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Phenomenon of the Fashion Concept in German (On the Example of Fashion Magazines)

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Abstract: The article analyzes the functioning of the concept MODE in the modern German-speaking mass-media. The aim of this paper is to explore the peculiarities of the MODE concept in the German language by analysis of the specifics of the fashion vocabulary in the fashion magazines in particular Myself, Glamour, Petra, and Closer. The authors outline the group of lexical units that represent the MODE concept in German, analyze the synonymic series of the MODE lexeme and determine their dominants, suggest system of theme fields and groups of the fashion industry lexis. The linguistic means of verbalization of the MODE concept have been analyzed. The conducted research focuses on the basic models of word formation such as suffixation, word-composition, two-component and multi-component phrases. It has been established that one of the most common ways to replenish the fashion vocabulary are English and French borrowings.

Keywords: *socio-cultural concept; language picture of the world; lexis of fashion sphere; concept MODE; German magazines.*

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1. Introduction

The urgency of the study of the **MODE** concept and the means of its verbalization is determined by the general tendency to study of language phenomena in the conceptual picture of the world. It is proved that the essence of the **MODE** concept can be revealed taking into account the cultural, aesthetic and social factors. Postmodernism, as a key feature of technocratic and economic organization of society, mainly determines the trends in fashion development, influencing its cyclical, spiritual character. Fashion is positioned as a culturally specific way of regulating social relations, a powerful social regulator, a significant cultural phenomenon in different external manifestations: art, literature, science, politics, religion, etc.

The iconic mechanism of fashion becomes a paradigmatic alternative to the custom that characterizes traditional societies. This happens only under the conditions of modern societies that are open and dynamic, constantly changing, while fully realizing their innovative potential. Such societies are heterogeneous, structurally differentiated into classes and groups with high levels of vertical and horizontal mobility.

Postmodern logic and marketing strategies of modern society stimulate the pluralization of aesthetic taste and its relativization. The criteria "fashionable and unfashionable" are blurred and diachronic cycles of dominance of a certain style are blended in order to increase consumer demand. It enables their mosaic and commercially viable coexistence within the framework of synchrony with competitive "micro-aesthetics" conceptualized in the form of brand struggles.

The researchers are convinced that fashion has become one of biggest economic power recently. Then a competitive economic situation has appeared with this "economic power" in this situation, importance of fashion marketing became very important. Becoming popular, creating fashionable products, quality, labels, distribution and prices have become factors of this competitive economy (Aksu et al., 2011, p. 326).

The strengthening the role of image in the late 20th and early 21st centuries as one of the ways to highlight individuality, as well as various ways of its creating as a result of the industrialization of fashion, has led to an increasing the role of representations of fashion in the conceptual sphere of a modern man, which was appropriately reflected in language.

Actualization of the role of fashion in the life of society caused scientific interest both in the history of its development and influence on the vocabulary of the language, which is due to the problem of determining the place of a man in the aesthetic picture of the world.

The phenomenon of fashion is at the center of specialists' attention in various scientific fields, including linguists, for whom the language of fashion is of particular interest. Today, we can speak about *fashionology* (Kawamura, 2005), i.e. about the study of fashion as a system of institutions which produce the concept and the practice of fashion. Fashionology is by defi nition an interdisciplinary field, which implies economic, social, and communicational approaches, determined by the very essence of fashion as a power, cultural, and symbolic phenomenon (Nistor, 2016, p. 73).

Among the main study trends of this phenomenon the followings are distinguished: thematic groups in the lexicon of fashion, terminology system of the fashion industry, ways to replenish the vocabulary, the role of foreign words in the language of fashion, the conceptual sphere of fashion in different language pictures of the world, etc.

2. The Concept of Mode in the Conceptual Picture of the World

The 21st century is a period of great change, it is especially true of the fashion world, which is developing rapidly and constantly surprising us with its innovations. The American fashion researcher N. Cowthorne commendably complains that over the past decade there has been an increase in the interest in fashion of all strata of the population due to the increase in consumer capacity (Cowthorne, 1998, p. 24). Fashion is a universal cultural and historical phenomenon that continuously affects all spheres of human activity. Fashion is an important factor constituting an important portion of daily consumption decisions as well as being in the center of the daily events (Aksu et al., 2011, p. 325).

It should be noted that the language picture of the world of contemporary German-speaking society covers the cognitive categories that are most frequently replenished by the new vocabulary, which belong to the basic word stock and form the basis of the conceptual model of the world as a whole, as well as those that are the most important for human activity in a certain period. These include ***lifestyle, healthy eating, fashion, and happy family.***

The key of our study, ***the concept***, according to most researchers, currently lacks unambiguous interpretation that is due to two circumstances: 1) the concept is used in the complex of sciences and 2) multidimensionality and complexity of the phenomenon.

In particular, researcher M. Schwarz defines the concept as an elementarily organized entity that performs the function of storing knowledge about the world in an abstract format (Schwarz, 1996, p. 49). The

Ukrainian linguist V. Karasik characterizes concepts as mental entities that represent meaningful, conscious, typified fragments of experience stored in human memory, a multidimensional mental formation, which includes figuratively-perceptual, conceptual, and value specific aspects, a fragment of life experience, experienced information. (Karasik, 2002, p. 358) Thus, we consider the concept as a set of meanings that human beings use in the process of perception of the surrounding reality and mental activity.

In the present paper, the **MODE** concept is considered as a socio-cultural concept, because it integrates national culture, language and ethnic mentality. The structure of the concept includes not only a static conceptual part but also a dynamic part (socio-cultural background), which is constantly changing under the influence of social, cultural and internal factors. (Chernikova, 2008). This concept reflects the cultural experience of society and is ethnocultural.

So fashion as a socio-cultural phenomenon is a variable standard of behavior and life style, it represents preferences of different cultures and gives a personality the possibility to choose own style.

Despite a variety of interpretations of this phenomenon, fashion as a separate sphere of socio-cultural space can be reduced to a formula ***fashion-culture-society-the individual.*** All these components are interconnected and organically complement each other.

The structure of the socio-cultural concept of **MODE** can be represented in the form of three layers of the concept - based on Stepanov's methodology (2004) -, where the first layer is an internal form, which is usually not at all comprehended. The second component is an additional or *passive*, *historical* sign. And, finally, the third component is the main, actual feature that exists for all those who use the given language (see Fig. 1.).

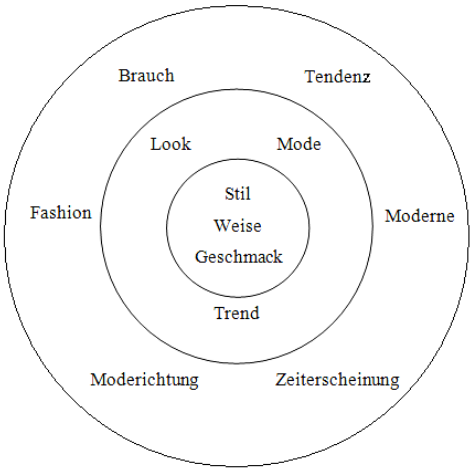


Fig. 1. Structure of the **MODE** concept

Source: Authors' own conception based on Stepanov's methodology (2004)

Summing up the above, a language model of the **MODE** concept can be built, where the important features are close to the center (core). At the same time the variable features (inconstancy, misleading, reflection of social status, variability) are located farther away from the core. The core of the **MODE** concept is formed by its main meanings – ***way and manner of dressing.***

The suggested model of the concept **MODE** represents the model of the linguistic projection of this concept and is a part of the linguistic picture of the world of the German society, which is constantly changing and transforming. The above concept has entered the consciousness of the German people and reflects their cultural-historical stereotypes.

At the same time, the term ***fashion*** has no clear interpretation either. In particular, S. Mikhailov determines fashion as a short-lived unity and mass distribution of certain external manifestations of culture – tastes, behavior, stylistic features of products, and recognized criteria for their aesthetic assessment (Mikhailov & Dembich, 1994, p. 77). Usually, we associate fashion with clothing, but fashion is not only limited to clothing and accessories, it is also a much broader concept. Fashion is everywhere, it is a system of meanings which adds extra values to clothing and objects in general through those invisible elements that exist in people's imagination and beliefs (Barthes, 2005).

Thus it follows that the concept of **MODE** is not based on the concept of *clothing*, it includes everything that can be imitated – the use of a specific vocabulary, behavior, visiting popular institutions, choosing trendy clothing, etc. Every sphere of public life that is in a state of change is open to the interests of fashion.

We can say that fashion is a multi-faceted concept that is connected both with the formation of the individual, and with new possibilities and practices. Fashion is a phenomenon of mass culture, which helps its consumers to periodically update and change their attitude to the surrounding reality and to themselves. Fashion is believed to be a means of identification and self-identification of a person in society. Indeed, due to what is called *clothing speech,* … people manifest, enhance, or manipulate their identities. (Nistor, 2016, p. 75). N. Crane insists on that fact that clothing use is not just a cultural and normative phenomenon, it is also communicative (Crane, 2000). It can not only inform the society about particular phenomena, it is also a reflection of socio-cultural processes

The concept of fashion becomes the reason for the formation of groups of people who adhere to certain tendencies and norms. These groups can be spontaneous, stable, short lived, sometimes even professional. It is

here that the language becomes a unifying bridge, a peculiar code, and as a consequence, it absorbs new word formations – neologisms. German as well as other languages can not but react to changes that arise from fashion trends and the new realities of the 21st century, which relate to both everyday life and cultural heritage.

3. Language Representation of the *Mode* Concept in German

In order to systematize the lexical units of the sphere of fashion we determine the basic essence of **MODE** in German:

1. Method and manner of dressing and hair styling that are typical for a particular period (e.g. *die neueste, herrschende Mode, jede Mode mitmachen*, etw. *ist (ganz) aus der Mode (gekommen), etwas ist (in) Mode*).
2. Elegant clothing elements that meet the latest trends (e.g. *die neuesten Moden tragen*).
3. Corresponding to certain norms of behavior, taste, which are typical for a particular period of time (e.g. *diese Sportarten sind jetzt (große) Mode; was sind denn das für neue Moden (ugs.)* („Duden German spelling“, 2017).

By analyzing the vocabulary definitions of the term ***fashion***, it has been established that, in the narrow sense, ***fashion*** is the style of dressing that is characteristic of a particular era concerning the appearance of a person. In the present paper we used Digitales Wörterbuch der deutschen Sprache [Digital Dictionary of the German Language] (n.d.)., Deutsches Universalwörterbuch [German Universal Dictionary] (2007), Woxikon. Kostenloses multilinguales Wörterbuch und Synonymdatenbank [Woxikon. Free multilingual dictionary and synonym database] (n.d.), Duden - Die deutsche Rechtschreibung [Duden − German Spelling] (2017), *Great Explanatory Dictionary. Modern Ukrainian Language from A to Z.* (Zagnitko & Shchukina, 2008), *A New Explanatory Dictionary of the Ukrainian Language* (Yaremenko & Slipushko, 2006). However, in a more general sense, ***fashion*** is an important form of human behavior, a factor in human existence. In the context of our study, fashion is seen as a manifestation of mass culture.

The lexeme **MODE** is one of the 10,000 most used words of the German language. The dictionary contains a series of synonyms *Look, Moderichtung, (Mode) Trend, Publikumsgeschmack, Zeiterscheinung, Zeitgeschmack* („German Universal Dictionary”, 2007).

Let us take a closer look at this synonymic series, using different meanings of the **MODE** lexeme, and select the ones that are most frequent (Table. 1.).

Tabl. 1 Meanings and synonyms of the **MODE** lexeme
Source: Author's own conception

Meaning	Synonyms
Zeitstil (time style)	Fashion *(*fashion*)*, **Moderne** (modernity), Modische (trendy), Zeitgeschmack (contemporary taste), Strömung (flow), Allerneueste (very latest), Neuheit (novelty), Novität(novelty, innovation), Tagesgeschmack (daily taste, fashion oft he day), Zeiterscheinung (sign of the times), **Look** (look), **Brauch** (custom), **Geschmack** (taste), Brauchtum (custom, tradition), letzter Schrei (the rage), **Mode** (fashion)
Richtung (direction)	Einschlag (impact), Entwicklung (development), Neigung (tendency), Schattierung (shading), **Stil** (style), Tendenz (tendency), **Trend** (trend), Welle (wave), Kurs (course), **Mode** (fashion), Verlauf (course, history)
Neuzeit (modern times)	**Mode** (fashion), Gegenwart (present day), **Moderne**(modernity)
Modetendenz (fashion trend)	Moderichtung (fashion direction), **Modetrend** (fashion trend), **Mode** (fashion), Modeerscheinung (fad), **Modestil** (fashion style), **Look** (look)
Gewohnheit (habit)	Gebrauch (use), Gebräuche (customs), Sitte (custom), Tradition (tradition), Überlieferung (tradition), Brauchtum (customs), Herkommen (custom, tradition), Weise (manner, way), Übung (exercise, practice), Althergebrachtes(tradition), **Mode**(fashion), Usus (customary), Gepflogenheit (custom, habit), Volksbräuche (folk traditions), Usance (customs), **Brauch** (custom)
Urteilsfähigkeit (judgement)	Formgefühl (sense for form), Kultur (culture), Kunstverständnis (understanding of art), **Mode** (fashion), Qualitätsgefühl (sensitivity for quality.), Schick (chic), Schönheitssinn (sense of beauty), Stil (style), Stilempfinden (sense of style), Stilgefühl (sense of style), künstlerisches Empfinden (artistic sense), ästhetisches Empfinden (aesthetic feeling), **Geschmack** (taste)

From the table above, one can conclude that the **MODE** concept acquires a linguistic representation through a series of synonymic sets, where the role and, consequently, the keywords of the concept, are executed by the lexemes: *Mode, Stil, Look, Trend, Brauch, Geschmack, Moderne*, which most often represent the sign of the dominant series.

The semantic connections of the **MODE** lexeme, in particular their compatibility with the nouns, adjectives and verbs of the German language, testify to their full assimilation. For example, the most commonly used phrases are (in decreasing order): *Mode – neu, aktuell, damalig, tragbar, kurzlebig, Pariser, zeitgenossisch, herrschend; commen, entwerfen, machen, unterwerfen, kleiden, interessieren, scheinen, entsprechen; Design, Art, Musik, Trend, Cosmetics, Schmuck, Sport, Stil.*

We note that the vocabulary of fashion includes units for the designation of clothing, footwear, headgear, hairstyles, accessories, fashion styles and trends, names of haute couture collections, names of brands and manufacturers of clothing and accessories, professional vocabulary of the industry of high fashion and garment making industry. In the context of fashion, lexical units with estimated and temporal meanings are used, as well as the color scheme words. During the 20th century fashion has spread from clothing to many different accessories that complement it, as well as elements that together create a style and image.

It is established that the peculiarities of the linguistic representation of the **MODE** concept in German linguistic culture are:

1. Use of **brand names** of clothing collections to indicate the trend / style, and sometimes the whole era of high fashion. At the heart of each collection of high fashion is the essence that embodies the general idea of the entire collection (concept) and defines its mood. General meanings of collections are verbalized in the brand names, for example, *Chanel-Bluse, Chanel-Kette, Courreges-Stil, Chanel-Stil*, which to some extent is a verbal reflection of the designer's outlook. For example, Gabriel Chanel is known for the introduction of a casual and utilitarian style of clothing. The name alone of her *little black dress* (later shortened to the abbreviation LBD) suggests that simplicity and expediency were top priorities for Chanel's both in life and in fashion. The names of perfumes from Chanel (Chanel No. 5 (1921), Chanel No. 22 (1922), Chanel No. 19 (1970) are another example of her utilitarian world outlook.

2. The process of semiotization of clothing has found expression in the form of **codes of clothing** – a kind of rules that should be observed in a given social situation. In addition, the use of English-language *dresscode* is more widely used than its German counterpart, i.e. *Kleidungsordnung*. Dress codes get designations, requirements for clothing, as well as the indication of the situation where these clothes need to be worn are evident in their semantics. Among the business sector employees the following codes of clothing can be named: *Bürokleidung, festliche Kleidung, feierliche Kleidung*, each of them is specified according to the specific event (*Cocktail, Black and White,*

Abendgarderobe, feierliche Kleidung, Festlichelegant, Hochzeit, Smoking, Sommerlich festlich), etc.

3. During the 20th century, appeared various **trends and styles** such as *Hippie, Punk, Emo, Rockabilly, Retro, Vintage,* etc. They symbolize a certain stage of cultural development, especially the outlook of the carrier of the corresponding trend. On the material level, the demonstration of world outlook and cultural preferences takes place by wearing various items of clothing and accessories.

4. Terminological System of Fashion Industry (Thematic Groups and Fields)

Fashion is a true industry, fashion magazines and catalogues are involved in replicating and distributing it. Its phenomenon changed so much that it became an independent cultural entity in the field of mass communication. Once in the field of written communication, fashion is expressed in a language that supports it. In our research, we analyze the vocabulary of the fashion field through its use in printed editions, namely in the texts of fashion magazines *Myself* ("Myself: a Women's Magazine ", n.d.)*, Glamour* ("Glamour: A Women's Magazine"*,* n.d.)*., Petra* ("Petra: A Women's Magazine", n.d.), and *Closer* ("Closer: A Women's Magazine", n.d.).

It should be noted that the principle of classifying and studying the vocabulary used in our work is based on the following provisions (that is, one that is relevant to one substantive content area, close, homogeneous or similar in content to subject nominations):

- Thematic grouping is conditioned by the social essence of the language; it is based on external connections between objects of reality, thus uniting the words into groups;
- Terminology classifies objects, organizes them, combines them in a certain way in rows, therefore the subject-content characteristic of the term is combined with lexical-semantic (Ustinova, 2015b).

Taking into account the classification of the fashion industry terminology by Ustinova (2015a, 2015b), which is considered as a system with certain subsystems - thematic fields (TF) and thematic groups (TG), using the method of continuous sampling from the printed editions, namely, from the texts of the fashion magazines *Myself, Glamor, Petra*, and *Closer* we define the composition of lexical units that make up the terminology system of the fashion industry. The method of analysis of vocabulary definitions helped to investigate the selected lexemes in terms of their relation to the investigated sphere.

On the basis of the substantive correlation with reality, lexemes forming the terminology of the fashion industry can be divided into the following thematic fields and groups:

1.TF **Fashion (general concepts**): *Fashion (*fashion*)*, *Outfit* (clothes), *Styling machen* (to make styling), Kollektion (collection), *Trend* (trend*), Laufsteg* (catwalk), *Mode* (fashion), *Boutique* (boutique), *Model* (model), *Style* (style), *Saison* (season*), Mode-News* (fashion news), *Clothing* (clothing), *Shoppen* (to shop), *Look* (look), *trendig* (trendy), *modisch* (fashionable, stylish), *magnetisch* (magnetic, attractive), etc.

2.TF **Names of experts in the field of fashion industry**: *Topmodel* (top model), *Modechef* / *Modechefin (*fashion designer), *Kreativchef* / *Kreativchefin* (creative director), *Top-Hair-Stylist* / *Stylistin* (top hair stylist / stylist), *Styling-Expertin* (style analyst).

3.TF **Naming items related to the fashion industry**: *Saisonstart* (beginning of the season), *Kaktus-Garderobe* (hanger), *Top Marken* (top brands), *Styling-Tipps* (design tips), *Mode-Ikone* (fashion icon), *Fashionfan (*fashion fan), *Fashionista* (stylish lady), *Styling-Vorbild* (fashion ideal), *Event-Garderobe* (festive clothing, for example, for a party), etc.

4.TF **Name of the processes and actions that are carried out in the field of fashion industry**: *Make-up* (makeup), *Engpass* (defile), *Casting* (casting), *Natur* (essence, nature, natural), *Option* (version, opportunity), *Trend* (trend), *Editorial* (editorial).

5.TF **Appearance of a person**: *adrett* (tidy, sophisticated), *Uniformität* (monotony), *aktuell* (modern, fashionable, current), *derangieren* (change order), *Variation* (variation), etc.

6.TF **Clothes**: *Kleid* (dress), *Blazer* (blazer - youth sports cut jacket), *Mantel* (coat), *Stricktop* (knitted top), *Rock* (skirt), *Pullover* (sweater, jumper), *Sweatshirt* (sweater, sweatshirt), *Lederhose* (leather trousers), *Jeanshemd* (denim shirt), *Treanchcoat* (cloak with a belt, coat), *Parka* (jacket with a hood, park), *Fetzenjeans* (torn jeans), *Wollcape* (woolen cape), *Schlafanzug* (pajamas), *Cardigan* (cardigan), *T-Shirt* (T-shirt), *Denim-Korsage* (Denim Corset), *Dirndl* (Bavarian / Austrian National Women's Dress), *Jackett* (jacket, coat), *Jumpsuit* (overalls), *Sweater* (sweater, jumper), *Hoodie* (sweatshirt with a hood), *Camouflage* (camouflage), etc.

TG **Men's Clothing**: *Weste* (vest), *Hoodie* (hoodie sweater), *Sakko* (free cut jacket), *Baumwollhemd* (cotton shirt), etc.

TG **Women's Clothing**: *Schluppen-Bluse* (blouse with a bow instead of a collar), *Wollcape* (woolen cape), *Seidenkleid* (silk dress), *Ringel-Shirt* (wide tunic – "sweatshirt"), *Denim-Korsage* (denim corset), *Vokuhila-Rock* (asymmetric skirt – with a short front and a long tail), *Spitzenkleid* (net-like

dress), *Korsagenkleid* (dress with a corset), *Jacquard-Kleid* (jackard fabric dress), *Tüllrock* (several layer woolen skirt), *Kapuzenjacke* (jacket with a hood), *Jogginghose* (sports pants, running trousers), *Karobluse* (small checkers women's shirt), *Blazer* (sports cut youth jacket), *Brokatrock* (skirt with a side triangular insert between wedges), *Neglige-Kleid* (women's night shirt), *Lederlegins* (tight fitting leather pants), *Coctailkleid* (cocktail dress), *Brautkleid* (wedding dress).

7.TP **Shoes**: *Schuhe* (shoes), *Pumps* (women's high-heel boat-like shoes), *Stiefel* (boots), *Sandale* (sandals), *Sandalette* (high-heel sandals), *Turnschuhe* (sneakers), *Ballerinas* (ballet shoes), *Boots* (shoes), *Peep-Toes* (open-toe shoes), *Clogs* (boots with strong, mostly wooden soles), *Sneakers* (slippers, sports shoes or semi-sports shoes), *Plateau-Brogues* (platform shoes), *Pantolette* (lightweight summer shoes without backs), *High Heels* (high heel shoes), *Loafer* (lightweight leather boots with low heels, "loafers"), *Bootie* (bootlies, half boots), *Hauspuschen* (lightweight home shoes without heels) and others.

8.TF **Headgear**: *Hut* (hat), *Strickmütze* (knit beanie), *Mütze* (beanie), *Filzhut* (felt hat), *Schiebermütze* (cap), etc.

9.TF **Jewelry & Accessories**: *Armband* (bracelet), *Kette* (chain), *Chanel-Kette* (Coco Chanel Chain), *Ring* (ring), *Gürtel* (belt, strap), *Krawatte* (tie), *Schleier* (veil), *Krone* (crown, comb), *Clutch* (clutch), *Armreif* (bracelet), *Brosche* (brooch), *Brille* (glasses), *Halsband* (necklace), *Tasche* (purse), *Ohrstecker* (earrings), *Bag* (bag), *Damenuhr* (women's watch), *Gesichtsschmuck* (face decoration), *Smartwatch* (smartwatch), *Halsreif* (necklace), *Haarreif* (hoop), *Handschuhe* (gloves), *Taschentuch* (handkerchief), etc.

It is clear that the selected thematic fields do not describe the entire terminology of the fashion industry, since fashion is applicable to virtually all spheres of human activity and mass culture. We can, for example, highlight the following thematic groups, such as *hairstyles*, *cosmetics*, *fashion trends of subculture*, *lifestyle of an individual and society*, *culture of behavior*, *culture of nutrition*, *interior and design*, *architecture*, *contemporary musical trends and styles*, *contemporary trends in painting*, etc. But, it is clear that speaking about fashion we primarily mean clothes and shoes, appearance of a person.

Our analysis shows that the basis of the terminology system of the fashion industry are commonly used words, which are the names of household objects and things (clothes, shoes, jewelry, etc.), but in the language of specialists they become terms, acquiring a certain terminological content. Actually terminological lexemes (*Saison, Prêt-à-porter, Kollektion*), despite their special meanings, penetrate into the general language and become universally applicable. In our opinion, the presence of a large number of commonly used words in this terminology system is explained by the fact that contemporary fashion discourse is a generalization in different

modes of human existence, participants of this communication are not only specialists of fashion industry, but also ordinary citizens – representatives of linguistic culture with their own tastes, style, way of life, and behavior patterns.

It has been found that in the German terminology system of the terminology system of the fashion industry a significant number of terms are borrowed from French (*Plissee, Silhouette, transparent, Plateau, Robe, Pourpoint, Tüt, Wams, Plastron, Troyer, Veston, Gilet, Weste*) and English (*Make-up, Fluid, Eyeliner, Fashion, Dress, Top, Boots*). In the past centuries, the following French borrowings have been added to the German language: *Saison, Mode, modernisieren, Kreation, Mannequin, modisch, Kollektion* etc. The number of borrowings from the French language is due to the significant influence of the French linguistic culture on the German linguistic picture of the world and close proximity of these two countries. Along with this, France is the legislator of the world of high fashion, a recognized authority in the arts. Consequently, French borrowings are an important component of the fashion vocabulary of contemporary German.

The established market of the fashion industry is in close contact with other areas of human activity that promote and distribute fashion products, for example: mass media (press, radio, television, and the Internet), organizations and structures that carry out promotional and production activities (fashion designers, stylists, photographers, equipment manufacturers, etc.). These extra-linguistic reasons significantly affect the terminology of the fashion industry, expanding its lexical composition and complicating its lexical-semantic and structural organization. The presence of thematic fields indicates the structuring and logical unity of the studied terminology; the thematic groups constituting the thematic fields are hierarchical microsystems that combine the terms that capture specific objects of the fashion industry terminology.

5. Ways of Replenishing the Fashion Vocabulary

Recently, we can observe how much the vocabulary of the fashion world has changed, how many new words appeared to designate fashion products - clothing, footwear, accessories, perfumes, and cosmetics. Some words are firmly fixed in the language and are an active part of the vocabulary, while others do not take root and eventually completely disappear from the language. Back in the past decade, words such as *Must-have*, *Leggings*, *Haute Couture, Look* just started appearing on the pages of fashion magazines, while today they have been successfully entrenched in

German and do not raise any questions (Kubryakova, 1986, p. 78).

There are many ways in which new words are associated with the fashion industry. For example, *Sneaker* is sneakers (American name for jogging shoes) or *Hoodie, Sweatshirt, Jacke oder Pullover mit Kapuze,* or *Parka* - a sports jacket with a hood. That is, these things have always existed, but they are called differently to attract attention of shopaholics. Some people, on the contrary, invent something extraordinary, modern, something that still does not exist, in order to strike customers. For example, *Clutch* is a small elegant handbag-envelope. It was especially popular in the 1920-1930's. After World War 2, the clutch was revived by Christian Dior, and in recent years it has again become fashionable (Trier, 1998, p. 34).

According to some linguists, the emergence of new vocabulary in the world of fashion leads to confusion; it simply repeats the already existing terminology. For example, the fashion word *Leggings* means the same thing used to be called with the same word; these were popular in the 90's.

After analyzing the texts of magazines devoted to fashion issues, having made a selection of "fashionable" neologisms, we focused our attention to the regularities of the ways of creating these words. It turned out that the most common ways are:

- suffixation: -er (*Choker, Pullover, Sneakers, Schleier, Loafer, Blazer, Slipper),* -ing (*Clothing, Styling, Meeting, shopping, Wedding, Leggings);*
- word-formation (*Slipdress, Bodywear, Bettwäsche, Tanktop, Brautkleid, Sweatshirt, Printbluse, Sportjacke, Jeanshemd, Lederhose, Schnürstiefelette, Cowboystiefel*);
- two-component and multicomponent word combinations *(Nackt-Model, Fashion-Week, Laufsteg-Familie, Satin-Blazer, Mode-Marathon).* They are formed as a result of the realization of the valency of nouns to designate phenomena of fashion.

The analysis of fashionable glossy magazines has shown that in the German vocabulary of fashion, the most frequent and compatible are the following lexemes: *Dress, Kleid, Tasche, Look, Style, Jeans,* and *Sandale.* We will list them in the table 2.

Tabl. 2. Compatibility of lexical units of fashion
Source: Authors own conception

Lexical unit	Examples of lexical compatibility
Dress	Maxi-Dress (maxi clothes), Mini-Dress (mini clothes), Fifties Dress (fifties clothes), Denim-Dress (denim clothes), Print-Dress (print clothes)
Kleid	Maxi-Kleid (maxi dress), Mini-Kleid (mini dress), Cocktail-Kleid (cocktail dress), Neglige-Kleid (women's night shirt), schulterfreies Kleid (strapless dress), Jackuard-Kleid (jacquard dress), Statement-Kleid (statement dress), Organza-Kleid (organza dress)
Tasche	Camouflage-Tasche (camouflage bag), Patchwork-Handtasche (patchwork handbag), Leo-Tasche (leo bag)
Look	Office-Look (office look), Uniform-Look (uniform look), Key-Look (key look), Laufsteg-Look (fashion show look) , Rodeo-Look (rodeo look), Ombre-Look (ombre look), Lingerie-Look (lingerie look), Alltags-Look (everyday look), Grunge-Look (grunge look), Holiday-Look (holiday look)
Style	Lieblings-Style (favourite style), Retro-Style (retro style), Style-Coach (couch style), Styling-Vorbild (style icon), Street-Style (street style), Hippie-Style (hippie style), Wedding-Style (wedding style), seltsamer Style (strange style), Style-Königin (queen sttyle), Hochzeit-Style (wedding style), Pyjama-Style (pyjama style)
Jeans	Skinny-Jeans (skinny jeans), Flared Jeans (flared jeans), verwaschener Jeansoverall (washed out jeansoverall)
Sandalen	Riemchensandalen (strappy sandals), Vegane Sandalen (vegan sandals), Schnürsandalen (lace up sandals)

It has to be emphasized that lexical units with temporal meaning are also widely used. They are used to match clothes or styles with a certain historical segment, sometimes of the year, sometimes of the day. In addition, they refer to clothing, accessories, style, current or past moment of action. The concept of temporality is verbalized using lexical units such as *Retro, Klassik, Puristisch, Week (Fashion-Week), Herbst/Winter (Kollektion),* and *avantgardistisch*.

It is worth paying attention to the widespread use of adjectives that are striking by their diversity and emotional charge. In particular, in order to influence the customer's subconscious, fashion magazine editors create a series of new words to indicate, for example, colors (*altrosa, apricot, elfenbein, gelb-bedruckt, zitronengelb, dschungelgrün, granatapfelrot, poolblau, rauchblau*), cloth features (*mücken dicht, PU-beschichtet, ultraleicht*), to convince the buyer of the

importance and relevance of the product (*trendy, mega-genial, megatrendy, modisch-verspielt, sportlich-modisch, topmodisch, überlebenswichtig, exzentisch, supertrash, superbequem, innovative, Einen Trenchcoat MUSS MUSS MUSS man diese Saison haben; Darin sehen ALLE Frauen sensationell gut aus).*

In the vocabulary of the field of fashion there is a significant amount of borrowings from English, French, and Italian. For example, *Kette* – collier, gourmettes; *Hosenträger* – bretelle; *Armband* – jonc; *Ohrschmuck* – boucles, créoles; *Tasche* – Clutch, Bag, pochette, minaudière, sac; *Knopf* – Button; *Haarkamm* – Krone; *Uhr* – Smartwatch, montre; *Ring* – alliance, bague; *Rucksack* – Backpack.

Consequently, the realm of the fashion industry is rich in neologisms, which continually emerge in the language, eventually entering the vocabulary or disappearing forever, because, as is known, fashion is characterized by transience and changeability. The emergence of *fashionable* neologisms indicates that language is a social phenomenon, and all changes in it are an indicator of the development of culture and society.

6. Conclusions

The vocabulary of fashion is a component of the modern German-language picture of the world. The lexeme **MODE** is the central unit in the vocabulary of the fashion, acting as an active word-building basis. The main semantic components of the concept are *Mode, Stil, Look, Trend, Brauch, Geschmack*, and *Moderne*. The lexeme **MODE** is characterized by high compatibility with other parts of the language (adjectives, verbs), which testifies to its complete assimilation in the German language.

Through semantic analysis, it is determined that fashion is a socio-cultural phenomenon based on the perception of certain styles of dress, which are relevant at a certain point.

The lexical units that represent the sphere of fashion consist of names for clothing, footwear, accessories, hats, hairstyles, styles, and trends, as well as professional vocabulary of the fashion and garment production industry.

Taking into account the influences not only of linguistic, but also socio-historical and cultural, that is extra-linguistic factors on the word, we have identified the following thematic groups and thematic fields:

1. fashion (general concepts)
2. names of specialists in the field of model business
3. names of items related to the model business
4. names of the processes and actions carried out in the field of

model business

5. appearance of a person
6. clothes (men's clothing, women's clothing, unisex clothes, underwear)
7. shoes
8. headgear
9. jewelry and accessories.

Our analysis has shown that the basis of the terminology system of the model business is commonly used words, which are the names of household objects and things (clothes, shoes, jewelry, etc.), but in the language of specialists they become terms, acquiring terminological content.

It has been found out that in the vocabulary of fashion there are various means of word-building nomination. The texts on fashion are characterized by the widespread use of lexical units with evaluation tints in their meaning; these units predominantly have a positive estimate. In addition, nomination in the vocabulary of fashion also takes place through borrowing and by creating phrasal units. An important role in this process is played by socio-cultural factors. There is a gradual displacement of German words by English and French vocabulary units.

Further research is to establish the degree of mutual influence of the European languages in the field of fashion, determine the translated equivalents of fashion realities for the languages of the world, and investigate the specific nature of assimilation of foreign language lexical units.

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