Parámetros linguo-pragmáticos de los mini textos literarios en inglés y ucraniano

Linguo-pragmatic parameters of English and Ukrainian literary mini-texts

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Resumen

El problema de analizar el impacto de los minitextos literarios en una amplia gama de audiencias ha sido abordado parcialmente hasta ahora. El objetivo del artículo fue investigar el análisis de estructuras ocultas de marcos a partir de las respuestas de los encuestados sobre la base de mini-textos literarios sobre moda. El aspecto funcional-pragmático de los textos actualizados preparados para los encuestados, que fue seleccionado para el análisis, permite identificar el propósito oculto y el significado de los mini-textos literarios en el discurso de la moda en general. El estudio involucró métodos discursivos e intencionales, el método de modelado cognitivo, una combinación de tareas como "opción múltiple" y experimento asociativo libre (el método de enumeración). El experimento identificó un modelo de evento comunicativo, cuya estructura lingüística es la más común en los minitextos literarios de la revista Vogue. El estudio mostró la proporción de todo tipo de eventos comunicativos en minitextos, donde se verbalizan los conceptos de "desafío", "tiempo", "sin esfuerzo", cada uno con ciertas fórmulas de lenguaje en minitextos literarios sobre moda. Los materiales de investigación empírica pueden ser de utilidad para recomendaciones metodológicas a estudiantes universitarios a la hora de profundizar en trabajos multivectoriales sobre filología.

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Un área prometedora de investigación es la selección y descripción de conceptos clave del discurso de mini-textos en diacronía.

Palabras clave: pragmática del texto, estructura de marco, mini-texto, experimento asociativo libre, concepto.

Abstract
The problem of analysing the impact of literary mini-texts on a wide range of audiences has been partially covered so far. The aim of the article was to investigate the analysis of hidden frame structures from the respondents' answers on the basis of literary mini-texts about fashion. The functional-pragmatic aspect of the actualized texts prepared for the respondents, which was selected for analysis, allows identifying the hidden purpose and meaning of literary mini-texts in the fashion discourse in general. The study involved discursive, intentional methods, the method of cognitive modelling, a combination of assignments such as "multiple choice" and free associative experiment (the method of enumeration). The experiment identified a model of a communicative event, the language structure of which is the most common in Vogue magazine's literary mini-texts. The study showed the ratio of all types of communicative events in mini-texts, where the concepts of "challenge", "time", "effortlessness" are verbalized, each having certain language formulas in literary mini-texts about fashion. The materials of empirical research can be useful for methodological recommendations for university students when deepening multi-vector works on philology. A promising area of research is the selection and description of key concepts of the discourse of mini-texts in diachrony.

Keywords: pragmatics of the text, frame structure, mini-text, free associative experiment, concept.

Introduction

The phenomenon of "text" is studied from the perspective of linguistics, culturology, semiotics, philosophy, communication theory and other related sciences, which results in different approaches to studying the definitions of "mini-text". The authors rely on modern postulates of functional pragmatics, cognitive linguistics and discourse analysis. Mini-text is typical for the field of advertising (to achieve the desired effect in a short period of time) and literary discourse (emotionally sensitive influence). However, the starting point in the analysis of the mini-text is the recognition of its essence, which is characterized by anthropocentrism, integrity, informativeness, and is subject to the general laws of construction of a linguistic work in its completion (Kharkovskaya et al., 2017).

The emergence of new technologies that combine written text and paralinguistic elements, as well as the need to take into account extralinguistic factors, made the linguistic science to clarify the linguistic and pragmatic parameters of the text underlying the generation, typological features

and understanding of new-type texts (Shabat-Savka, 2018; Shpilnaya, 2019). Most often, the verbal arrangement of literary discourse (how the fact is presented, not the fact itself) indirectly creates a positive image of the discourse, and in this case — of the literary fashion discourse, thus affecting the buyers' actions. An important role here is played by the category of pragmatic linguistics presupposition — an implicit inference about the background information, which is taken for granted (Polyakova & Bervialle, 2016).

This phenomenon requires more in-depth scientific study due to its widespread use in modern literary discourse, including texts on fashion and pop culture trends in general. The issue of the mechanisms of covert action in literary mini-texts remains open as such that create a direct manipulative effect somewhat less frequently than the political and dramatic ones (Tikan & Potapenko, 2020). However, there are the first attempts of such studies, and they have been highly specialized, studying only the phenomenon of syntax of parcelled structures (Taranenko, 2019). Hence, the *novelty* of this study is clarification of the linguistic and pragmatic aspects of English literary mini-texts about fashion through identifying certain concepts and tracing their impact on the formation of conceptual associations of recipients.

Therefore, the aim of this work is to determine the features of linguo-pragmatic parameters in English mini-texts about fashion. The empirical research involved the following research objectives: identify implicit pragmatic attitudes in the analysed English mini-texts about fashion; analyse linguistic pragmatic means-concepts; finally, to study the role of presuppositions in the mechanism of influencing the consciousness and actions of people.

Literature review

Modern literary fashion discourse is one of the most actively developing in the field of popular publications for young people and in the professional fashion industry. Pragmatic issues of overt and covert influence are actively analysed in Ukraine (Korolova, 2020; Koval & Makar, 2019), and abroad (Capone, 2017). Most often, pragmatic aspects are actively studied on the basis of political media discourse (Hameed, 2020; Liang & Liu, 2016) or advertisements (Ledeneva, 2017). There are also attempts to explore pragmatic connections and ways of communicative pragmatics, including its destruction, in modern absurdist dramatic texts (Korolova, 2020). In the light of these scientific observations, the task of linguists is not only to determine the body of language tools used in the genre of mini-texts of different types of discourse, but also to identify those linguistic techniques that can effectively solve specific problems of each type of discourse maximally

focused on the implementation of the function of communicative influence on people. These tasks logically follow from the principle of anthropocentrism, which was proclaimed as the leading one in modern linguistic science (Tantucci, 2016).

Therefore, the study of a foreign language as a representative of another linguistic picture of the world is one of the pressing issues in the study of methodologists. Modern pragmatic linguistics (Taguchi & Roever, 2017) finds answers to this question by studying the strategy of self-regulation in the independent learning of English (Lupak et al., 2020; Rose et al., 2018). The pragmatic level provides for a full scientific understanding of the addressee's communicative intention, assessment of the correctness, novelty and relevance of the text. This level in the field of translation demonstrates a deep understanding of extralinguistic and linguistic information of the text (Hilliard, 2017; Taguchi & Kim, 2018). Therefore, the pragmatics of the text is qualified by modern linguists as the most complex and comprehensive field of study.

Methods and materials

Design

This research involves an experimental design. At the first stage of the experiment, respondents were sent an e-mail notification of a research aimed at studying the linguistic and pragmatic parameters of the text (see Appendix A). The invitation letter provided voluntary participation in the experiment. In the invitation letter, the informants were offered a closed questionnaire, which contained three multiple choice questions, as well as one question for an associative experiment with items containing the task to name 5-10 words that first come to mind when mentioning the tokens designer, female, celebrity. Free associative experiment provides quick access to the recipient's consciousness to reproduce the frame-slot structure of the most important concepts of fashion discourse. Each of the informants provided a number of word-associations, which were not subject to semantic or formal restrictions in the instructions. By not restricting respondents' verbal reactions, we obtain less carefully thought-out associations, which, however, provide the most truthful material for further analysis.

Participants

The respondents were 46Ukrainian-speaking readers of the American version of Vogue magazine, aged 16 to 43, living in the United States, Great Britain, France and Norway, who are fluent in

English. The choice of respondents of this age category is based on a review of Ukrainian-language subscribers to the magazine.

Instruments

The respondents' answers were analysed by means of their distribution by semantic fields, corresponding slots as a part of frames "designer, celebrity, female" in representation of respondents. To confirm the elements of the picture of the world of the fashion culture bearers obtained during the study of the texts of the continuous sample, we resort to the overlapping of schemes that reflect the frame-slot structures "designer, celebrity, female", obtained by analysing the fashion discourse, and similar schemes reproduced with a view to reactions of the consumer of a fashion product. The research used discursive, intentional methods, the method of cognitive modelling, a combination of multiple-choice tasks such and free associative experiment (the method of enumeration).

To verify the data obtained during the study, the article uses a combination of multiple-choice tasks and free associative experiment. Despite some shortcomings, these information collection tools provide quick access to the motivations and wishes of respondents, which most clearly meets the purpose of this study. Otherwise, the directed associative experiment imposes certain restrictions on the respondents' reactions: increasing the time to search for associations, reducing the accuracy of the elements of the resulting series. Purposeful selection of tokens corresponding to a particular part of speech could deprive the study of the flow of associations, which may be a reflection of the reliable position of the described concepts in the informants' minds. The chain associative experiment, in turn, imposes temporary restrictions on respondents' reactions, shortening the associative chain and making its elements less relevant to the study.

Data collection

As a result of the survey, 1107 reactions were received from respondents, 138 of which were answers to multiple choice questions, and 969 were the result of the task of making an associative series. All answers were taken into account and classified according to semantic groups. Participation in this experiment is voluntary. The informed consent of the participants was obtained.

Results

Presenting the main results of the study, we turn primarily to confirming the position of the concepts of effortlessness, challenge, time and their structural elements in the minds of recipients. Considering the effortlessness concept, represented by 4 tokens in the sample and has 205 appeals on pages of 1,100 texts about fashion, we come to the conclusion that most often this concept is manifested in the discourse of a glossy magazine as "something admirable". According to the study, the effortlessness concept as "something that gives the impression of lightness" ranks second in the number of cases of appeal in the fashion discourse (Table 1).

Table 1
Respondents' reactions to the word-stimulus effortlessness

Concept "effortlessness" as	The total number of reactions to the key token – 46 (100 %)
Something that gives the impression of lightness	17 (37 %)
Something admirable	15 (33 %)
Tailoring, silhouette	9 (20 %)
Comfortable, relaxed state	5 (11 %)

A survey of female readers of the American edition of Vogue magazine shows that the maximum number of votes (17 out of 46 votes) perceive this concept primarily as "something that gives the impression of lightness". There were 15 respondents who understood the effortlessness concept as "something admirable", which is about 30% of all responses. According to a survey of Vogue audiences, we can conclude that both manifestations of the profiled concept are widely represented in the minds of consumers of fashion products. Perceptions of the effortlessness concept as "something admirable" and "something that gives the impression of lightness" change, according to the results of the survey, taking first and second place in the minds of the audience, respectively. The slight difference in the obtained indicators speaks about the relative validity of the obtained data on the fashion discourse, most often manifesting the effortlessness concept as "something that gives the impression of lightness" and "something admirable". It should be noted that the manifestations of the analysed concept through the "tailoring, silhouette", as well as through the "comfortable, relaxed state", according to informants, rank third and fourth in the structure of the effortlessness concept, which clearly corresponds to the data obtained from the analysis of this concept within the fashion discourse (Table 2).

Table 2
Respondents' reactions to the phrase-stimulus time

Concept of "time" as	The total number of reactions to the phrase *time in fashion* is 46 (100%)
Stages of history	16 (35 %)
Stages of life	3 (7 %)
Past	3 (7 %)
Present	6 (13 %)
Future	7 (15 %)
Eternal	8 (17 %)
Movement/travel	3 (7 %)

When describing the time concept and verifying the data obtained from the respondents, all the versatility and complex structure of the concept should be taken into account. The informants were asked to answer the question of what phenomenon they associate the concept of time in fashion most often (see Appendix B). The results of the survey showed that the most popular association, which is a reaction to the proposed phrase-stimulus *time in fashion*, was the perception of the concept of time as "stages of history".

As a result of the study of cases of verbalization of this concept in the fashion discourse, the most frequent verbalizers of the time concept were tokens that relate fashion to the "present": *modern, contemporary, up-to-date, fresh* and their derivatives. This result is only partially confirmed during the survey of informants, giving way to the perception of the concept as "eternal" and "future". Respondents' attitude to the profile concept in its connection with the "past", "stages of life" and "travel" is remarkable. Only three informants choose the data of the association as the leading ones in understanding this concept. This result corresponds to the results of word processing of the sample, where such appeals to the concept in the role of the leading ones occur in 9.3%, 5.3%, 7.1% of the texts, respectively (Table 3).

Table 3
Respondents' reactions to the word-stimulus challenge

The concept of "challenge" as a challenge to	The total number of reactions to the word-stimulus *challenge* is 46 (100 %)
Norms of behaviour	12 (26 %)
Modern fashion	9 (20%)
To oneself	25 (54%)

Speaking about the perception of the challenge concept by the respondents, the unity of opinion on such a textual manifestation of the concept as "self-challenge" should be noted first of all. According to the survey, the vast majority of respondents (54%) perceive this concept as a "self-challenge". The results of the analysis of mini-texts about the fashion of continuous sampling show a similar manifestation of the described concept in the English-language fashion discourse only in 14.7% of cases. In the discourse of a glossy magazine, examples of verbal objectification of the challenge concept primarily imply a "challenge to modern fashion".

According to a study of Vogue texts, about 48% of all texts that contain appeals to profiled concepts use the property of this token to reflect the "challenge to modern fashion" in the discourse. Proof of this are 92 fashion texts that show such a functioning of the token in context. The results of the survey of respondents, on the contrary, indicate a relatively weak representation of such a manifestation of the concept in the minds of Vogue readers.

An explanation for this fact can be found in the mechanism of cognitive processing of the challenge concept. Given the competitive nature and desire to test themselves, inherent in human nature, we can assume that people perceive the token *challenge* as a challenge to themselves in the first place. This seems to be the first and main manifestation of the challenge concept in human consciousness. Vocabulary entries primarily characterize the token *challenge* as something designed to test a person's strengths, abilities, and skills. An element of interest is also important here: 'especially in a way that is interesting' (see Figure 1). Thus, receiving its verbal embodiment in the pages of mini-texts about fashion, the challenge concept appears to readers mainly as a challenge to modern fashion, while most often appearing in the minds of the audience as a "challenge to themselves".
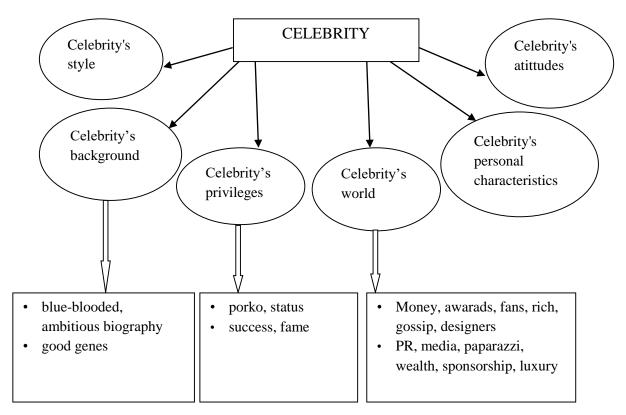
Figure 1. General frame-slot structure of the "celebrity" concept

The next step of the experiment is to compare the frame-slot structures designer, celebrity, female in order to identify similarities and differences in their composition in the fashion discourse and consciousness of the recipients-participants of this discourse. At this stage of the study, we resort to "overlapping" the structures that we obtained in the analysis of the sample texts on the schemes that resulted from the associative experiment. It is worth noting that the participants of the experiment were instructed to name/write 5-10 associations that arise when seeing the words-stimuli *designer, celebrity, female*.

Therefore, as a result of overlapping frame-slot structures of the celebrity concept, it was found that most of the slots in the profiled concept in the fashion discourse are stored or reflected in the consciousness of the recipient of fashion messages. The chart in Figure 1 shows that three of the four slots that make up the celebrity frame in the fashion magazine's discourse are reflected in the minds of Vogue US readers.

Turning to the lexical composition of slots, we see that the tokens *sophisticated* and confident are not among the main associations that arise in readers when mentioning celebrities. While the quality verbalized by the token *smart* characterizes the celebrity both in the discourse of

a glossy publication and in the minds of readers of glossy magazines, the qualities embodied by the tokens *sophisticated* and *confident*, in the mind of the recipient give way to characteristics transmitted by the tokens *determined*, *experienced* and *superficial*.

Such personality traits as *determined* and *experienced* do not raise questions because the image of a celebrity in the public is often inextricably linked with these characteristics: a person who has managed to find world fame must have the determination to test and declare himself/herself, and the experience found on the path to fame. The researcher is much more interested in the token *superficial* and the quality it expresses. The slots "celebrity's personal characteristics, celebrity's style" and "celebrity's attitudes" preserve the leading role of sub-slots "effortlessness" and "challenge", and their lexical composition changes only in fragments: the *at ease* verbalizer in the "effortlessness" sub-slot and the *different* and *irreverent* verbalizers in the "challenge" sub-slot disappear.

Therefore, we can state that a glossy edition achieved the goal of informing the audience and creating a certain image of the celebrity in the picture of the world of the recipient of fashion discourse. It should be noted that the "celebrity's background" slot identified during the analysis of fashion texts loses its significance in the survey of informants: none of the interviewed readers of the American version of Vogue magazine mentions the origin of celebrities when listing the elements of the associative series. The two slots that appear as part of the considered frame when overlapping structures are "celebrity's world" and "celebrity's privileges". Units in both slots describe traditional elements of famous people's lives, including meetings with fans, paparazzi, photographers, as well as the financial benefits, which in turn provide a number of privileges (see Figure 1).

Turning to the comparison of frame-slot structures of the "female" concept, restored during the analysis of fashion discourse and during the survey of respondents-readers of glossy publications, it should be noted that all three slots that make up the "female" frame in fashion discourse are traced in the magazine's audience. In the Vogue reader's view, the "female's life principles" slot combines the same set of characteristics as in fashion discourse (see Figure 2). In the female respondents' picture of the world, women's traits expressed by the tokens *feminism (feminist), leaders, rule breakers, activist* are complemented by the characteristics conveyed by the tokens equality and *freedom to make choices*. Thus, the purpose of a glossy magazine, which is to inform the reader and create a certain image in his/her mind, is achieved.
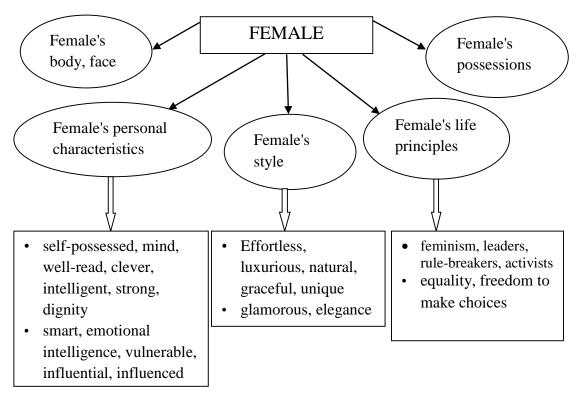
Figure 2. General frame-slot structure of the "female" concept

A small difference is the lack of the token *dignity* among the informants' reactions. It is worth noting that the popular reactions of informants to the word-stimulus *female* were tokens *emotional intelligence, vulnerable, influenced, influential*. While the qualities expressed by the tokens *emotional intelligence* and *influential* do not rise questions due to such tokens as *strong, empowerment* presence in the slot, as well as the "mind" sub-slot with its components, the qualities expressed by the words *vulnerable* and *influenced* appearing in the view of respondents attract the researcher's attention. We conclude that that the image of a woman in the minds of readers of periodicals is associated not only with strength (*strong, strength, power, empowerment*), but also with vulnerability. When verbalizing the "female" concept, the authors of the fashion texts of our sample do not appeal to the concept of vulnerability, describing a woman as a strong-willed individual who has an impact on her own environment and creates her own rules that destroy the existing ones.

For the other hand, "female's style" slot is also presented in the woman's image, typical of the minds of readers of glossy magazines. The tokens *elegance* and *unique* can be added during the

survey of informants to the key verbalizers obtained as a result of the analysis of fashion discourse. It should be noted that these tokens are also found in the texts of our sample, giving way to other verbalizers: *effortless, graceful, natural, glamorous, luxurious*.

When interviewing informants, the scheme created during the analysis of fashion discourse receives two new slots, "female's possessions" and "female's face, body". It should be noted that the items expressed by tokens in the "female's possessions" slot, as well as the names of well-known brands that are part of the slot, are part of the modern women's world, and therefore quite often occur in the associative series of respondents. "female's face, body" slot has thirty lexical units based on the results of the respondents' survey, the main of which are *slim, tall, longhair, eyes, lips, nails, eyebrows*. In our opinion, this slot in the general scheme of the studied frame in the minds of the audience is due to a large volume of advertisements, which include descriptions of cosmetics, as well as multimodal fashion texts — both text and images in most glossy magazine articles.

One of the most often verbalized concepts in fashion discourse is "designer" the concept image. According to the results of the analysis of the texts from the continuous sample, the designer's personality discourse can be represented in fashion by a wide range of attributive features, combined in the "designer's personality, designer's attitudes, designer's activity, achievements" slots. An associative experiment involving 46 respondents showed that all three selected slots are part of the structure of the analysed frame in the minds of readers of glossy magazines. In other words, in contact with the corresponding token, the reader's mind processes the input signal in these three directions quite often. The analysis of informants' reactions also allowed identifying three additional areas of informants' thought in the cognitive processing of the *designer* word-stimulus (see Figure 3).
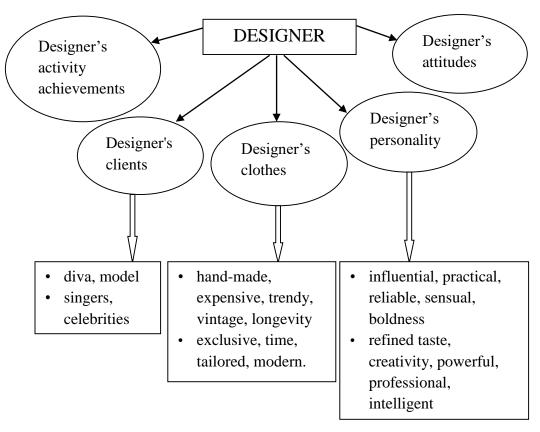
Figure 3. General frame-slot structure of the "designer" concept

The general scheme includes three slots, selected initially during the study of the texts of the continuous sample, as well as three slots included in the structure of the "designer" frame during the processing of respondents' reactions: "designer's clients, attitudes to designer, designer's clothes".

The "designer's activity" slot can be characterized by only minor changes in its lexical content according to the results of the survey. Verbalizers *refined taste, influential, creativity* remain among the most frequent tokens when appealing to the "designer" concept, while tokens *powerful, reliable, sensual, practical* are not common respondents' reactions to the proposed word-stimulus, giving way to tokens *boldness* and *intelligent*. As a result of a survey of Vogue readers, we excluded such verbal objectifies of the "designer" concept as *confidential* and *sharing confidence* from among the most popular. The tendency to reduce the number of tokens in the "designer's personality" slot indicates the fact that not the designer's character traits are more important for the consumer of a fashion product, but the results of his/her creative activity and its impact on the fashion audience. This, in our opinion, may be due to the emergence of new

"designer's clothes" and "attitudes to designer" slots, as well as the expansion of a number of tokens in the "designer's activity, achievements" slot.

According to the results of the informant's survey, the verbal content of the "designer's attitudes" slot shows a significant reduction in the number of tokens. The reasons for this may also be in the perception of the designer as a creator with his/her influence on the fashion industry, which is of greater interest to readers of glossy magazines than the designer's attitude to himself/herself and the world around him/her. So, a series of tokens that characterize the designer's attitude to fashion, expands during the survey of respondents, while the verbal content of the "designer's attitudes to him-/herself" and "designer's attitudes to the world" sub-slots lose some of the tokens.

In our opinion, emergence of the tokens *limitless, intuitive, straightforward, spontaneous* in the "designer's attitudes to fashion" slot confirms the paramount importance of the designer in the eyes of the audience as a creator of fashion and creator of a special world, and the relative secondary nature of his/her personal qualities. As a result of the associative experiment, the "designer's activity, achievements" slot enriches its lexical composition by acquiring such verbalizers as time *traveller, visionary, influencer*. We consider significant the fact that all the tokens that are part of this slot in the fashion discourse retain their leading positions in the associative experiment, proving the effectiveness of fashion texts' impact on the designer's perception by the audience.

The emergence of the "designer's clients" slot in the structure of the concept can be explained by the interest of the readership in the life and style of celebrities. The role of the consumer of the fashion product, performed by readers of glossy publications, dictates the emergence of the "attitudes to designer" slot in the overall structure.

The attitude of many readers to Vogue magazine as an individual style guide dictates the emergence of the "designer's clothing" slot in the overall frame-slot structure of the "designer" concept. This slot is presented in the respondents' answers by a wide range of tokens, which proves its paramount importance for consumers of fashion products. The "time" sub-slot in this slot is noticeable. Given the large number of appeals to the "time" concept in the fashion discourse, represented by the tokens *modern, vintage, modernist, longevity*, the "time" sub-slot identified during the survey, confirms the pragmatic impact of fashion discourse on the consumer of fashion products.

Discussion

The emergence of new technologies that combine written text and paralinguistic elements, as well as the need to take into account extralinguistic factors, made the linguistic science to clarify the linguistic and pragmatic parameters of the text underlying the generation, typological features and understanding of new-type texts. The objective of the article is to investigate the analysis of hidden frame structures from the respondents' answers on the basis of literary mini-texts about fashion.

In relation to the contrast findings, the experiment allowed identifying the linguo-pragmatic parameters of the "effortlessness, time, challenge" concepts on the pages of English mini-texts about fashion. The conceptual spheres selected above are studied through the method of conceptual analysis, which provides a separate consideration of each of the three components of the concept: conceptual, value, figurative. The core of the "effortlessness" concept manifests this concept as simplicity and ease. The core of the concept is presented in mini-texts about fashion mainly with the help of tokens *effortless, simple, easy, uncomplicated*.

The "time" concept in the text about fashion is characterized by a large number of cases of verbal objectification and has a large conceptual structure. The main ways of expressing the "time" concept in the mini-text about fashion are the tokens *today, now, modern, next, new*, which relate this concept to one of our selected categories of the conceptual structure of this concept. They are "time" as stages of history, "time" as stages of an individual's life, time as past, time as present, time as future, and time as eternal, and time as time travel. the main structural elements of the conceptual component of the "challenge" concept in the texts of glossy publications are: a challenge to the norms of behavior in society, a challenge to fashion, a challenge to oneself. The core of the conceptual component of the "challenge" concept is the denotations of lexemes, which reflect the challenge to modern fashion trends, the prevailing rules for the compatibility of wardrobe items.

Linguo-pragmatic parameters of mini-texts reveal the linguistic means of expression of the conceptosphere of the chosen English-language discourse. This approach is effectively used in the world methodology of teaching English as a second foreign language (Bi, 2021; Kalenych, 2020), especially in colloquial language, which first responds to interlinguistic and extralinguistic phenomena (Cohen, 2020; Youn & Bi, 2019). The study by Youn and Bi (2019) was one of the first few empirical studies which quantitatively investigated how L2 learners at different ranges of

pragmatic performance used pragmatic, cognitive and metacognitive strategies to complete a level of pragmatic tasks in an academic setting. This method is also effective in the study of writing skills in lessons of lexicology and syntax (Zhan et al., 2021). The method of learning language through the principle of expressing the mental motivations of native speakers, that is motivated naming of denotations of the surrounding reality, increases children's interest in reading (Hamid & Aziz, 2020).

According to scientists (Perl, 2020), psycholinguistic preconditions for the emergence of linguistic phenomena, the so-called presumptions, allow predicting the expectations of readers, and thus qualitatively respond to the aesthetic preferences of recipients, creating quality and relevant content (Savchenko, 2019). Artistic texts are characterized by the highest level of emotionality, because the fundamental component of any artistic text is its communicative purpose (Musiienko, 2017). In addition to expectations, presumptions actively affect the emotional sphere of the individual (Kozub, 2019). Thus, the direction of pragmatic linguistics contributes to the emergence of a new approach to the study of philology in general, and mini-texts in particular (Mahmood, 2019), linguistic objectification of human experience in the literary text (Bekhta & Bekhta, 2019). Therefore, the results of this research can be used in the study of effective methods of learning foreign words, as well as guidelines for university students, in deepening research in linguistics, literary studies, translation studies, methods of teaching a foreign language and others.

Limitations and future studies

The limitation is that the sample is not very large, therefore the data is not generalizable. A promising task for the study is also to identify and describe the key concepts of the discourse of mini-texts in diachrony, which will trace the change in attitudes to certain phenomena and describe the ways in their description.

Conclusions

The problem of identifying the influence of artistic mini-texts on a wide range of audiences has been studied in fragments so far. Thus, researchers emphasize the role of the word, in particular digital, as a leading factor in shaping the worldview inherent in the representatives of society at this stage of its development. However, a thorough analysis of the linguo-pragmatic parameters of English mini-texts about fashion was not conducted.

Analysing the texts that make up the general fashion discourse allowed identifying tokens, the frequency of which in the discourse determines the dominant roles of the concepts that express them. The number of tokens obtained during the study of the texts of the continuous sample also has no formal restrictions, except for proper names and brand names. In this regard, an associative series of informants satisfied the study. The main drawback was the occurrence of proper names of designers and celebrities, as well as the names of clothing brands in the associative chain of informants.

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Appendix A

Dear respondent!

We invite you to participate in a study of the linguo-pragmatic parameters of mini-texts about fashion, conducted to identify the most important pragmatic components and concepts and model an authoritative print publication about fashion, which we hope will help improve the quality of the digital word in the fashion industry.

The research is conducted within the framework of a diploma project of a student of the Faculty of Foreign Languages of Ivan Franko National University of Lviv. You will be offered a closed questionnaire, which contains three questions, composed in the format of "multiple choice", as well as one question for an associative experiment with items that contains the task to name 5-10 words that first come to mind when mentioning tokens *designer, female, celebrities.* It will take you about 5-7 minutes to complete the questionnaire.

The results of the study will be used to deepen the results achieved in the field of pragmatic linguistics, in particular the doctrine of concepts, and to build a model of a professional fashion magazine for relevant subscribers. The findings will be published on the Internet, as well as on the pages of the new issue of Vogue magazine and anyone can use them.

Participating in the survey does not carry any risks for you (or at least known to us). Participation also does not bring any direct benefit to you. Participation in the survey is completely voluntary, any sanctions for refusing to participate are not implied. Placing your name in the completed application form is also voluntary.

Please, send to the e-mail the results of the study: If you have any questions about the survey and your participation in the study, as well as if you want to see its results, you can contact me by e-mail, or by phone +

Regards,

Questionnaire on Vogue US

1. EFFORTLESSNESS in fashion is mostly about:

a) making an impression of easiness;

b) something that arouses admiration;

c) silhouette of a dress, costume;

d) a state of being relaxed.

2. TIME in fashion is mostly associated with:

a) stages of history;

b) stages of life;

c) the past;

d) the present;

e) the future;

f) the everlasting;

g) a travel in time.

3. What is generally CHALLENGEd in fashion?

a) rules of conduct;

b) modern trends;

c) your real self.

4. Could you, please, give five-ten words which come to your mind first when you hear/read:

a) DESIGNER

b) CELEBRITY

c) FEMALE.

Appendix B

The example of mini-texts which were the basis for compiling the questionnaire

Investment portfolio

You have only one chance to make a first impression at the job interview. This two-toned envelope clutch – which neatly fits your resume and tear sheets – is worth every penny when you're meeting a potential boss. On model Karlie Kloss. Tod's leather clutch, $ 1,165.Tod's boutiques. Calvin Klein Collection calfskin pumps. $695. Calvin Klein Collection, NYC. Reed Krakoff clothing. Fashion Editor – Elissa Santisi.

1.   Razzle Dazzle

Louis Vuitton's pre-fall collection blends classicism with sparkling color – and adds a sharp zipper trim to traditionally cut oxfords. Cap it all off with a mask for a night of dancing at the Save Venice ball at New York's Pierre hotel.

2.   Sparkles Fly

Say yes to the defiant and optimistic shine of sequins, glitter and glimmer. By Sarah Mower.

When we come to look back at the surreal, strife-torn and turbulent times we're living in, what will we see reflected back at us in the mirror of fashion? Of all the improbable things, I'm banking on the emotional solace of the million and more spangles the designers have liberally sprinkled all over the shows, from New York to London and Milan and back.

I'm holding a tiny, glinting blue object in the palm of my hand as I think this over, and it's making me smile.