weeks and other events, the number of which cannot be counted, fashion is studied at universities. Designers and editors-in-chief of glossy magazines are media characters, whose interest is almost greater than that of representatives of stage professions. A huge number of structures are involved in the fashion business, and countless people work in it. Designers, journalists, critics, editors, publishers, models, stylists, photographers, film and show business stars- and these are not all the professions required in the fashion industry. Fashion is an international business, and the concept of globalization is no less inherent in it than in any other industry. [45]

To date, the linguistic aspect of the fashion language has not been sufficiently studied. However, this direction is gradually gaining more and more popularity. In particular, in 2007, I. V. Popova presented a dissertation on the topic "Lexico-semantic and stylistic features of the language of the fashion industry: on the material of fashion magazines" [20].

As you know, the main "carriers" of the language of fashion are glossy and

glamorous magazines designed to carry fashion to the masses, as well as to advertise its products. Currently, the most authoritative publication in the world about fashion and lifestyle is the women's glamour magazine *Vogue*. The history of this publication began in America in 1892, in the age of the so-called Belle Epoque. Then it was a weekly publication that tells about the life of society, fashion, lifestyle, as well as about various cultural events (theater, concerts, books, etc.). In the late nineteenth and early twentieth centuries, *Vogue* was positioned as a very high-quality, respectable magazine for wealthy New Yorkers. In the sixties of the twentieth century, the legendary Diana Vreeland was appointed editor-in-chief of this publication. Under her leadership, *Vogue* is becoming one of the most influential fashion publications. Now its target audience is active, successful and, most importantly, working women, which has led to a change in the subject matter of the articles. Since the seventies to this day, *Vogue* has been published once a month. Today, it continues to be the #1 fashion magazine in the world, and a huge credit for this belongs to its current editor-in-chief, one of the most influential women in New York, a living legend, Anna Wintour, who has headed American *Vogue* for more than twenty years. In many ways, it is to her that *Vogue* magazine owes its success.

Today, *Vogue* is not just the name of a glamorous publication, it is an international brand with its own history and traditions. Currently, this fashion magazine is published by the international publishing house *Sondé Nast*, whose offices are located in twenty-four countries around the world. *Vogue* is published in nineteen of them, including Spain, France and Russia. There is no doubt that the publisher *Sondé Nast* follows a certain policy in relation to all versions of the magazine, but at the same time each national publication is strictly individual, focused on the characteristics and needs of women in a particular country. Unlike other international publications, almost all materials are prepared for each version separately. Throughout its history, the best journalists, writers, and photographers have worked for *Vogue*. [45]

The French version of *Vogue* dates back to 1920. Most recently, this glossy

publication celebrated its ninety-year anniversary with a festive October issue of 624 pages. Having changed eight editors during its existence, it has been headed by Karin Roitfeld for the last ten years. The French edition has a circulation of 133 thousand copies. The Russian and Spanish versions are younger.

The total readership of Vogue magazine in nineteen countries of the world is more than 16 million people. This magazine is often called the "Fashion Bible". In the London edition, you can see its slogan "Simply the best" (Just the best). And The New York Times, paraphrasing the words of Voltaire, wrote: "If Vogue didn't exist, it should have been invented." It is hardly possible to find another glossy publication that has such unquestionable authority, great prestige and such a large audience. [44]

Any glossy publication is a commercial product. Currently, there are quite a lot of different glamorous and glossy magazines on the world market, covering mostly the same events and advertising the same products and brands. Thus, despite the fact that Vogue is a world-famous brand, which provides it with good advertising, nevertheless, to increase the level of sales, it must constantly attract the attention of the buyer. That is why the editors of glossy publications pay so much attention to the cover of the magazine. After all, the commercial success of a particular publication depends on high-quality beautiful photos, as well as on the "correctly" formulated announcements of articles and the topic of the issue. Anglicisms have a special role here. If you look at the covers of the Spanish version of Vogue magazine, the number of English words used there is amazing. The rare cover of this edition dispenses with the Anglicism "look", which is most often used in the plural "looks". [68]

But most importantly, fashion is a profitable business. On the world stage, there are a certain number of brands whose designers set the main trends of the season. These companies have representative offices in many major cities around the world. The main function of fashion magazines is to advertise these world-famous fashion houses and their designers. Therefore, in any version of any fashion publication, including the most authoritative of them, the same brands are

represented. The modern reader of this type of journals, and hence the potential buyer of the goods advertised brands, in whatever part of the world, no matter what version of the magazine, whether Russian, French, Spanish or any other, it will not be easy to understand what was going on, since the main frame fashion vocabulary consists of borrowings from the English language.

For example, the word "fashion" (Spanish *moda*; French *mode*) in the three versions of *Vogue* we are considering can be found almost less often than its English equivalent "fashion" (in the Russian edition, the Cyrillic spelling "fashion" is also found). A fashionista is now called a "fashionista", or "fashion-addict", and the term "fashion victim" refers to a person who blindly follows the latest fashion trends, which, in turn, have the honor of being presented to the general public at special shows or "fashion show", held as part of "Fashion Week" in various cities around the world.

However, the transfer of the concept of "fashion" or "fashionable" in the Russian, French and Spanish versions of *Vogue* magazine is not limited to the lexeme "fashion". In *Vogue*, the use of the English loan word "it" is very common, most often in the syntagms "it bag", "it shoes" and "it girl". In such cases, we are usually talking about the iconic model of a bag or shoe of a particular fashion house. The expression "it girl" means a girl who corresponds to the concepts of the *beau monde* (fashionably dressed, attending fashion events and parties). But there are other phrases with this term, for example: "it diamonds", "pareja it", etc. The Spanish editors of *Vogue* also use the English word "in", but in other versions we did not meet this borrowing. [63]

Considering the vocabulary of the fashion world, it is necessary to note the following words and expressions that have already become international: "must have / must", the Anglicisms "look" and "hit", as well as the borrowing "mix", which is extremely often used in all the versions of *Vogue* magazine we are considering in cases when it comes to mixing styles in clothing, a mixture of several colors, etc. And when discussing the main subject of their articles, the authors of glossy publications resort to the term "trend" (as well as "trendsetter"),

which directly denotes fashion trends or the legislator of these trends. This term appears in the titles of headings devoted to this topic, in various headings and subheadings, and, of course, its use is often observed in the texts of "glossy" articles of the most authoritative magazine about fashion and lifestyle in the world!

In addition to the above examples, the "language of fashion" includes several other lexical and semantic groups, among which we can distinguish:

- names of clothing items;
- names of items of shoes and accessories;
- the names of the fabrics;
- names of styles in clothing.

Each of these lexical and semantic groups is represented by a significant number of Anglo-American borrowings. Among the items of clothing, we can distinguish those names whose appearance in various languages of the world was caused by the need to nominate a new design of clothing.

These terms include "tuxedo", "shorts", "blazer", "bodysuit", "cardigan", "leggings", etc. As a rule, they are adapted and used in the speech of native speakers of recipient languages. In this regard, it is also necessary to mention, probably, the most popular item of clothing today is "jeans". As you know, the term "jeans" entered many languages in connection with the "denim revolution" that took place in the 1960s. But in Spanish, the word "vaqueros" is still fixed, and "jeans" is not used in the speech of people who are not related to the fashion industry. However, in glossy and glamorous magazines, along with the Spanish word, Anglicism is also used.

In addition, in various versions of Vogue magazine, there are unjustified, equivalent borrowings, that is, such Anglicisms that perform the function of a secondary nomination—they denote an object or concept that already exists in the recipient language. Such Anglicisms include those often used in Vogue "trench" or "trenchcoat", "top", etc. The reason for the use of the Anglicism "top", so beloved by the editors of glossy publications, was the tendency of the "whole" designation of the "whole object".

Speaking of accessories, you should pay attention to the borrowing of "clutch", which is rapidly gaining positions in the "globalized" fashion language. French Vogue does not use this Anglicism yet, it has been used in Russian magazines for quite a long time, but the Spanish version of Vogue, which until recently preferred "bolso de mano", in 2010 "gave up" under the onslaught of American "oppression". [66]

It is not difficult to explain the same sound of the names of different fabrics. When a new material was developed, it was given a name, which was then borrowed by other languages. In this case, of course, we mean relatively new fabrics. For example, in Spanish, Russian and French, the names of such materials as "tweed", "stretch", "jersey", obviously have one source of borrowing. For the name of such a popular denim fabric in English and French, two terms are used: "denim" and "jean". The first appeared by adding the preposition "de" to the name of the French city "Nîmes", which respectively meant "from Nimes". The second word refers to the Italian city of Genoa, famous for its textile factories. In the seventeenth century, a material similar to modern denim was imported from Genoa to European countries, and especially to Great Britain, called "denim", and the trousers made from it were called "jane" or "gin". Thus, these two terms are fixed in English and French. In Russian — it is a "denim" fabric, and in Spanish, the word "de vaqueros" or the infrequently used "de jeans" is used. However, in the Spanish, Russian, and French versions of Vogue that we are considering, the word "denim" is much more common than its counterparts. [59]

As for the names of styles in clothing, here, probably, more vividly than in other lexical subgroups, there is a "dictatorship" of the American national version of the English language. As we know, there are a huge variety of clothing styles, and it is not possible to list them all. But if we talk about the most popular, most fashionable images at the moment, then almost all of them are designated by an English word or expression, and this is despite the fact that most of these names have absolute equivalents in Spanish, Russian and French. So, opening a particular version of Vogue magazine, the reader, without a doubt, will meet the following

tokens: "dress code", "casual", "street fashion / style", "lady-like", "vintage", "baby-doll", "grunge", etc. In addition, editors of fashion magazines often sympathize with such expressions as "boyfriend "style" or "sportswear", etc. There are also names of styles that came into fashion along with a particular musical trend, which was most often designated by the English term. Among such names, one can distinguish the style of "glam" (Eng. glam), which, having appeared on the rock scene in the 1970s, subsequently penetrated the world's catwalks, or the "grunge" style, which also appeared first in music, and then in fashion, largely thanks to the American designer Marc Jacobs. [73]

It is important to highlight another layer of borrowed vocabulary, which denotes silhouettes, models of various clothing items, because without knowing the meaning of the Anglicisms "oversize", "baggy" or "slim fit", the reader of the French, Russian or Spanish versions of Vogue simply will not understand what is being said.

The world of fashion is closely connected with representatives of the upper strata of society and celebrities who, being trendsetters, advertise the products of a particular fashion house. Representatives of today's "elite" in glossy magazines in Russia, Spain and France are designated by English borrowings. For example, famous people are "celebrities", but representatives of high society are called "VIPs", "jet-set", "high society" or the recently appeared designation "EIP (Extremely Important People)", which is not very popular yet, but may be familiar to any fan of the fashion press around the world after a while.

Fashion is the main topic of women's magazines, but such publications also publish materials about beauty, art, lifestyle, sports, etc. And the texts of each column and sub-section of the Spanish, Russian or French version of Vogue magazine contain a large number of Anglo-American borrowings. The most typical borrowings are "shopping", "backstage", "top / top model", "make-up", "cool", "boom", "art", "hot", etc. In addition to these examples of Anglicisms in Vogue magazine, there are also a huge number of "single" uses of English words and expressions, which, despite their appearance in various issues of the magazine, still

can not be called full-fledged borrowings. It is noteworthy that the French Vogue contains such "single " uses a little less than, for example, the Russian or Spanish versions. But the "dislike" of France for the English language is known all over the world, as well as the tough policy of the French authorities aimed at combating the Anglo-American "language invaders". However, as follows from the above examples, the glossy press of the country, which once dictated fashion to the whole world, despite all these measures, could not stay away from the international process of forming the fashion language, the basis of which is undoubtedly the American version of English.

Progress does not stand still, as evidenced by the widespread computerization. IT technologies have become an integral part of our environment. We can no longer imagine a society without new-fangled gadgets and various devices that make our lives easier. With bated breath, we wait for new products and rejoice in the next discoveries of scientists that will make our lives even easier. This process is accompanied by the emergence of new realities and following on from that, there are new words denoting the realities of data. It is unlikely that any other sphere of life is able to compete with the field of computerization in terms of the number and speed of emerging neologisms.

Fashion is a special area of human activity. The term "fashion" is used not only in relation to clothing and the image of a person, but also in art, literature, and architecture. Currently, the term "fashion" is closely related to clothing and accessories.

Clothing also changed its purpose and function: from protective to modern, performing an aesthetic function. In the modern world, clothing is divided into such types as: underwear, outerwear, hosiery, shoes, hats, etc.

In English, the term fashion is used (English fashion – from Lat. *factionem*), meaning popular or latest style of clothing. The word "fashion" also appeared in England in the 14th century. It is inextricably linked with such concepts as: style, trend, glamour.

Term formation is traditionally divided into several types, which are easily

traced and illustrated in the English terminology of fashion design and fashion. Affixal term formation is divided into: suffixal, prefixal, and prefixal-suffixal (or mixed).

The most common type of term formation is considered to be suffixal. In the modern English terminology of clothing names and fashion terms, the composition of the suffixes used is very diverse. The most productive noun suffixes are: - ing, - er, - ness. According to Dolgova T. V., out of 340 terms, 42 terms with the suffix- ing were found; 35 terms formed with the suffix-er, and 3 terms with the suffix-ness. [63]

According to her data, at the present stage in the terminology of fashion design and fashion, the appearance of terms formed with the help of suffixes with the meaning of diminutiveness is recorded: - ie-hoodie-a piece of clothing (often a tank top) with a hood; - let-singlet – a short tank top without sleeves.

A large percentage of adjective terms are formed in the suffix way. 17 terms are formed using this suffix-y: stretchy – stretchy elastic material, baggy – baggy. Productive suffixes of the formation of adjective terms are also: - able, - al, - ish (fashionable-fashionable, artificial-artificial, stylish-stylish).

Verb suffixes, according to Dolgova T. V., are not productive in the terminology of fashion (harmonize – to harmonize, combine, lengthen – to lengthen).

T. V. Dolgova believes that in the terminology of fashion, lexical and semantic processes occur in connection with the creation of new objects and concepts due to the development of the field of fashion design and fashion: polysemy, homonymy, synonymy and antonymy. Initially, the term "fashion" was used in the sense of style, appearance, image. In the 17th century, due to the rapid change of clothing styles, the term acquired another meaning fashion, style. [64]

Consider the basic concepts of fashion. These include: chic – chic, high style and elegance; classic – classic, up-to-date; vintage – vintage style; must-have – what you need; clothes and details that must be in your wardrobe.

Fashion is divided into: women's fashion, men's fashion, teens wear,

children's clothes, sportswear, swimwear, lingerie (underwear), outerwear (outerwear), etc.

In the modern world, appearance is of great importance. The "Oxford Dictionary" continues to include new concepts-lookism (lookism, evaluation of a person by appearance), sizeist (a person who rejects those who do not meet the generally accepted "size"), etc.

As fashion becomes more diverse, new words also appear. For example, double denim (wearing two denim items at the same time: a denim jacket and a skirt or a shirt with jeans) is a fashion trend and a challenge to the generally accepted taste. In modern English, denim shorts have acquired the abbreviated name jorts (jeans + shorts).

Everyone knows the expression total look (a set of clothes from one brand). The expression last season (last season, unfashionable thing) from the highly specialized slang of designers began to be used in everyday life.

In 2016-2018, the collection includes such new vocabulary words – apagas (anorak); pants legins, skinny, kilots (cullotes), women's pants; dirndinl – dirndl a skirt; X-Ray fabric(s) with illuminatory effect; caftan – long dress with decoration; ruffle dress – lace flounce (corrugated); slip-on (slip-ons) – on shoes with thick rubber soles, espadrilles (espadrilles) – soft, comfortable rope-soled Slippers; sandals birkenstock (birkenstock) – summer shoes (flip-flops) with massive belts and buckles; mules (mule) – flops.

Among the new fashion terms are fedora (hat with brim), mullet (skirt, short on the sides and front, and long on the back), herringbone (herringbone pattern), chambray (chambray, men's shirt, shirt fabric), gingham (gingham) – checkered cotton fabric, etc.

In connection with the resettlement of many refugees and migrants to Europe, the whole world has learned such words as: burkini – burka, burkini - a bathing suit for Muslim women (leaves only the face, hands and feet open) and niqab – niqab - a cape for Muslim women on the head with a slit for the eyes.

There is slang for fashion terms, as well as abbreviations for clothing and

footwear products ("SS16 – spring-summer 2016", "AW17 – autumn-winter 2017").

France currently remains the trendsetter of fashion and fashion trends in the world. Famous French couturiers believe that fashion is an update.

Fashion changes depending on climate change, under the influence of a person's desire to favorably emphasize their dignity, stand out from others, as well as changes in fashion in other regions of the planet. This has become especially relevant in Europe due to demographic changes and the introduction of other cultures.

Thus, the evolution of the vocabulary "Fashion" in the 21st century is undergoing changes: there is a transition from the dominant French language in the last century to English. The French designers who started Haute Couture create new items of clothing and give them names that in most cases come from the English language. [66]

The English language vocabulary actively penetrates into all languages of the world: As the analysis of lexical material has shown, this trend is explained by the fashion, the globalization of the English language and the desire to save language resources, since English as an analytical language is more concise.

It is interesting to compare the descriptions of fashion terms in different countries, in order to identify the features inherent in each country.

Most scholars agree that one of the main vehicles of foreign vocabulary is the print media. An important role in the borrowing processes is played by the so-called glamorous and glossy fashion magazines, which are part of the powerful fashion industry. Today, everything related to fashion is at the peak of popularity. Books are written about the fashion industry, television programs and films are made, a large number of fashion publications appear, it becomes very prestigious to attend various fashion weeks and other events, the number of which cannot be counted, fashion is studied at universities. Designers and editors-in-chief of glossy magazines are media characters, whose interest is almost greater than that of representatives of stage professions. A huge number of structures are involved in

the fashion business, and countless people work in it. Designers, journalists, critics, editors, publishers, models, stylists, photographers, film and show business stars- and these are not all the professions required in the fashion industry. Fashion is an international business, and the concept of globalization is no less inherent in it than in any other industry.

By the end of the last century, with the help of mass communication, advertising has become a single global industry. As it develops, it becomes a cultural factor along with language, religion, history, and customs.

Of course, fashion occupies a leading position in the subject of advertising discourse. Advertising can be considered as a specific form of propaganda that introduces certain values into the minds of people. Fashion is a value, and advertising promotes the appropriate lifestyle, dictates the fashion for certain novelties, and often sets a model of behavior, forming certain attitudes among representatives of various strata of society. It is advertising through mass communication that promotes the latest fashion innovations, influencing people's minds with the help of language and audio-visual means. [67]

Advertising is a complex and multifaceted phenomenon. In the dictionary of foreign words, the concept of "advertising" is interpreted as "information about goods, various types of services, etc. in order to alert consumers and create demand for these goods, services, etc.". F. Kotler defines the concept of advertising as follows: "Advertising is a non-personal form of communication carried out through paid media with a clearly specified source of funding". The scientists of A. I. Golman and N. Dobrobabenko clarifies: "Advertising is any form of non-personal presentation and promotion of commercial ideas, goods and services, paid for by a clearly specified advertiser".

The positioning of a commercial offer is sometimes implemented without taking into account linguistic patterns, and as a result, there is a deformation of some logical and systemic relations in the verbal text.

According to I. G. Morozova, advertising forms its own world of words, themes and images that describe certain products and categories of goods. The text,

immersed in the situation of advertising communication, is the basis for highlighting the most general meaning of the term "advertising discourse". Advertising discourse has its own characteristics. Most of the samples of advertising discourse, in addition to verbal elements, include an audiovisual series. The image is of great importance in fashion advertising, because it clearly demonstrates the features of a fashion novelty and is able to have a greater impact on the addressee than a verbal message. [44]

Advertising manipulates the consciousness of the recipient, who is considered as a "target". An important cognitive manipulation technique is an appeal to the archetypes of consciousness. An archetype in psychology and cognitive linguistics is a typical, most characteristic representation of an event, situation, object, quality, or a typical image of such a situation, object. In the language, archetypes are represented by the concepts that most fully reflect such images. Fashion images and styles, of course, have similar qualities.

To achieve the goal of advertising the advertising slogan is built using a variety of tools expressive of a speech. Metaphor is one of the most striking stylistic means used in advertising. As G. Morgan points out, "metaphors depend on specific circumstances: the more images we have, the more diverse our ways of understanding will be". Using a metaphor is always Cognitive.

This is due to the fact that metaphor is one of the typical cognitive mechanisms. It plays an extremely important role in the integration of the verbal and sensory-image systems of the individual and is a key element in the categorization of language, thinking and perception.

The analysis of the advertising discourse devoted to fashion revealed a high degree of its metaphorical saturation. Advertising creates the illusion that "fashion clothing is addressed to you": Fashion is you; Clothes are for you alone (Dasha Gauzer); the world of your dreams (Estelle Adoni); Your new look starts here (Vogue); Your one-stop fashion destination (Your only fashion destination) ('ASOS' - British brand);

The metaphor "fashion is you" is a key one in the processes of fashion

mythologization, and advertising plays a significant role in creating the myth of fashion as a powerful force that gives beauty and youth. The objectification of this concept, the illusion of its transfer to a specific person, on the one hand, emphasize the anthropocentricity, and on the other, form an address appeal to the "target" of a fashionable product. Advertising beckons to itself, making its target the desires of a person corresponding to life priorities. [45]

Another stylistic medium, hyperbole, plays an equally important role in fashion advertising, which presents fashion novelties as something perfect, and unique. The vast majority of advertising slogans are more or less characterized by a hyperbolization strategy. It manifests itself in an abundance of epithets of intense color: super, hyper, maxi, splendid, perfect, gorgeous, stunning, ultra-modern, etc.

It should be noted that many slogans have become international. They are created by international image companies: Live unbuttoned "Live freely" (LEVI'S); For successful living "For a successful life" (DIESEL); Turn on your charm, simplicity, beauty and truth "Turn on your charm, simplicity, beauty and honesty" (Bruno Lusinelli). [79]

Advertising of fashion products also has gender characteristics. Advertising for women is more imaginative and expressive, associated with beauty, uniqueness.

As for advertising for men, in it advertisers strive to reflect strength, masculinity. Men's advertising is more concise, it is based on rational evaluation, it is more specific, and the concepts of success, strength and courage dominate. The verbal and visual range of advertising texts is markedly different from advertising for women. It is less emotional, there is a predominance of rational evaluation, the desire for accuracy.

3.2. Celebrities in social media

It is well known that in different types of discourse and text, we often talk about everyday situations, describing their participants, in particular their appearance. In the present study, this is done with the help of lexical units of such

an interesting and specific category as clothing. Its names occupy a special place in the linguistic picture of the human world, they are directly related to the life, history, culture of the people, their development and functioning depend on social changes in the life of the ethno-cultural community. Being one of the most stable ethnic indicators, clothing has long performed ritual, symbolic, and social functions. The formation of a traditional set of clothing is influenced by ethical, aesthetic ideas, traditions of generations, material and economic conditions of life, as well as connections with other ethnic groups.

The vocabulary that denotes clothing, being an expression of a person's worldview, is one of the most ancient areas of knowledge, inextricably linked with the history of human development. Today, the fashion industry is a phenomenon that is associated with most of the interstate relations, and this industry employs hundreds of thousands of people involved in international cooperation, providing legal, financial, consulting, marketing, translation and other services.

The lexical composition of terminology is constantly changing, because the change in fashion and, in particular, the manner of dressing is constantly and inextricably linked with the development of humanity, the human desire for novelty, the search for the ideal of beauty. This allows for productive cross-language communication and facilitates the harmonization of terms.

The modern stage of development of language lexical space of the English society is characterized by the increase in the number of anglicisms and an increase in thematic areas of their use, especially vocabulary related to the names of clothes and fashion items, as in advertising communication, and television, as evidenced by both written and oral forms of their existence.

Non-linguistic reasons for borrowing are due to the level and volume of language contacts, the growth of language exchange and general education, and a wide acquaintance with foreign languages. The prevalence and prestige of international communication also play an important role in this process. An important factor in the intensification of language relations is the development of mass media, their growing social and educational impact, as well as the active

introduction of the achievements of the scientific and technological revolution into everyday life [51].

The intra-linguistic reasons for borrowing include the absence of an equivalent word or concept in the native language, the need to name a new thing, a new phenomenon; the need to distinguish between content - related, but still different concepts; the need to specialize concepts-in a particular area, for certain purposes; the tendency to use one borrowed word instead of a descriptive turn, the desire to increase and preserve the communicative clarity of lexical units, which is expressed in the elimination of polysemy or homonymy in the borrowing language [51].

More than 82% of Internet users have accounts in social networks and use them (at least) for two hours a day.

A social network is an online service, website, or platform designed to organize social relationships. On such a resource, each person has the opportunity to post some information about themselves (date of birth, place of study and work, hobbies, etc.), according to which this account can be found by other participants. Social networks can be open to any Internet user, or they can be a closed structure, providing access to a certain group of people. Despite this difference, a common feature for all social networks is the presence of "groups" and "friends" systems. [63]

The awkwardness generated by the requirement to perceive a person who has become famous on the Internet as an absolute star is primarily due to the fact that the celebrity phenomenon itself has expanded its boundaries over the past two decades. Entertainment and self-presentation are no longer a privilege of show business, but a mass cultural practice that is mandatory for everyone. The need to design and redesign your image in social networks, to track the number of subscribers and likes is no longer perceived by many as a right, but as a duty.

The above processes are inherently premise that global industry stars and pseudonymity, many times criticized, including by the theorists of the Frankfurt school, paradoxically legitimized what the stars and native cult status has taken its

place deservedly. As long as the infamous plot of "the American Dream" and "15 minutes of fame" worked, the viewer had the impression that there was a certain threshold for entering the pantheon of stars. Auditions, stages of approval with producers, competition, the struggle for the first places in the ratings and charts formed a kind of closed club of the chosen. The audience on the other side of the screen had the impression that the responsibility for the mediocrity shown in primetime was assumed by this huge entertainment industry in the person of producers or corporate presidents. Now the situation is such that any person who has some, from his point of view, special experience or skill, having a smartphone and SMM skills, can potentially become a celebrity with the number of subscribers equal to the population of a small European country. [44]

Obviously, the public's perception of what a "star" is has also changed. The key difference, as Cenziper correctly noted, is the zero distance from you to the person on the smartphone screen. The current online public has felt that it, rather than professional operators, it is the main producer of not only content, but also meanings. The second significant difference is that it is no longer possible to draw an analogy between participating in or watching a stadium show, listening to a politician's radio speeches, on the one hand, and likes and reposts, on the other. It's just a different level of communication. In the old format, the viewer could only exist as a spectator, now he registers his presence by leaving a like, enthusiastic or offensive comment as an immanent participant in the process.

This year, the University of London's Royal Holloway College launched the Culture of Celebrity course, which will analyze tweets, YouTube channels and everything related to celebrities on social networks. Beyonce's tweets are being offered as the basis of a course on the history of feminism at Rutgers University in the US, Miley Cyrus' sociology is being offered as a course of study at Skidmore College in New York, and Staffordshire University in the UK wants to introduce a course on football culture, also known as David Beckham Studies. Five years ago, the head of the Department of Art and Media at Royal Holloway College, Dr. James Bennett, began publishing the quarterly academic journal *Celebrity Studies*.

Bennett views celebrity culture as a kind of modern folklore and argues that its study is vital to understanding the modern world, in which "celebrities are a powerful organizing force in modern society." [14]

Needless to say, the introduction of such courses at leading universities in the United States and the United Kingdom has caused a flurry of criticism in the conservative academic community. While some professors attribute the appearance of courses about celebrities to the need to attract paid students, and others believe that the research of David Beckham and Beyonce can be useful in other humanities (say, sociology), the Department of Education under the British government, which has a decisive voice in such matters, simply described these courses as garbage.

Nevertheless, in June 2015, the second Celebrity Studies conference was held at the University of Amsterdam, where 200 scientists from all over the world gathered. It is expected that even more participants will come next time. Bennett claims: "Of course, the field of such research will only grow, and this is right — because we are not studying fame as such, but the structure and things in everyday life." [65]

Paradoxically, celebrities and everything related to them are over-described, but at the same time not institutionalized, and therefore not fixed as a phenomenon of cultural memory. The culture of celebrity has not yet developed an independent discipline that would be universal for describing the various phenomena that arise in this field.

Returning to Bennett's statement about the study of fame in everyday life, it is worth saying that in this context, celebrities were considered only sporadically. For example, Norbert Boltz in his "Abc of Media" writes that the emergence of celebrity as a phenomenon of everyday life is directly related to the daily need to produce content, and the public by and large does not care who is offered to it as stars. Boris Groys suggests considering glory based on the total aestheticization of everyday life, which has become a space of total design, where the object and the subject are no longer distinguishable, where "simple life no longer exists, it is exposed as an artifact and it is no longer possible to distinguish the presentation of

everyday life from itself." This common demonstration of everyday life becomes a unifying factor for the star and her audience. [65]

Everyday experience in its various manifestations has long been the object of academic research by sociologists and anthropologists, but the appearance of celebrities in the discourse about everyday life is not directly related to daily experience. In everything, as far as fame and popularity are concerned, we are always dealing with mediated experiences, not with daily reality as such. In the case of celebrities, everyday life is already selected and structured according to certain parameters. In this way, we interact with digital rather than real-world practices. Today, it is difficult to imagine a more routine thing than scrolling through the feed on social networks. To get closer to understanding how ideas about celebrities and fame as such have changed, you need to start from the very structure and principles of social networks, considering them as part of the daily routine.

Modern media offer a limitless number of resources for the construction and presentation of their own "I", through which each person is involved in the system of global communication. The avalanche of data growth, the growing number of everyday interactions, as well as the complexity of their interpretation and evaluation have identified a number of problems, primarily related to the categories of trust and choice. [80]

The current level of technology development offers an overabundance of choices, ultimately making it impossible to make a final choice of one thing. Since it is not physically possible to check all possible sources of information and the risks associated with it, a person is forced to live in constant anxiety that he missed something and did not see something. Another important problem is that the overabundance of ready-made content, ideas and styles of the past does not leave free space for your own assessment of what is happening. Thus, an infinite number of combinations of data and hundreds of ways to access them are in direct conflict with the limitations of human life. It is obvious that in the conditions of endless choice, with an overabundance of ready-made content, as well as with the obvious

inability to verify all available information, the two most scarce resources are trust and attention.

Trust and attention are immanently present in any public discussion about the present and future of the Internet in general and social networks in particular. It is for them that investors who make multimillion-dollar investments in the development of new applications, researchers of behavioral economics, and all those who reserve the right to determine what the Internet will be like in ten years are waging a war.

By itself, the feed of any social network is designed in such a way as to routine shock and sensational messages, forcing them to be perceived as part of the general flow. The expectation of updates, the division of news into "new" and "latest", the calls to share your thoughts "right now" are at the very heart of social networks. Only the speed and frequency of updates are important (it doesn't matter what you are talking about: your own posts or likes and reposts of other people's messages), that is, the fact of this transfer, and not what exactly you are transmitting. Therefore, from the point of view of the user of social networks, more attention should be paid to the one who reproduces the digital routine day after day, creates messages and images that allow you to enter into the maximum number of interactions. These images should be instantly read, be adequate to the context where they appeared and function; in addition (and more often this is a prerequisite), they should cause unconditional trust. The main difficulty, however, is that the user who views the news feed daily, as a rule, does not have formed expectations of what he wants to see. [29]

Therefore, getting into the expectations of the abstract average user, who is secretly waiting for a meeting with something sincere and real, is quite a difficult task, just because everyday life does not and cannot have a format, and there is no generally accepted, mass image of sincerity and simplicity. Here again comes the question of the pseudo-event described by Paul Taylor and Ian Harris. Speaking about the Internet, we should immediately draw a line between everyday life and the representation of everyday life. Most often we have to deal with the latter. And

if, following Groys, we consider the modern world to be the world of total design, then the demand for the reduction of design as a manifestation of sincerity and simplicity is greater today than ever.

By the way, the idea of design reduction has a hundred-year history, embodying the ideas of modernism in their most radical form.

Media, acting as a vehicle for various ideas and styles, at the same time strengthens the role of design to such an extent that it ceases to be a secondary industry.

If Foster, continuing the modernist tradition, criticizes the world of winning design, suggesting possible alternatives, then Boris Groys takes a relativistic position in this regard. In his essay "The Politics of Self-design", Groys notes that the turn announced by Loos at the time was irreversible: self — design has become a mass cultural practice, mandatory for everyone, and the avant-garde design of honesty is just one of the possible design styles.

It should be said at once that simplicity and artlessness is not a universal technique that has an applied nature, rather, it exists in the form of a certain general trend that is not applicable to all Internet celebrities. With a high degree of probability, it will not work for stars who have been exploiting images of luxury, glamour and everything that is inaccessible to ordinary mortals for years. In view of this, the sudden reduction of the design, in this case, the design of luxury, for their fans will look at least strange.

The analogues of Equals Three are three popular ones YouTube channels: "This is Good", "Katie Clap Channel" and "+100500". The issues are based on the same principle as in the Johnson show. By the way, all three video bloggers have repeatedly won various Runet awards and participated in projects on major TV channels as guest presenters.

The popularity of this kind of video blogs has led to the fact that now there are many reviewers on YouTube, whose channels consist entirely of videos about cooking homemade food, impressions from a taxi ride or a computer game passed. So, in the Russian segment of Youtube, there are several such "stars": Ivan

Sapozhnikov under the nickname VANOMAS (170 thousand subscribers in October 2016), Sergey Simonov and his "channel of good and positive" (600 thousand subscribers in October 2016). The names of the videos, as a rule, appeal to everyday, instantly recognizable things: "Ordering pizza and taxi", "Steamed cutlets", "On top of the hut", "How the majors live in a crisis" etc. Presenters and viewers are equal agents not only of the space of everyday life, but also of one network field, their language is the language of the Internet. They deliberately do not separate themselves and their audience, because they exist in a single field, where they perform the same actions, watch and comment on the same videos, and so on.

In her monograph *Status update* last year, Alice Marwick, a professor of media communications at the University of New York, describes the technocratic community of California in one of the chapters, using the concept of "micro-celebrity" as a universal characteristic of all those who became famous thanks to the Internet: "Micro-celebrities interact directly with fans, while traditional celebrities could only give the illusion of interactivity and accessibility. The position of micro-celebrity as a subject depends on the number of followers, because, after all, every piece of online content assumes its own audience, and most young people share content, even if it is limited only to a Facebook profile. Such direct interaction is crucial to maintaining fame. In order to become an insider of the Web 2.0 world, you need to overcome several steps, one of which is to get acquainted with different micro-features of the technology community".

The trend for the invasion of everyday practices in the lives of stars in the near future will only increase. All those attributes that we used to perceive as the embodiment of unconditional success and fame will gradually be replaced by the demonstration of routine things that are indistinguishable from everything that we see in front of us every day. When the old stars go out, they will make room for new heroes, who will be difficult to recognize in the crowd, and even more so to identify as celebrities. [73]

In any case, the question of the mass popularity of network phenomena

requires a thoughtful analysis and explanation, because if Grumpy cat or "Ide" has found its multi-million audience, then it tells us something about the modern audience and about modern culture in general? Paradoxically, modern Internet celebrities have much more in common with the flaneurs of the 21st century, idly gliding in the human stream, than with the first salon celebrities, the main characters of the first tabloids. Their faces have become so recognizable from daily flashing that they have been erased from memory, and we can no longer remember where and when we last saw them. The images of celebrities are ingrained in the fabric of everyday life. During the next viewing of news in your feed, in the stream of messages about currency rates, strikes and terrorist attacks, another star suddenly flashes, only to receive milliseconds of our attention, and instantly go out. We'll have one last look at her before the ghostly figure fades into the digital landscape.

CONCLUSION

At the present stage of linguistics development, there are a large number of approaches to both analyzing discourse and identifying its various types. However, there is something in common between all different points of view – they all view human behavior as speech activity. Modern humanitarian science has been significantly expanded with publications devoted to the theory of discourse and the study of its individual aspects. At the same time, researchers choose different approaches – historical, philosophical, logical, psychological, sociological, cognitive, semiotic, cultural, linguistic, sometimes combining some of them. This gives grounds to speak about the emergence of an independent direction of research – the theory of discourse, which is a complex, heterogeneous discipline that has developed at the intersection of linguistics, the sociology of knowledge, cognitive anthropology and modern critical studies of Culture.

Discourse is called an "immersed in life" text, studied together with the "life forms" that form it: interviews, reports, scientific theories, social events, conferences, conversations with friends, and so on. That is why discourse should be studied in pragmatic-situational, mental and other contexts. The pragmatic and situational aspect of such research is to find out the coherence of discourse, its communicative adequacy, the mental aspect involves studying the influence of ethnographic, socio-cultural, psychological conditions on strategies for generating and understanding discourses in "live speech", etc. That is, it is not just a language formation that is more complex than a single sentence, but a total cultural phenomenon: the result and factor of communication, the interweaving of language interactions of communication agents, a living communication environment that, as is known, creates new physical actions, and mental products.

Within the framework of the theory of conceptualization, the specifics of this process, namely the stages of conceptualization, are discussed in detail. It is customary to distinguish the following stages of conceptualization:

- 1) receipt of information and formation of initial concepts;

2) generalization of available information and creation of a unified system of knowledge classification;

3) formation of individual knowledge.

Thus, conceptualization is associated with the understanding of information about the surrounding world, that is, with the process of mental construction of its objects, phenomena and processes, which is implemented in the form of certain representations of the world – concepts.

Conceptualization is closely related to another cognitive process – categorization.

Conceptualization and categorization are directly related. They differ only in the end result: the process of conceptualization is aimed at identifying the minimum units of human experience in their ideal meaningful representation, and the process of categorization is aimed at combining units that somehow demonstrate similarity into larger categories.

With the development of fashion publications, there was a formation of their respective language, their own terminology, which led to the creation of a new fashion culture.

Fashion is the unity of habits, values and tastes established in a particular situation and a specific period of time, which are the engines of production.

The problem of borrowing foreign terminology is traditionally raised in the process of discussing the features of the modern language. Posner, why the domestic press is forced to borrow English words, answered: "Sometimes, instead of saying "trend", it's easier to say "trend", or, say, "short-sleeve shirt without a collar" - so it's "top". I myself fought for a very long time at the beginning, but at some point the conciseness of the words helps. That is, it turns into a kind of professional language, into professional slang, if you like."

The language of fashion journalism was also influenced by the conditions in which it was formed. Fashion was perceived as an element of a beautiful, far-from-reality life, which was reflected in the speech formed in the 90s, along with the reaction to the style of the official presentation of the Soviet press. Hence the

stamps that can be found today in almost any text of fashion topics: "elite luxury", "rich assortment" or "unshakable attractiveness", replacing, according to researchers, the knowledge of the material.

The fashion industry plays a significant role in influencing society, thanks to fashion, the formation of public opinion takes place. This circumstance is due to the direct position of the fashion industry in the system of social institutions and the limited access of the audience to the information circulating in it. The delivery of information about current events, new collections and trends of the season is carried out thanks to the media, which acts as a kind of filter of news facts. In this regard, the British anthropologist B. Moeran calls fashion-themed magazines "apostles" of fashion, which carry the "fashionable word" to the masses: through verbalization, they interpret, explain, decipher, that is, directly "create" its meanings. That is why the language used to describe fashion today is important for research. The audience's attitude to the culture, which has not yet been fully instilled in the English mentality, depends on this.

To adequately present the content of a lexical unit, the translator needs to know not only Ukrainian terminology, but also English, having previously studied all the components of this unit.

Currently, a bilingual dictionary is not always a reliable source. For an adequate translation, the translator needs certain skills of working with such lexical units and knowledge of the appropriate methodology.

Most of the lyrics on fashion is written in a journalistic style with elements of art; in such texts, in contrast to the academic style, some of the terms, especially for native English language are recognized harder, often used metaphorical terms, which also complicates the translation process. Therefore, the translator must first isolate such lexical units from the general language units and, accordingly, determine the methods of their translation.

In the absence of the source language term equivalent in a scientific text, the translator borrows it, or creates a new one, or add the common language and terminology unit value in the artistic text use a different order to avoid violating

the "terminological sound" of the text.

Today, the problem of translation is an urgent one. Translation difficulties are related to differences in cultural and linguistic traditions.

One of the indicators of this is that today it is no longer customary to talk about morality and condemn sharp deviations from it. One-sided tolerance and political correctness have led to the fact that, on the one hand, it has become easier to brag about vices, and on the other – the willingness of society to call their idols to respect decency has decreased. The situation turned upside down. Surprisingly, this is a fact: it becomes somehow uncomfortable to speak publicly about the norms of decency and morality, and even more so about the duty to society. And it is not so easy to clearly define the good and the bad, the moral and the immoral. After all, if the bar of the moral norm falls low, then the bar of deviation from the norm falls so much that it really becomes difficult to distinguish the norm from its violation. The consequences of such an impact on society of people of fame and the media that savor their every movement and word are extremely negative.

Thus, the psychology of the perception of fame in modern society, according to which everything is allowed to the "star", public scandals and indecency – a necessary part of life, glamorous-bohemian life and morality – a model for dreams and imitation, poses very serious problems, because society, especially children and young people, completely lose their moral guidelines. This is a challenge to which society must find an answer, otherwise new generations will have to rediscover "what is good and what is bad" with great difficulty.

The phenomenon of globalization is gradually penetrating into the sphere of fashion language. Today, the fashion industry is a huge international corporation. It is difficult to name a more popular and more "fashionable" occupation in the minds of the masses than fashion itself. Currently, the fashion industry is absolutely international: international brands of clothing, shoes, jewelry; international fashion magazines, "international" fashion journalists whose articles are published in various versions of international publications, "international" photographers working for magazines in many countries of the world. In such conditions, the

international language of fashion develops and develops, an important constitutive feature of which is borrowing. The relevance of borrowings for the language of fashion makes it relevant to further study them from the perspective of semiotics, linguoculturology, the theory of language contacts, and intercultural communication.

A frank demonstration and inspired ecstasy of immoral "virtues" is a new and very dangerous phenomenon of modern life. People have always violated moral norms. But, as a rule, they preferred not to advertise their unseemly deeds, but to hide them, and even more so, with rare exceptions, they did not dare to declare vices as virtues. In particular, since scandals or indecent behavior could harm their careers, stars and their producers, as a rule, tried to hide their unseemly actions in every possible way. In general, the situation among celebrities until the last four or five decades in terms of morality was similar to that in the field of politics. Today, for example, no politician will think of bragging about taking bribes or stealing public money (even if in reality he does), and will strongly deny such accusations. At the same time, politicians are always happy to take some imaginary credit for their regions and countries. But this hypocrisy is still better than outright boasting of ugliness.

Meanwhile, today the idols of the public – that is, those who by definition are role models-ying not just to brag about their vices and deviations, but even specifically seek to invent and report more bad things about themselves.

SUMMARY

Політичні, економічні, соціальні зміни, науково-технічна революція 20 століття спричиняють появу нових концепцій та переосмислення старих. Зміни в мові відбуваються так само швидко, як і зміни в сучасному світі. Поряд із відкриттями та новими винаходами створюються нові слова для пізнання та нововведень, їх опису та визначення.

У глянцевиx публікаціях використовується велика кількість неологізмів. Журнал, будучи одним із засобів масової інформації, відіграє важливу роль у використанні та поширенні неологізмів.

В англomовній гуманітарній науці було зафіксовано появу нового феномена - стилю життя, що позначається як гламур. Предметна область застосування концепту ГЛАМУР ще не визначена, знаходиться в процесі становлення. Таким чином, в сфері інтересів дослідника феномена гламуру виявляється ряд питань: по-перше, проблема тлумачення терміну і місце гламуру в проблемному полі сучасних гуманітарних наук; по-друге, питання про передумови виникнення гламуру і закони його функціонування в сучасному суспільстві.

Однак актуальність нашого дослідження зумовлена тим, що концепт ГЛАМУР не досить широко вивчався у вітчизняній лінгвістиці, але викликає великий інтерес у сучасному суспільстві.

У сучасному суспільстві обраний концепт є одним з центральних складових масової культури, яка транслюється через засоби масової інформації.

В основу дослідження покладено гіпотезу, що гламур демонструє специфічне ставлення до такої цінності, як гедонізм - прагнення до особистого благополуччя та щастя. Гламур постає як почуття, задоволення, довіра, а отже, і щастя, якого людина хоче досягти, купуючи товари. Тобто це цінність, яка досягається матеріально.

Об'єктом дослідження є засоби поповнення словникового запасу

англійської мови за рахунок неологізмів.

Предметом дослідження є концепт ГЛАМУР в текстах відкритої та прихованої реклами в медіадискурсі.

Для досягнення цієї мети було встановлено такі завдання:

- визначити теоретичні основи спілкування у гламурному світі;
- описати поняття ГЛАМУР сучасною англійською мовою;
- проаналізувати спілкування у гламурному світі.

В ході дослідження використовувались такі методи: метод аналізу та синтезу; порівняльний та компонентний аналіз, дискурсивний аналіз.

Гламурний дискурс являє собою особливий тип спілкування між людьми, в якому закладається певний життєвий рівень, програма поведінки, в рамках заданих ціннісних орієнтацій якої людина будує стосунки з іншими і формує ставлення до речей. Тексти, що відображають його ключову ідею, стають прецедентами для гламурного дискурсу, який наділений цінністю в культурі - щастя, краси, молодості, здоров'я, успіху, любові, належності до бажаної групи - які можна досягти за допомогою грошей. Як результат, тексти "гламурної журналістики", метою яких є "впливати з акцентом на психологічну релаксацію", виявляються прецедентними текстами гламурного дискурсу.

Відомі журнали "Harper's Bazaar", "ELLE", "Vogue", "Officiele", "InStyle", "MadameFigaro", "Tatler" вирізняються не тільки своєю гламурною спрямованістю, але і типологічною особливістю: глянцевої формат, націлений на елітний фокус, рекламний позитивний стиль, який визначив обличчя гламурної журналістики. Отже, гасло журналу "Glamour" говорить, що "Гламур" - це "філософія сучасної жінки, яка хоче отримати все від життя і не шукає компромісів". Але насправді гламур - це не лише філософія жіночої частини населення, гламур - це основний спосіб нав'язування цілком специфічного способу життя за допомогою створення та тиражування яскравих, незабутніх і чарівних образів. Сучасна масова свідомість, залежна від засобів масової інформації, схильна розуміти стиль як поведінку людини.

У другій половині 20 століття вперше з'явилися такі похідні ключових слів, як *glamazon* "розкішна, висока, впевнена в собі жінка", утворена поєднанням слів *glamor* та *amazon*, *to (de)glamorize* "надавати особливого блиску і нотки розкоші", скорочена версія *glam*, який набув додаткового відтінку в значенні "екстравагантно привабливий", *glamor-puss* - людина, привабливість якої передбачає наявність багатства, успіху, утворено додаванням основ. XXI століття додало до ряду похідних слово *glamorizer* - "щось, що підвищує привабливість, натякаючи на багатство, успіх, статус та *glamping*, утворене поєднанням слів *glamor* та *camping* – "glamping tourism", що означає "кемпінговий туризм, що характеризується підвищеним рівнем комфорту".

У молодіжному журналі *Teen Vogue* ми можемо знайти багато прикладів неологізмів. Наприклад, слово "bestie" зустрічається два рази в "Teen Vogue", особливо у лютому 2014 року. "Bestie" - це "людина, яка виявляє прихильність до певних людей, які підходять одне одному і діляться з ними приємним і щасливим життям". Коротше кажучи, це «найкращий друг; дуже близький друг; людина, яку ти кохаєш і з якою проводиш багато часу». "Glammed-up" у колонці "Fashion & Features" (*Teen Vogue* березень 2014), що можна трактувати як "зробити більш привабливим за допомогою макіяжу та / або унікальної моди, одягу та чогось привабливого для почуттів; щось красиве та особливе". "Glamorama" з'являється у колонці "Party People" - це "вражаючий стиль випускного вечора із особливим ефектом, що виглядає перебільшеним, щоб привернути увагу людей". Слово "manis" (від "manicure") з'являється у березневому виданні 2014 року у колонці "Beauty & Health".

Сленг є невід'ємною частиною англійської мови, яка розкриває його існування майже у всіх сферах життя суспільства та соціальних груп. Це атрибут нелітературної, розмовної мови. Молоді люди, прагнучи найяскравіше висловити свої почуття та думки, виступають як "творці" сленгу. Оскільки глянцева журналістика в основному орієнтована на молоду

публіку, широко використовується сленг, особливо в заголовках статей. Найпродуктивнішими способами утворення сленгу є запозичення, скорочення, а також поєднання слів та афіксальний метод.

REFERENCES

1. Арутюнова Н. Д. Дискурс / Н. Д. Арутюнова // лингвистическая энциклопедия / Главный редактор В. Н. Ярцева - М.: Сов. Энциклопедия, 1990, стр. 136-137.
2. Ашинова И.В. Гламур как философия «вечной» красоты и молодости // Материалы международной научной конференции «Национальные образы мира в художественной культуре», посвященной 85-летию со дня рождения профессора Г.Г. Гачева. - Нальчик, 2014.
3. Ашинова И.В. Жанровые особенности гламурного дискурса // Известия КБЦН РАН. - № 6 (56). - Нальчик, 2013. - С. 203-207.
4. Гандл С. Гламур. М.: НЛЮ, 2011. 384 с.)
5. Дискурсивные слова русского языка: опыт контекстно-смыслового описания: монография / А. Н. Баранов, К. Бонно, Н. Б. Василевская, Г. Камю; под редакцией К. Киселева, Д. Паяра; МГУ. М. В. Ломоносов. Филол. Фак. М.: Метатекст, 1998, 446 с.
6. Михайлова Е. В. О слове гламур и его производных // Русский язык в школе. 2005. №4. С. 83-84.)
7. Руссо М. От «грамматики» до «гламура». Режим доступа: URL:<http://www.mith.ru>.
8. Савельева О. О. Социальный феномен гламура в медийной рекламе. - М., 2011. - 22 с.
9. Саранюк Є. В. Концепт GLAMOUR у сучасному англомовному мас-медійному дискурсі [Дисертація] : дис. ... канд. філол. наук : 10.02.04 / Саранюк Євгенія Віталіївна ; М-во освіти і науки України, Київ. нац. ун-т ім. Тараса Шевченка. – Київ, 2017
10. Степанова О. С. Философские основания богатства гламура / Аспирантский вестник Поволжья. - №3 - 4. - Самара, 2011. - С.59 - 120.
11. Точиллов К.Ю. Гламур как эстетический феномен: генезис и исторические модификации, - Автореф., - М. 2011. - 23 с.

12. Abbreviations, Blends, Reduplicatives, and Related Phenomena (Topics in English Linguistics). Berlin–Boston: De Gruyter Mouton, 2013. 341 p.
13. Adams V. An Introduction to Modern English Word Formation. London: Longman, 1973. 244 p.
14. Algeo J. Fifty Years among the New Words: A Dictionary of Neologisms, 1941–1991. New York: Cambridge University Press, 1991. 276 p.
370. Algeo J. The Origins and Development of the English Language. Boston: Wadsworth, Cengage Learning, 2010. 347 p.
15. Andersen H. Towards a Typology of Change: Bifurcating Changes and Binary Relations // Theory and Description in Phonology: Proceedings of the First International Conference on Historical Linguistics. Amsterdam: North Holland. 1974. P. 17–60.
16. Aronoff M. The relevance of productivity in a synchronic theory of word-formation // Historical morphology / ed. J Fisiak. The Hague: Mouton, 1980. P. 71–83.
17. Bauer L. English Word-Formation. Cambridge: Cambridge University Press, 1983. 225 p.
18. Bauer-Ramazani Ch. English Discourse Markers [electronic resource].
- Access mode:
[academics.smcvt.edu/cbauerramazani/AEP/BU113/English/disc markers.ht/](http://academics.smcvt.edu/cbauerramazani/AEP/BU113/English/disc%20markers.ht/)
19. Bell A. The Language of News Media. Oxford: Blackwell, 1991. 277 p.
20. Berg T. Right-branching in English Derivational Morphology // English Language and Linguistics. 2003. Vol. 7. No. 2. P. 279–307.
21. Bowman S., Willis C. We Media: How audiences are shaping the future of news and information / Commissioned by The Media Center at The American Press Institute Published July 2003 online in PDF and HTML. URL: http://www.hypergene.net/wemedia/download/we_media.pdf. (Title from the screen).

22. Cannon G. *Historical Change and English Word Formation*. New York–Bern: Lang, 1987. 350 p.
23. Carrol J. M. *What's in a Name? An Essay in the Psychology of Reference*. New York, 1985. 197 p.
24. *Changes in Ukraine – Global Changes in English Teaching in Ukraine*. Lviv, March 24–25, 2016. P. 33–34.
25. Chumak L. M. Shortening in English: Clipping and Blend Identification // *XVI TESOL – Ukraine International Conference: Current Studies in English: Linguistics and Methodology Perspectives / Zhytomyr, 2011, April 12–13*. P. 38.
26. Chumak L. M. «Affixation and word-composition in Modern English» // *Scientific Letters of Academic Society of Michal Baludansky. Slovakia. Volume 2. No. 6/2014*. P. 81–83.
27. Chumak L. M. Blend Compounds in Modern-English word-formation // *XIX TESOL – Ukraine International Conference: The Global English Teacher: Improving What Works and Fixing What Doesn't / Kirovohrad Volodymyr Vynnychenko State Pedagogical University, Kamianets-Podilsky Ivan Ohienko National University. April 25–26, 2014*. P. 36–37.
28. Chumak L. M. Language norm and variability in the process of Modern English development // *XX TESOL – Ukraine International Conference: New Vistas of Research and Teaching / Bohdan Khmelnytsky National University in Cherkasy Research and Educational Institute of Foreign Languages Department of English Phonetics and Grammar U.S. Embassy in Ukraine, April 29–30, 2015*. P. 97.
29. Chumak L. M. Lexicalization of English Nouns in Plural // *XV TESOL – Ukraine National Conference: English Learning in the Context of the Long-life Education / Rivne, Ukraine, April 15–17, 2010*. P. 37.
30. Chumak L. M. Modern English Word-Formation in cognitive approach // *XVII TESOL – Ukraine International Conference: English in Globalized World. 2012, March 15–16. Kamianets-Podilsky, 2012*. P. 37.

31. Chumak L. M. The mechanism of analogy in the process of Modern English Word-Formation. 2016 TESOL-Ukraine National Convention Global
32. Coulthard M. An Introduction to Discourse Analyses. New ed. Longman, London–New York, 1985. 212 p.
33. Cutting J. Pragmatics and Discourse. London and New York: Routledge, 2002. 187 p.
34. Dalton-Puffer C. Are Shakespeare's Agent Nouns Different from Chaucer's? – On the dynamics of Derivational Sub-System // Studies in Early Modern English / ed. D. Kastovsky. Berlin–New York: Mouton de Gruyter, 1994. P. 49–58.
35. Danks D. Separating Blends: a Formal Investigation of the Blending Process and its Relationship to Associated Word Formation Processes. Liverpool: University of Liverpool, 2003. 427 p.
36. Dressler W. U., Mayerthaler W., Panagl O., Wurzel W. U. Leitmotifs in Natural Morphology. Amsterdam, Philadelphia, 1987. 168 p.
37. Drucker P. F. Managing In The Next Society. New York: Truman Talley Books, 2002. 321 p.
38. E.V. Satarova Glamor as a socio-cultural phenomenon of the modern world, 2009. - 142 p.
39. Edmondson W. Spoken Discourse: a model for analysis. London–New York: Longman, 1981. 217 p.
40. Faircough N. Media Discourse. London: Arnold, 1995. 283 p.
41. Fairlough N. Critical Discourse Analysis // Marges linguistics. 2005. № 9. P. 76–94.
42. Feldman L., Pastizzo M. Morphological Fascilitation: the Role of Semantic Transparency and Family Size // Morphological Structure in Language Processing. Trends in Linguistics. Studies and Monographs / [ed. by H. Baayen, R. Schreuder]. Berlin–New York: Mouton de Gruyter, 2003. No. 151. P. 72–83.

43. Fillmore Ch. J., Atkins B. T. Toward a Frame-Based Lexicon: the Semantics of RISK and its Neighbours // *Frames, fields, and contrasts*. Hillsdale–New Jersey: Lawrence Erlbaum Assoc., 1992. P. 75–102.
44. Fleischer W., Barz I. *Wortbildung der deutschen Gegenwartssprache* / [Unter Mitarb. von M. Schröder]. 2 Aufl. Tübingen: Niemeyer, 1995. 382 S.
45. Fraser B. An approach to discourse markers [Text] / B. Fraser // *Journal of pragmatics*. – 1990. - № 14. - P. 95.
46. Fraser B. Pragmatic markers [Text] / B. Fraser // *Pragmatics* 6 (2). – 1996. – P. 318.
47. Fraser B. What are discourse markers? // *Journal of pragmatics*. – 1999. – Vol. 31. – P. 931-952.
48. Galperin I. R. *text as an object of linguistic research* / I. R. Galperin. Moscow: Komkniga publ., 2007, 144 p.
49. Gary Miller D. *English Lexicogenesis*. New York: Oxford University Press, 2014. 312 p.
50. Goddard A. *The Language of Advertising*. London–New York: Routledge, 1998 134 p.
51. Golyenko-Wolfson D. *Aggressive-passive glamor*. Electronic resource. - Access mode: <http://xz.gif.ru/numbers/60/glamur>.
52. Grigorieva V. S. *discourse as an element of the communicative process: pragmalinguistic and cognitive aspects* / V. S. Grigorieva; Tamb. state. Technical University-Tambov: TSTU publishing house, 2007. 287 P.
53. Gundl S. *Glamor*. - M., 2011. - 416 p.
54. Harley H. *English Words: A Linguistic Introduction*. Oxford: Blackwell Publishing, 2006. 290 p.
55. Holemhaus P. How to do (even more things) with nonce words (other than naming) // *Lexical creativity, Texts and Contexts* / [edited by J. Munat]. J. Benjamin Publishing Company, 2007. V. 58. P. 13–39.
56. Hughes G. *Words in Time: A Social History of the English Vocabulary*. Oxford–Cambridge (Mass.): Blackwell, 1989. 270 p.

57. Katamba F. *English Words: Structure, History, Usage* [Text]. New York: Routledge, 2005. 194 p.
58. Kidd E., Kemp N., Quinn S. «Did you have a choccie bickie this arvo?» A quantitative look at Australian hypocoristics // *Language Sciences*. 2011. № 33. P. 359–368.
59. Kotov A. E. Sociocommunicative features of functioning of discursive markers. / A. E. Kotov [electronic resource]. - Access mode: <http://www.ncstu.ru>
60. Kreidler Charles W. Creating new words by shortening // *Journal of English Linguistics*. March 1979. Vol. 13. P. 24–36.
61. Kukhareno V. A. *Interpretation of the text: textbook for students of PED. Institutes* / V. A. Kukhareno. - L.: dedicated, 1978. - 371s.
62. Lakoff G. 'Classifiers as a reflection of mind' // In C. G. Craig (ed.) *Noun Classes and Categorization: Proceedings of a Symposium on Categorization and Noun Classification*, Eugene, Oregon, October 1983. Amsterdam: John Benjamins, 1986. P. 13–52.
63. Leech G. N. *Principles of Pragmatics*. London–New York: Longman, 1983. 257 p.
64. Marchand H. *The Categories and types of Present-day English wordformation*. Wiesbaden, 1969. 380 p.
65. Maslow A. H. *Motivation and Personality*. New York: Harper & Row, 1970. 369 p.
66. Mattiello E. *Extra-Grammatical Morphology in English*:
67. Mauer D. W. New Words – Where Do They Come From and Where Do They Go? // *American Speech*. 1980. V. 55. No. 3. P. 184–194.
68. McFerdis P. *Word spy: the word lover's guide to modern culture* [Text]. Broadway Books, 2004. 432 p.
69. Merrill John C. and Harold A. Fisher. *The world's great dailies: profiles of fifty newspapers*. New York: Hastings House, 1980. P. 242–249.
70. Nauta D. J. *The Meaning of Information*. The Hague: Mouton, 1972. 234 p.

71. Partridge E. Slang To-day and Yesterday. London: Routledge & Kegan Paul Ltd., 1970. 381 p.
72. Plag I. Word-formation in English. Cambridge: Cambridge University Press, 2002. 264 p.
73. Plag I. Braun M., Lappe S., Schramm M. Introduction to English Linguistics. Berlin: Mouton de Gruyter, 2009. 254 p.
74. Plag I. Word-Formation in English, Cambridge Textbooks in Linguistics. Cambridge: CUP, 2003. 254 p.
75. Plag I., Baayen H. Morphological Productivity Across Speech and Writing. URL: <http://www.uni-siegen.de/~engspra/Papers/Morphology/ell.pdf>
76. Ponder A. Process and Paradigms in Word-Formation Morphology. Berlin: Walter de Gruyter, 2000. 744 p.
77. Reah D. The Language of Newspapers. London–New York: Routledge, 1998. 126 p.
78. Sanders R. E. Cognitive Foundations of Calculated Speech: Controlling Understanding in Conversation and Persuasion [Text]. Albany: State University of New York Press, 1987. 273 p.
79. Schiffrin D. Discourse Markers [Text] / D. Schiffrin // Cambridge University Press, 1987. – 318 p.
80. Shevchenko I. S., Morozova E. I. discourse as a thought-communicative education / Bulletin of KHNU. - Sir. Romano-Germanic philology. 2003, no. 586, pp. 33-38.
81. Traugott E. The role of the development of discourse markers in a theory of grammaticalization [electronic resource]. - Access mode: http://www.wata.cc/forums/uploaded/136_1165014660.pdf
82. Van Dijk T. A. to the definition of discourse. [Electronic resource]. - Access mode: www.nsu.ru/psych/internet/bits/vandijk2.html

DATA SOURCES

83. Cosmopolitan UK, the women's magazine for fashion, beauty, sex tips and celebrity news. – URL: <https://www.cosmopolitan.com/uk/>
84. Fashion Magazine - Beauty Tips, Fashion Trends, & Celebrity News – ELLE. – <https://www.elle.com/>
85. Glamour: Women's Issues, Politics, Fashion, Beauty, Entertainment. – URL: <https://www.glamour.com/>
86. Teen Vogue: Fashion, Beauty, Entertainment News for Teens. – URL: <https://www.teenvogue.com/>
87. Interview Jennifer Lopez [Electronic resource]. – Access mode: <https://www.youtube.com/watch?v=fL4cBChLbNk>
88. JLo Interview: Designing the Barbie Collector Jennifer Lopez Dolls [Electronic resource]. – Access mode: https://www.youtube.com/watch?v=LJh_IVJKCKI
89. Collins English Dictionary Online. [Electronic resource]. URL: <http://www.collinsdictionary.com/dictionary/english>
90. Oxford Dictionaries. [Electronic resource]. URL: <http://oxforddictionaries.com>