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Naming in the fashion industry of 21st century

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INTRODUCTION

The thesis is dedicated to the study of naming in fashion industry in the 21st century.

The relevance of research. Fashion is one of the complex phenomena of modern culture that allows one to emphasise social status and satisfy aesthetic needs. Moreover, fashion has a great impact on the global economy, modern society and the environment. The modern fashion industry is an independent sector of economy, which includes production and sale of fashionable goods (clothes, shoes, accessories). The peculiarities of this creative sector are extreme dynamism, fast speed of change in all processes, fierce competition between fashion brands.

Naming in the fashion industry is as specific as fashion itself. It is important for successful brand promotion, because it translates to consumer the self-identification of the brand.

Leading brands are not just trying to attract new buyers with beautiful advertising, quality statements or available price using all the classic marketing techniques and advertising. The companies realised the more important thing: that for fashion brand to become really successful, it is necessary for consumers to associate themselves with those spiritual or social values of that brand. To be successful, the brand should offer its buyer not clothes, but, above all, a very definite look on life, outlook.

Basic theoretical and practical developments in the field of fashion industry, naming, and brand structure are contained in the works of D. Aaker, L.D. Burns, H. Charmasson, F. Davis, M. DiSalvo, K. L. Keller, C. Kohli, F. Kotler, D.Labahn, B. Moeran, R. Nado, D. Roche, P. Sjöblom, V.Tamberg, A. Wheeler, and others.

However, in the literature, there is no enough attention paid to the study of the role of naming in the fashion industry in the 21st century. This explains the relevance of this study.

The novelty of the research consists in application of the linguistic approach to the study of naming in the fashion industry in the 21st century, including a variety of word formation techniques used for creation of names for fashion objects.

The object of the research is fashion industry in the 21st century.

The subject of the research is naming in fashion industry in 21st century

The aim of the research: is investigation of the role of naming in fashion industry in 21st century.

To achieve the research goal, it is necessary to determine the following objectives:

- to define the essence and concept of fashion;
- to analyse the features of the fashion industry;
- to define brand and name in the fashion industry;
- to investigate naming as the object of linguistic studies;
- to elucidate linguistic aspects of naming;
- to analyse approaches to the linguistic study of naming;
- to investigate the role of naming in the fashion industry in the 21st century and the main semantic spheres of naming;
- to characterise linguistic approach as applied to the study of naming in the fashion industry in the 21st century, including a variety of word formation techniques used for creation of names for fashion items.

Methodology of the research is based on the principles developed in the humanities and connected with an integrated, systematic approach to the study of conceptual manifestations in the field of the fashion industry. The work uses methods of analysis and synthesis, a comparative method, a critical method, linguistic methods.

The structure of the work reflects its object, subject, purpose and objectives. The work consists of an introduction, two chapters, chapter conclusions, general conclusions, summery, and references. The volume of work is 51 pages.

CHAPTER 1

THEORETICAL FOUNDATIONS OF RESEARCH

1.1. Essence and concept of fashion

Fashion (Fr. *la mode* - manner, taste, fashion, image, method) in a broad sense is understood as the temporary dominance of a certain style in any area of life. Fashion sets the rules for behavior and dressing, which change over time [35].

The understanding of the essence of fashion is changing. From the point of view of Veblen, fashion is interpreted as a normative consumer model, which the individual accepts and adapts [16, p. 72]. Simmel's perspective, like Blumer's, presupposes an understanding of fashion-following as a group-elaborated and individual-internalised subjectively meaningful reproduction of fashion patterns [32; 6].

In the 1960s and 1970s, a noticeable number of new fashion concepts emerged. They took into account that with the development of mass production as the income of the middle class increases, fashion ceases to be the privilege of the upper groups and becomes available to wide strata. The mechanisms of its transmission have changed [16, p. 71]. However, having become accessible, fashion did not immediately cease to symbolise the differences between the representatives of the upper stratum and other social classes, says P. Bourdieu [8, p. 23], in the concept of which, created in the 1960s, fashion acts as an indicator of class belonging, since representatives of different classes differ in taste for clothes.

In the second half of the 20th century, fashionable clothes practically ceased to be a resource for visualising class differences. R. Barthes and J. Baudrillard analyse this process [16, p. 76]. If Barthes describes fashion in the mass industrial French society of the 1960s and reveals the sign system hidden in fashion [16, p. 74], then in the post-mass information society, which is the field of Baudrillard's research, fashion signs no longer refer to any referents at all [16, p. 75]. Barthes

sees fashion as a structure developed by a separate group and imposed through fashion magazines. Baudrillard - as a structure that exists outside individuals, in an arbitrary order, absorbing things.

Bourdieu assumes fashion as a model of consumption in accordance with individual preferences under the conditions of a certain structural preference of elections [8].

Analysis of the essence of fashion in various theories reveals the methodological approaches of researchers. Veblen proposes a structural-functionalist theory of fashion, Simmel [32] and Blumer [6] - interactionist approaches, the theories of Barthes and Baudrillard are, respectively, variants of structuralism and post-structuralism, and Bourdieu's concept is a synthetic theory or concept within the framework of constructivist structuralism [8].

In the case of structural functionalism and (post) structuralism, fashion appears as a collective system-fixed pattern, while the rest emphasise the participation of the agent in the reproduction of fashionable patterns and their individualistic translation. The plurality of approaches does not translate into a variety of social functions of fashion. As a rule, as a function, the demonstration or symbolisation of a number of latent features inherent in the individual, the provision of resources for the construction of social identity (professional, class, etc.), individualisation and group cohesion are indicated.

Fashion as a consumer model appears as a collection of symbols, a set of signs, or a realm of codes. If in the first case fashionable things communicate the properties of their owners to those around them, then, having become codes, fashionable signs have a single signifying imperative - «fashionable». At various times, this characteristic has been endowed with expensive clothing of the upper classes, representatives of high society, or clothing of other strata. Depending on the fashion leader, her movement is thought of in different ways. It can be top-down, with trendy designs running from the upper strata to the lower, as Veblen or Simmel show. If the circulation of fashionable samples is characterised by the

absence of unidirectionality, it is characterised as diffuse. This mode of propagation of the fashion is described by Blumer [6].

In some cases, fashion spreads from bottom to top; such a movement can be called an upward movement. One or another characteristic of fashion that arises in discourse, in accordance with the main idea, appears following changes in society.

1.2. Features of the fashion industry

The current level of development of the fashion industry, formed on the trends of globalisation, massive retail and the widespread use of the so-called concept of fast response (fast fashion), leads to the conclusion that the fashion for clothes and consumer goods in the form in which it was formed and evolved in the 19th - 20th centuries, no longer exists. Having moved to the rank of an object of mass production and consumption, fashion standards from standards that stylistically guide the tastes and preferences of consumers have turned into objects of industrialisation, fueling the consumer's thirst for purchase [10, p. 23].

At the present stage of the functioning of the fashion industry, *Haute Couture* serves not so much as a tool for creating new stylistically and figuratively unique creations of culture, and often decorative and applied art, but rather as an advertising company to attract as many potential buyers of mass-produced clothing as possible for the consumption of typified and unified models of general purpose. In other words, *Haute Couture* is directly related to high aesthetic ideals, extraordinary artistic images and the desire to create a perfect, harmonious fashion standard for a narrow circle of connoisseurs and admirers, individual representatives of the economic class and financially prosperous, strata of the creative class [9].

It can be argued that *Haute Couture* steadily feeds the ideas of mass fashion, which is the basis of the concept of «fashion industry». In many cases, the subjects of this very industry use the phrase «fashion business», speaking about the essence of the functioning of the fashion industry, since it is a globalised and powerfully capitalised type of business, where nothing depends on the natural social or

cultural mechanisms of the development of society. Aesthetic tastes and the preferences of potential consumers are transformed into an active demand for industrial goods, which is not just fixed by manufacturers, sellers and the media, but is directly formed, stimulated and imposed by them, depending on their own needs and financial interests [10].

In this context, the concept of «fashion trend» or «trend» is considered not just as a result of fashionable ideas and preferences of the mass consumer, but as a balanced system of mutual agreements and interactions of all actors in the fashion industry involved in the design, production, distribution and marketing of fashion products (including competitors, suppliers and mass media).

In the end, the multi-style development of «fashionable» directions in modern clothes of mass demand, the accelerated pace of replacement of some fashion products by others, the globalisation of the fashion space, in which different fashion trends dominate in different segments of the fashion market - all this has led to the absence of any trends in the development of fashion as a socio-cultural phenomenon, and on the other hand, entailed a stagnation of creative ideas, a drop in quality and a decline in the aesthetic level of fashionable clothes as a product of the fashion industry. This fact in different contexts is noted by many art historians, analysts and designers, in various media [10, p. 40].

Moreover, even today in some countries, in which the creation and production of textiles and fashionable clothes from time immemorial constituted the basis of the economy (for example, in Italy), the tendency of abandoning the pursuit of the sharpness of fashionable products, in favor of increasing their functional, aesthetic, is gaining wide popularity. Ergonomic properties (fabric, cut, tailoring, decorative finishing), as well as the individuality of the product, are also of high demand. In some professional fashion media outlets, this trend has been called «arts and crafts», the art of creating customised fashion products.

And it is in this, that many see the intrinsic value of such fashionable products, because the personal attitude of the creator is embedded in them in materials, quality, etc., that is, in the aesthetics of the thing. Ultimately, it is

assumed that such a reverent attitude of the author to the product is transmitted to the potential owner of this thing, that is, to the end consumer as a subject of the fashion industry. The buyer of such garments believes their eyes and feelings, not the opinion of impersonal advertising and mass media. This is what many art historians and analysts see as the trend of the development of the fashion industry in the 21st century [30].

Assuming that the described development trend will be subject to the notorious ubiquitous globalisation and the entire potential fashion market, it can be argued that designer brands that promote the combination of reasonable functionality and extraordinary imagery will significantly strengthen their position as subjects of the fashion industry. Perhaps they will not become transnational subjects of the industry, but at the same time they will retain their national or regional self-identification, form their own individual creative style and find their consumer niche in the limitless fashion market.

In this context, those actors of the fashion industry come to the fore, which are engaged in the development and implementation of individually craft or environmentally based fashion trends. Their main feature in the eyes of the consumer is not junk prices or promotions, but the complex quality of a fashion product, from a figurative idea to the processing of small parts and used accessories. In other words, their goal should be to create some kind of «positive individual value» in the eyes of the consumer. In this case, individual design will be actively developed, and the manufacture of fashionable products not only in the inaccessible segment of *Haute Couture*, but in the segment of the middle, or even low, price category [30, p. 53].

In this aspect, traditional shopping is undergoing fundamental changes. In particular, an increasing number of buyers are purposefully choosing those fashion products they want to purchase, reducing the number of impulsive purchases provoked by advertising and mass media. It points to a sense of exclusivity, self-identification and self-realisation which is seen through the use of purchased products from the fashion industry. For a certain target audience of consumers, this

need is realised by private or brand showrooms offering a certain range of fashionable clothes and accessories. The mass consumer, on the other hand, needs to choose those designer brands or trademarks that will correspond to his idea of the functionality, individuality and aesthetic quality of the products of the fashion industry.

Recently, consumer perceptions of functionality, individuality and aesthetics of fashion industry products have become more and more unambiguous. As a rule, they are expressed in the desire for comfort and versatility of fashionable clothes. Given the periodically recurring global economic crises, since the end of the 20th century, any manifestations of excessive luxury and impracticality in a wardrobe have become irrelevant. Rationality and increased quality of things come to the fore, which at the beginning of the 21st century is considered a manifestation of the so-called restrained luxury, which can only be assessed by true connoisseurs [30].

At the turn of the century, a certain category of consumers was formed who prefer to look both fashionable and carefree, as if not caring about their fashionability. This is what determines the appearance among fashion trends of deliberately negligent use of expensive materials (leather, fur, and wool), decor (gold, precious and semi-precious stones), stylistic design (requiring excessive use of materials and processing), and imitation with their help of cheaper options for creating a fashionable image.

Many designers and fashion analysts call this trend «everyday luxury». The priority among the preferences of the modern consumer of fashionable clothes, of course, is the multifaceted interpretation of the theme of comfort and versatility, with the emphasis shifting towards the individualisation of fashion manifestations and current fashion trends; the aesthetics of the suit is perceived through the purity of lines and colors, ergonomics and compositional perfection of the created fashionable images; there is a return to elegance and harmony. Despite this, the stylistic variety of modern fashion proposals in the fashion market not only remains extensive, it continues to increase, creating at the junction of various fashion trends new, relevant options for a combination of reasonable functionality

and extraordinary imagery that awaits consumer from the modern fashion industry [10].

The introduction of relevant materials, technologies, design innovations, developed on the basis of analytical data of long-term forecasts, significantly increase the consumer value (and, accordingly, the demand) of modern design proposals, especially in the segment of mass fashion. On the other hand, at the present stage of development of the consumer society, the so-called «consumer of a new type» is actively being formed, an individual who is able to independently study and analyse the origins and causes of the emergence, development, adaptation and assimilation of various style directions. Trends of modern fashion for competent and adequate self-expression should be considered against the background of generalised fashion trends [30].

1.3. Brand and name in the fashion industry

It is an accepted premise that both researchers and managers well recognise the importance of brand name selection for new product success [24; 2]. As suggested by Keller [22; 23] for example, one of the brand elements with larger influence in generating brand equity is the brand name itself, due to its clear impact in brand recall and recognition.

Attracting new customers and gaining the attention and trust of the target audience is one of the key tasks for the development of a business of any scale and field of activity. The language of business is not a collection of words, but a clear and well thought out structure that includes brand names, complex ideas and popular stories with deep meaning.

Almost all of these elements, with a few exceptions, are figures of speech that influence the behavior of customers, employees, and most importantly, generate profits. The behavior of market participants is largely determined by the language of business. In modern society, a brand and its linguo-functional semantics act as one of the mental units of the linguistic picture of the world,

accumulating various associative images, concepts, ideas, attitudes, and assessments that are implemented in English and other languages.

The semantic keys of the business picture of the world are pragmatism, rational perception of time, optimism, expansion, constructiveness, sociability, project thinking [26]. The semantic and conceptual content of the brand name is carried out on the basis of identifying and analyzing the ways of forming brand names.

In the process of brand development, phonetic, psychological, semantic and linguistic characteristics of the chosen name are used. A linguistic expression of a brand is an association, a basic meaning, which is associated with a given image. The linguistic essence of the brand is the most visible element for the consumer. In one word or in one phrase, it is necessary to express the whole essence, all the data and value orientations of the brand.

The term «naming» itself first appeared at the end of the 19th century and is associated with the beginning of heightened economic competition and the struggle for customers around the world. The explanatory dictionary gives the following definition of naming: «Naming (from the verb 'to name' - to call, give a name) is a professional activity in name formation, which is the **selection (search, inventing) of a suitable name for everything that, from the point of view of the customer, needs its own original name**» [28, p. 41]. Naming is the creation of a unique communication system of the language in which the brand will communicate with target audiences.

The system usually consists of the following sequential steps:

- Selection of the brand language,
- Selection of the language of the relevant industry,
- **Selection the language of competing products** [28, p. 44].

Nowadays, naming has turned into a whole industry based on a solid scientific foundation. Naming, the process of creating company names, trade marks (brands), and objects, takes place using the tools of linguistics, psychology, marketing and refers to the problems of a new interdisciplinary field – linguo-

piarology [28, p. 46]. The main purpose of naming is to develop a unique name that will help promote the company's products to the market. Naming, as a rule, is associated with business; its task is to give a competitive bright name or the name of a company, **a new product** or service.

Most naming firms, despite their wide range of activities and significant influence, are not very known. They usually work in the shadows, doing prosaic work - coming up with a name for the client's company. It is a creative field in which everyone acts independently. The best firms are those that constantly strive to develop the language, to make it the most effective. For the most complete implementation of their concepts in the constantly evolving material culture, naming workers use their ability to understand human nature. To create a new name, you need to either borrow or invent a word that will easily enter the market and replenish the vocabulary of buyers.

In the process of cultural development, we have become fast reading people, able to evaluate the headline of a newspaper article and understand the meaning of an advertisement just by looking at it. If the name is made correctly, then the target audience can accept it right away. As G. Charmasson notes, specialists working in the field of naming «consider the process of creating new names from the point of view of their main specialty. Most of them ignore the requirements of all disciplines, except their own» [13, p. 9].

An advertising professional will choose descriptive terms, a linguist will choose words that are pleasing to the ear, and a designer may suggest one of the product's specifications. The semantic approach builds on the unique characteristics of the brand, its key characteristics and the associations associated with them. Brands, as words owned by corporations, «have become - by accident or deliberately - part of the soundtrack of our lives, key components of everyday modern language, if not a new language at all» [23, p. 15]. When creating a brand name, it is necessary to take into account national cultural characteristics and differences in the perception of lexical units in different languages. Brands occupy today, perhaps, a dominant position among the channels for the dissemination of

the individuality of nations and their culture. It is necessary to take into account such aspects of culture as the presence in the country of good taste, high design, and creative innovation. All this leads to the achievement of success and competitiveness in world markets. A successful launch of a brand requires its penetration into everyday speech. Sometimes the success of the name surpasses even the wildest dreams of its creators: it, like a virus, penetrates the world in order to infect itself.

In order for a company to be perceived as a reliable partner, and not as a fly-by-night company, it is necessary to take a responsible approach to naming. Naming is a professional development of names, i.e. a nominative process in which company names, trade marks, and products are created and based on the means of linguistics, phono-semantics and psychology. The main goal of naming is to develop such a unique name that will help promote the company's products to the market. Successful, well-thought-out naming, built into the overall marketing strategy, will help save the budget for promoting the property, attract the attention of the target audience, since an elite or business-class residential complex with its own name has a special status and positions itself in a different way on the market. Signs such as recognition and loyalty, the success of the sale depend on the name of the property

If the name is apt, it is convenient for both the developer and the buyer: the former gets the potential to rebuild the object from competitors in the market, and the second gets the opportunity to easily and quickly remember the object and distinguish it from others. In addition, the name of the object is a rather multifunctional unit. In addition to its phono-semantic attractiveness, the name can also perform such functions as indicative, functional, rational, and emotional. In other words, the name can be not only connotatively colored, but also informative, i.e. in the perception of the addressee; it should evoke positive associations and give diverse information about the future product.

The main stages of work when creating a name:

1. Positioning.

2. Standards and requirements.
3. Generation of ideas.
4. Creation of ideas.
5. Testing.

According to naming experts, currently there are 10 productive ways that will help you choose (create) a name for a company (object):

- use the client's vocabulary;
- use dictionaries;
- compose slogans that reflect the idea of the enterprise;
- analyse the names of competitors;
- check the uniqueness of the options;
- ask clients to rate name options;
- take into account the principles of psycholinguistics;
- give time for the maturation of the idea;
- turn on fantasy [13].

1.4. Naming as the object of linguistic studies

1.4.1. Linguistic aspects of naming

The working on naming includes analysis of the following range of issues:

- Stages of professional naming: analysis of the target audience: needs, expectations, vocabulary, and perception of competitors' names;
- Formulation of semantic and formal requirements for the title; generating a large number of options, grouping them by categories and topics, identifying negative associations in perception;
- Testing of name variants (perception, memorability, linguistic, religious, cultural and other associations, the presence of negative connotations);
- Basic requirements for the title [24, p. 68].

The name of a company or an object is a word or phrase that must contain the following semantic components:

- The idea of brand positioning;

- The essence of the brand;
- Analysis of comparison with competitive brands;
- The main advantage for consumers;
- result from use, received by the consumer;
- Main aspects of quality or quality certification;
- Absence of negative associations, etc. [24, p. 70]

Criteria related to the oral and written use of the name:

- a) Phonetic criteria (brevity, rhythm, sonority, phono-semantic associations);
- b) Lexical criterion;
- c) Semantic criteria (associations based on identity and the absence of negative associations in all languages of its use in the context of brand identity);
- d) Morphological criteria (a combination of several words (compound, hybrids, abbreviations, abbreviations, etc.), the meaning of the whole word and all its constituent parts);
- e) Lexicographic criteria (the name should be easy to read in all languages of its use (Cyrillic, Latin, etc.), the stressing in the name should not cause difficulties);
- f) Criteria of perception and memorisation;
- g) Legal criteria (trademarks with such a name should not be registered in this class; the name should not fall into the category of words that are not subject to registration as a trademark) [24, p. 71].

In addition, the following are distinguished as the main criteria for good naming: compliance with the brand idea, legal purity, uniqueness, practicality, relevance, positive perception.

Naming includes also methods and techniques for the development of names, namely the use of acronyms, alliteration, allusion, analogy, carving, metonymy, oxymoron, abbreviation, place names, humor.

All the studied methods and techniques should not go beyond the basic requirements for a name, which include:

- Memorability (a good name, heard once, will be permanently fixed in the memory of partners and clients);

- Originality (a well-chosen name will distinguish the company from the monotonous names of competitors);
- Ease of pronunciation («jagged» names cause irritation; name should be laconic, capacious and euphonious);
- Connection with the field of activity of the company [13, p. 15].

The name should be taken as the basis for the quality of work that will profitably represent the company in the eyes of its target audience.

The criteria for a good name:

1) The originality of the name, working for its effectiveness (of course, in combination with thoughtful positioning);

2) Avoidance of names leading to a communicative «failure»: vague abbreviations; abbreviations in combination with numbers, private unitary enterprise; polysyllabic in titles and stamps. Such names are difficult to pronounce and impossible to remember. Due to their fadedness and ponderousness, they will only complicate the promotion of the company in the market;

3) The emotional component currently has a great influence on the promotion and sale of an object on the market, since the market has already reached the level when a potential buyer himself can analyse the characteristics of objects on the market in one segment [13, p. 16].

Without a doubt, a well-done naming is able to emphasise the individuality of an object and make it stand out from the rest. Experts in this field emphasise that the presence of a brand in the object is important for the buyer.

At the same time, there are names that are prohibited as object names. So, the following lexical units are not recommended for use:

- Full and abbreviated names of states;
- The names of the power structures of the state;
- Names of international, intergovernmental and public organisations;
- Obscene, immoral, offensive words for any strata of society cannot get into the official name of the company;

- Words similar in sound and spelling to well-known brands, since this is a copyright infringement [13, p. 17].

1.4.2. Linguistic approaches to naming

One of the easiest ways to name a company is to give it the name of the founder of the company. For example, *Johnson & Johnson*, a major manufacturer of medical equipment and diagnostic devices, pharmaceuticals and products for hygiene and human health, is named after the founders of the company - the Johnson brothers [33].

The name of the UK's largest commercial intermediary and wholesaler *Palmer and Harvey* is based on the names of the founders of the company. The British confectionery company *Cadbury* is named after the Cadbury family who founded it. There are brands such as *Philips*, a home appliance company; concern working in the field of electrical engineering and electronics *Siemens*; *Hilton* hotel chain; manufacturer of telecommunications equipment *Ericsson*, one of the leaders in the global consumer goods market *Procter and Gamble* [33].

The next method is the name of the company using a toponym (geographical name). In this case, attention is paid to where the company is located or where your product or its key ingredient originates from. The following brands are formed according to this principle: *Winston cigarettes*, *Malibu liquor*, *Nokia telecommunications company*, *Nottingham online store*, *Hershey*, the largest manufacturer of chocolate bars in North America. Toponyms are present in the names of airlines *Air Asia* and *Air Serbia*, in the name of the Thai commercial bank *Bangkok Bank*, in the name of the British company, the world's largest airport operator *Heathrow Airport Holdings*.

A brand name can be based on alliteration - rhythmic repetitions of identical and uniform consonants. Examples include such well-known brands as *Coca-Cola* drink, *Chupa-Chups* lollipops, *Kit Kat* chocolate bars, popular *Tic-Tac* sweets, *Kitekat* pet food [33].

Nature can be a source of inspiration for naming professionals. Often, an animal, plant or natural phenomenon is associated with the properties of a product: the American corporation *Apple* - a manufacturer of computers and software, the British automobile company *Jaguar*, the *Camel* company - one of the oldest and most prestigious tobacco brands in the world, *Kingfisher* (English kingfisher) - a British company - retailer, owner of one of the largest chain stores in the country, car alarm company *Alligator*, *Thames Water* is a British company providing water supply services, *Kangaroo* is the largest manufacturer of auto chemicals and auto cosmetics in South Korea. The American Internet company *Amazon.com* was named after the Amazon River, the deepest in the world. The global micro blogging service *Twitter* gets its name from the English verb to twitter «tweet, twitter». Quite often, an abbreviation is used for company names. Famous abbreviations include such names as *IBC* (International Business Company) - international business company, *BP* (British Petroleum), *IBM* (International Business Machines) - an American company, one of the world's largest manufacturers and suppliers of hardware and software, *MS* (Microsoft) - a company Microsoft) - a computer) - a software company for various kinds of computing technology, *FTDI* (Future Technology Devices International) - a Scottish private company semiconductor trader *JCB* (JC Bamford Excavators) is a British company, one of the world's largest manufacturers of heavy construction equipment. The company for the production and sale of personal care products, household chemicals and cosmetics *Amway* was named after the abbreviation of the full name American Way of Life [33]

The brand name can be a compound word formed by adding two words. For example: *Code masters* is a developer and publisher of computer games, one of the oldest in the UK, *Mother care* is a trading company that specialises in the sale of goods for expectant mothers and children under 10 years old, *West vision* is an English company, one of the world's leading manufacturers of video equipment, *Wight link* is British shipping company, *Safeway* is a chain of American grocery supermarkets.

Sometimes the names of companies become phrases: *Big Society Capital* is an independent British group of companies, funds and trust under a single management that carries out social investments [33].

British American Tobacco is a tobacco company, *Daybreak Games Company* is a video game development and publishing company, *Denby Pottery Company* is a British ceramic company, *Pears Transparent Soap* is one of the oldest soap companies, *Babcock Electric Carriage Company* is an electric vehicle manufacturer, *Golden Boy Promotions* is an American professional boxing company, the *Walt Disney Company* is one of the largest financial conglomerates in the entertainment industry in the world [33].

The most common method is to create new words (neologisms) that do not mean anything, but can become real brands. Neologisms have many advantages.

Firstly, they do not have translation in many languages, that is, they can become international.

Secondly, they do not cause any negative emotions.

Thirdly, they almost never have problems with registering a trademark [26, p. 31].

However, neologisms tend to be more difficult to market than vocabulary words and phrases because it takes more effort for the consumer to remember the name and match it to the brand idea. The professionalism of the namers is that the neologisms at least meet the technical requirements for the name. If the brand name cannot be pronounced correctly or it definitely evokes negative associations, even the most striking and large-scale advertising campaign will not save it. Among the English-language brands-neologisms, the following names can be distinguished: the American company *PepsiCo*, which produces a carbonated soft drink, *Kleenex*, is one of the most famous American companies for the production and sale of personal care products. Of interest is the creation of a brand of the American company *Kodak*, a manufacturer of photographic equipment and photographic goods. According to the founder of this company, George Eastman, he invented this word on his own, choosing good-sounding names that start and

end with his favorite letter K, which the entrepreneur called a strong, insightful letter. In various correspondence, including letters to his acquaintances, an application to the British Patent Office and communication with journalists, George Eastman wrote that this trademark name is not a foreign word derived from any word or name, but is «truly American and American-born, a purely conditional combination of letters that does not carry any meaning of its own and is selected as satisfying several typical requirements for a verbal trademark both in the United States and beyond, being short, excluding the possibility of accidental distortion or incorrect pronunciation and does not resemble anything and does not associate with anything in the field of art, except for «Kodak» itself [26, p. 97].

1.4.3. Approaches to the linguistic study of naming

Naming includes verbal and combined names of means of individualisation, personal citizen's name, pseudonym, domain name, nickname, geographic name etc.

The features of the semantics of commercial names include preserving identity, on the one hand, and creating a commercially successful image - on the other [33].

Active word formation of the names of means of individualisation occurs according to the laws of artificial nomination, the conscious construction of verbal and combined designations. The specificity of names at the morphological level is manifested, in particular, in the categories of gender and number, as well as in the features of declension or, on the contrary, in the immutability acquired despite the general linguistic norm (see paragraphs 2.1 and 2.2).

Syntactic features are revealed during the study of compound names and the functioning of names in context. Thus, in onomatology, specific characteristics of names have been identified at the level of semantics, word formation and form formation, morphology, phonetics and graphics.

Special attention should be paid to multimodal (in domestic publications - polycode, creolised) names: names as semiotic complexes, where the verbal component is clarified, specified, supplemented by non-verbal - graphic, audio and

video components. When analysing such names, it is necessary to take into account not only the pragmatic, but also the sensory, aesthetic aspects [25, p. 78].

The term name is necessary as a generic one for any object of naming study, as opposed to specific ones - an identifier (personal name, pseudonym, nickname), domain name, toponym (geographical name), urbanonym, trademark, service mark, company name, commercial designation, appellation of origin of goods, etc. The named types of names function in different segments of the onomastic space and are characterised by a different set of specific parameters.

Among the main tasks of linguistic studying of naming we will single out:

- establishing the semantics of the name;
- revealing the degree of originality, uniqueness, identity of the name;
- differentiation of speech works: titles and advertising texts;
- establishing the compliance of the name with the requirements for names of a certain type and category;
- Identification of the word-formation model of nomination and semantics of individual components of an artificially created name;
- Establishment of linguistic signs of similarity of names (trademark and domain name, trademark and company name, trademark and commercial designation);
- Establishment of linguistic signs of identity of the name, patronymic, surname, pseudonym;
- Identification of variability, derivativeness, similarity or difference between a personal name and a pseudonym;
- Establishing whether the name (name, pseudonym, character name, etc.) is the result of individual creativity;
- Establishing the possibility of independent use of the name as an element of the work;
- Establishing the compliance of the name with the norms of the language;
- Identification of individualising and identifying features of the name of a geographic object;

- Studying of linguistic signs of violation of the principles of humanity and morality in names [28; 1].

Conclusion to Chapter 1

In modern concepts of fashion, fashion is seen as an ideology broadcast through fashion magazines. It is also analysed as an industry in which the production, promotion and distribution of fashion is carried out by various agents.

Thus, modern industrial design of fashionable clothes of mass demand (as a product of the fashion industry) shifts the emphasis from unified-typed to individual-targeted, based on the application of promising trends in fashion development and satisfaction of the personal needs of the mass consumer in self-identification. The textile and light industry reproduce this new fashion, combining innovative production and technological capabilities (aimed at the interests of the consumer, not the manufacturer) and the actual figurative design solutions, the implementation of the consumer order and the functioning of the mechanism of the fashion industry depend.

With the increase in the number of proposals, the consumer becomes more discerning, so developers have to look for a unique branding concept for the future object, in which his name plays an important role.

There are many ways to build brand names for companies and products. The relationship between the name and the company or its product is mutual: the name can both enrich and ruin the company or product, at the same time the company with its reputation, the quality of the product increases the price and significance of the name. Brand semantics are formed in the mind of a person, providing an emotional connection between the linguistic perception of the brand and its semantic functionality. The linguistic specificity of the brand lies in the fact that it is a set of real and virtual values that are expressed in a certain product, and the brand name carries a semantic load, attracting consumers.

The main criteria for good naming: compliance with the brand idea, legal purity, uniqueness, practicality, relevance, positive perception.

The ways to name a company or a product:

- To give it the name of the founder or the company;
- To use a toponym (geographical name);
- To use alliteration;
- To use as the name an animal, plant or natural phenomenon;
- To use neologism.

A linguistic study of naming should include semantic, syntactic, multimodal approaches.

CHAPTER 2

THE ROLE OF NAMING IN THE DEVELOPMENT OF THE FASHION INDUSTRY IN THE 21ST CENTURY

2.1. Fashion industry in the 21st century and naming

In this paragraph, we will first consider the present situation in the fashion industry which is necessary for understanding of what kind of challenges it faces now. Then we will provide the results of our own research consisted in dividing of new concepts or secondary nomination in the contemporary fashion industry into the main semantic spheres. It should be taken into consideration that in the fashion industry the ways of naming of companies and brands are rather limited and consist mostly of naming them after names of their founders. This is why the research presented in the chapter dedicated mostly to the naming of objects.

According to the McKinsey Fashion Scenarios forecast (as of September 2020), the total income of the fashion industry in 2020 will decrease by 15-20% in case of an early recovery, or 25-30% in case of a later recovery. This shows the severity of the recession, which has been described by the International Monetary Fund (IMF) as the worst since the Great Depression of the 1930s [7].

The impact on the fashion industry will be uneven. Europe is expected to suffer the most from the decline in demand, with sales falling 22-35%, followed by the US by 17-32%. China is likely to suffer less - sales there will fall by 7-20% by the end of the year. The full recovery of global fashion sales to pre-crisis levels will not occur until the third quarter of 2022 [7].

Travel bans and restrictions have also greatly influenced consumer demand in various segments. The business apparel category, which had slowed down even before the crisis, has plummeted since the start of the pandemic. Many brands were affected: Brooks Brothers filed for bankruptcy, Hugo Boss reported a 59% drop in

sales in the second quarter, and TM Lewin and Moss Bros closed stores, citing home-based customers and cancellations of major events [7].

Business apparel brands can change their assortment towards simpler everyday items (without sacrificing quality). Premium brands will also need to consider whether they have enough capital to position themselves in the high price bracket. In doing so, brands will need to respond quickly to changes in consumer behavior while staying true to their identity.

The casual wear trend, which already existed before the pandemic and intensified during 2020, is likely to dominate many fashion categories in 2021.

According to the BoF-McKinsey State of Fashion 2021 Survey, 68% of executives expect casual apparel purchases to recover soon - by the end of 2021, as opposed to suits - 38% believe that this segment will never return to pre-crisis growth rates [7].

Consumer concern about their health will continue after the pandemic. This means that the demand for sportswear and outdoor clothing is likely to remain strong in 2021. These brands are not immune to declining sales, but US sales fell by only 2% [7].

Demand for expensive items remains high among some wealthy consumer groups and is expected to continue in 2021.

During the pandemic, everyone abruptly began to use technology to advance. Some brands are finally online, while others have implemented live streaming and video chats with customer service and social media purchases.

This was the year that retail made a drastic shift towards digital. In just eight months, the share of e-commerce in fashion sales has almost doubled from 16% to 29% globally, which was previously expected only in 6 years. Marketplaces are doing best, with Zalando booming new customers to 39% in April and Farfetch's Q2 earnings up 74% over the same period in 2019. Internet traffic on the websites of the 100 largest European brands in April grew by 45% compared to March [7].

The struggle between online and offline retail will continue with fashion companies closing stores in 2021. Inditex has already announced the closure of

120 stores around the world, but did not specify whether they intend to concentrate all forces in the Internet space [7].

Live stream is starting to gain traction outside of China, with US live streaming revenue expected to reach \$ 25 billion by 2023. Live stream commerce will also accelerate in 2021 as large tech companies and social media innovations enable direct online shopping. For example, Instagram introduced in-app payment to Instagram Live in August 2020, and TikTok hosted its first shopping live stream in the same month [7].

New digital opportunities are driving creative solutions in marketing, design and new revenue streams in the fashion industry. A partnership between Ralph Lauren and Snap Inc., for example, will lead to virtual branded avatar clothing. Including there are already partnerships between brands and video games. As part of the deal between Louis Vuitton and League of Legends, in-game costumes designed by creative director Nicolas Gesquière were introduced as a bonus to the real capsule collection, and Net-a-Porter in China released Animal Crossing clothing - using a QR code, you can go to shop Tmall and buy the thing you like in the game [7].

The environmental impact of fashion has been in the spotlight over the past few years, and issues of social justice and human rights are gaining in importance. The pandemic has raised public awareness of social injustice in the supply chain. When factories closed in early 2020, orders were canceled, and payments were postponed or revised, the plight of 40-60 million garment workers around the world became even more visible to consumers. 66% of consumers said they would stop or significantly reduce their purchases from a brand if they found that they were treating their employees or suppliers unfairly [7].

Consumers are also demanding a clear socio-political stance from brands. A Kantar Monitor study found that 54% of consumers believe brands play an important role in social discourse on issues such as #MeToo and racial discrimination.

In 2021, the trend of civic engagement will continue, driven by social media and the gap between rich and poor caused by the pandemic. Generation Z (over 40% of consumers in 2020) will lead the movement as the most politically active age group [7].

Let us look how it changes fashion system. During the pandemic, it became obvious: a large number of products and collections do not guarantee good financial results. Companies need to slow down, find ways to increase their full-value sales, and rethink their assortment strategy.

Even before COVID-19, excessive inventories and constant markdowns led to billions of dollars in losses in revenue and profit margins: only 60% of goods were sold at full price. During the pandemic, the situation worsened. Inventories rose significantly, turnover fell 33% in the first three months of 2020, and orders were down nearly a third year on year by the end of April [7].

CEOs plan to pursue the following strategies in 2021: reduce the number of items (61%), improve the work with analytics for consumer insights (60%), introduce a more flexible supply chain (55%), revise the assortment structure (54%), reduce the time for product development (43%), switch to an off-season assortment (37%), and reduce the number of collections (30%) [7].

The production of the fashion industry is growing by 2.7% annually, while less than 1% of production is processed. The fashion industry needs to adopt a circular approach. Despite the challenges of product life and logistics, pioneering brands are adopting circularity from sketching to filtering in online stores. Every participant in the fashion industry plays an important role in the development of circularity - McKinsey experts expect a breakthrough in this direction, and it is the individual brands, manufacturers, aggregators and marketplaces that should seize this opportunity before others [7].

Companies have the following options:

- offer rental of goods with the ability to buy rented products at a discount;
- borrow marketplace techniques for filtering, sorting and grouping assortments, or using a curated retailer approach;

- ensure the functioning of the P2P model, including the resale and rental of things and offering simple logistics and digital solutions;
- create timeless collections that reflect the declining importance of seasonality;
- offer advice on the care and repair of products;
- provide the possibility of return and recycling;
- develop data processing strategies for making business decisions [7].

In the modern world, there is tremendous competition in many areas of human activity. The fashion theme is one of the most common. The trend to buy clothes, follow fashions and change clothes for seasons has existed for centuries, but previously it was only available to wealthy people. Today, thanks to various technologies and innovations, it has been possible to significantly reduce the cost of producing clothes, and accordingly, now clothes are sold at affordable and even very low prices. «To be in fashion» in the modern world is not only something necessary, but also affordable. The market is replete with a variety of brands and brands, and each of them seeks to sell its own product. It's no secret that many stores buy clothes from the same factories, sew their own tags, and then run their own advertising campaign. The actual question is: with all this variety and choice, how to attract a client, how to generate interest and increase sales? The answer to this question is through branding and naming. Every year, new words, terms, concepts appear in the lexicon of fashion investigators, and this happens for different reasons.

In linguistics «nomination» (from Lat. *nominatio*) is the process of naming, in which linguistic elements are related to the objects they designate. The nomination process is an integral part of human activity, especially in the terminology of fashion. But the language is constantly changing and replenished with new terms, and they do not always denote a new concept. In this case, the process of secondary nomination of already known objects takes place. The reasons for the emergence of secondary nominations may be different, but for the fashion world it is the psychological factor that is important. Many terms lose their

expressiveness due to constant or prolonged use, as well as their ability to influence the consciousness of people, as it is understandable, well-known and sometimes boring. Thus, to attract the interest of buyers, it becomes necessary to provide a semantic rethinking of the concept - in this way the old concept becomes something new, unknown, and, accordingly, interesting [13, p. 11].

In the course of this study, new concepts or secondary nomination of already known objects and concepts were divided into categories. In addition to the classification into semantic spheres, the terms have a different lexical and grammatical way of formation, and for further research, it is necessary to consider the following key concepts, which will be further applied in the analysis of this terminology.

1. Semantic sphere «Shoes».

Previously, the shoe type was very simple. Basically, the following vocabulary was used: sandals for summer, boots or rubber boots for autumn, felt boots for winter, shoes for spring and for all seasons one general term could be used - shoes. Today the number of categories and subcategories of footwear has increased. In addition to new styles, colors and materials, many shoe terms have equivalents in other languages, and thus one pair can have multiple names. Today, the simple expression «shoes without a heel» or «a shoe with a heel» is no longer enough. Let us look at a few examples.

1) Women's shoes.

Table 2.1 Types of shoe names in fashion industry

By company name / proper name	By shape / material / color	Other
<i>Plexiglas, D'Orsay (named after the controversial trendsetter Count Alfred d'Orsay), Mary Jane</i>	<i>Wedges (on a cork platform), Pumps (elegant shoes with heels), Horn (shoes with thick heels in the shape of an ice cream horn), Droplets (shoes with a small open toe), T-bar (shoes with a T-strap).</i>	<i>Kitten Heels, Peep-toes (open-toed shoes).</i>

Many shoe names are no longer considered «new» and do not refer to naming in this case. For example: sandals, ballet flats, ankle boots, and platform. Nevertheless, over time, new models and, accordingly, terms appear. They can be divided into several categories (see Table 2.1).

2) Men's shoes

Previously, the term «men's shoes» could be used to describe almost any shoe that had an elongated nose, laces and was intended for men. Today, one small detail can cause the birth of a new term, and from the point of view of fashion - a completely new model of boots, although if you look closely, they are all very similar.

Now men's shoes are subdivided into *moccasins*, *oxfords*, *brogues*, *loafer*, *penny loafer*, *deserts*, *top-siders*, *monk / monk-strap*, *chelsy*, *derby*, *hikers* (from the verb «to hike» - special shoes for walking in the mountains) [19].

3) Boots

Concerning boots, there are already established in the language such concepts as *ankle boots*, *rubber boots*, and *jack-boots*.

4) Summer shoes

Summer footwear is a separate section of footwear. If earlier they mainly wore sandals, flip flops and sandals, today, before the summer season, stores are full of a variety of options for summer models (see next paragraph).

2. Semantic sphere «clothes».

Fashion trends and the formation of new terminology apply to all types of clothing (see next paragraph).

3. Semantic sphere «accessories».

Fashion trends and the formation of new terminology apply to all types of accessories (see next paragraph).

1) Women's accessories

Women's accessories have always been famous for their variety, from different types of jewelry to types of gloves and new jewelry that is not yet known to the world. One accessory is constantly changing and transforming, sometimes

foreign trends influence, sometimes convenience and comfort, women's tastes and relevance. Many accessories existed before, were forgotten and returned to store shelves again many years later thanks to designers. Most buyers are unaware of the origin of many terms and trends, so they perceive such an accessory as something completely new, the embodiment of a design idea and fantasy, and, accordingly, something fashionable, which must be followed and immediately bought.

2) Items of men's wardrobe.

The evolution of men's fashion is very different from women's. There were costumes in fashion that differed from each other in minor elements or accessories, sometimes simple jeans and T-shirts, sometimes everything tight and bright. There have been a lot of changes in men's fashion today. In the modern world, the idea of freedom is promoted not only in thinking, but also in lifestyle and clothing. People now wear not only what is fashionable / not fashionable, but also what they like. A huge number of not only shoes and clothing for men appeared, as noted above, but also all kinds of accessories. So, for example, there used to be the concepts of «tie» and «bow tie», but today it is already «plastron tie», «regatta tie», «Ascot tie», «bolo», etc.

2.2. Naming in the fashion industry in the 21st century: a linguistic approach

On the previous stage of our research we have divided new concepts or secondary nomination of already known objects and concepts in the fashion industry into the main semantic spheres. On this stage of the research we will consider a variety of word formation techniques used in the fashion industry to create names for fashion items. Among those techniques, symbolic semantic onimisation and morphological methods which are associated with the formation of an advertising name by changing the morphemic structure of the producing word. They are represented by the following varieties:

1) Affixation;

- 2) Pluralisation;
- 3) Composition;
- 4) Substantiation (conversion), and others.

Many models divided into the categories on the previous stage of the research have a very interesting origin, so let's look at some of them in more detail from the point of view of word formation techniques.

- 1) Women's shoes.

Plexiglas / plexi

The name comes from the thermoplastic trademark PLEXIGLAS, and originally this organic glass was used for glazing aircraft cabins [18]. Later, a huge number of other types of transparent plastic appeared, but perhaps because Plexiglas was the first product of this type, this name was also assigned to other materials of this type. Fashion has not spared it either, designers have adapted this material for shoes to create a new trend. In other words, these shoes can be called shoes with transparent inserts or soles [19], which can be found on various fashionable Internet pages, but for entourage and attracting buyers, using a foreign term is more profitable, as it sounds exotic and, accordingly, more attractive than the local counterpart. (The phenomenon of **metonymy**).

Mary Jane Shoes

These are shoes with a round toe and a strap located on the instep. They can be with or without heels. In the English comic strip Buster Brown, the girl Mary Jane wore just such a shoe. Then the shoes appeared on the wide screen and began to be worn by celebrities like Courtney Love. The name appeared on behalf of the character, and accordingly came into fashion as the famous actress wore them on a wide screen. The psychological factor of imitation worked here, since many fans, in order to become more like their idol, try to be like him in many ways, especially in clothes [18]. (**Naming by the name of the character**).

Muly

Women's shoes with heels with an open heel. It can be open or closed. Mules have their origins in ancient Rome, although they were not popular until the

16th century in Europe. Initially, these were house slippers that were not worn on the street. They were later adapted by fashion designers and became fashionable again. In this case, something outdated has been slightly transformed in form, adapted to modern tastes and has become fashionable again. From house slippers, mules have become an integral part of the wardrobe of many women [20].

2) Men's shoes

Brogues

Scott. *bròg* (boot). Initially, these were special shoes for walking on the street, in which there was perforation so that water flowed out of the shoes in the rain or when in wet places. Now it has survived only in the form of a pattern on the boots - the stitching in the form of the letter B has been preserved on the front of the boots, but otherwise the brogues have lost their original function and now, the name exists only in order to highlight this particular model on the market among competing models [18]. (**Borrowing** from the Scottish language, **pluralisation**).

Chelsy

These are boots, about ankle-high, without a heel, with a sharp, rounded toe. There are rubber inserts on the sides for convenience - for easy pulling, as they fit very tightly on the leg. They were originally called Paddock boots, but after the Chelsea set (actors, designers) became interested in them, the name changed to Chelsea, in their honor [18]. (**Naming by the name of a group of people**).

Desert boots

These boots differ from the rest in that they have a suede upper with a rubber sole with two or three pairs of lace holes. The prototype of such a model was the shoes of the British army, which soldiers wore in Egypt, where they were sewn. From the name «desert» [19]. (**Naming by the name of the place, affix neologism, simple semantic nomination**).

Top-siders

The peculiarity of this type of footwear is a special sole, which is made of white material so as not to leave marks on yachts. They are water-repellent (from the English «topside» - on the deck), but in English you can find the name «boat

shoes» [20]. (**Affix neologism for the name of the place / based on the name of the place; pluralisation**).

Creepers

Boots with a thick rubber sole. According to one version, the name appeared due to the type of rubber from which the sole was made - crepe, from which shoes are obtained that do not creak and do not make unnecessary sounds [18]. (**Metonymy; pluralisation**). According to another version, the name comes from the English verb to creep - to creep. (**Syntactic transposition**). This was necessary so that the soldiers could sneak up and move quietly. These shoes were originally intended for them [19].

3) Boots

There are several new products in this category:

choppers (deliberately rough mid-calf boots, came into fashion from the culture of bikers) [18];

moon boots - puffy winter boots (from moon).

The history of the name of this model of winter boots is quite simple. Their creator, Giancarlo Zanatta, was impressed by the boots worn by the astronauts and created a space-style model with the appropriate name [19]. (**Pluralisation, substantiation, or conversion**).

There is also a kind of over the knee boots called «kinky boots» which literally means eccentric, seductive, perverted [11]. These are high-heeled boots made of shiny materials and usually black, white, red (**simple semantic nomination**). Julia Roberts wore these in the famous movie «Pretty Woman», where she played with Richard Gere.

4) Summer shoes

Concerning summer footwear, let us consider a few examples of summer shoes, which were formed as a result of **syntactic transposition**: from an English verb, a noun was obtained.

This category includes:

1) *Sliders*: from the verb «to slide». These are rubber slippers without finger loops [18];

2) *Slip-ons / slip on*: from the verb «to slip on» (lit. quick / easy to put on). They were released by Vans in 1979, and were popularised by the movie «Easy Times at Ridgemont High». These are summer slip-on sneakers with rubber soles [18].

3) *Moccasins*;

4) *Loafers*: from the verb «to loaf» (lit. to sit back). Shoes with a round or pointed toe with low wide heels [18]. (**Pluralisation, substantiation, or conversion.**)

2. Semantic sphere «clothes».

Concerning this semantic sphere, let us consider the following examples.

Sweater

- *Sweatshirt* (lightweight loose-fitting sweater with a round neckline);
- *Hoodie* (sweater with a hood, from the English hood - a hood);
- *Jumper* (V-neck sweater);
- *Pullover*;
- *Long-sleeve* (light long-sleeved T-shirt) [18].

Outerwear

- *Cape* (cape coat with a cut-out for the arms);
- *Mackintosh* (raincoat made of waterproof rubberised fabric);
- *Bomber* (short light jacket);
- *Duffle coat* (short coat with a hood with a closure in the form of loops of cord or leather and wooden fang buttons. Such a coat has existed since 1890, and originally served as winter clothing for the British Navy. Duffle translates as equipment [18] (**metonymy**). The coat got its name «monticot» after the British field marshal of the Second World War, Bernard Montgomery, as he liked to wear a duffle coat cut along an oblique line [14]. Duffle coat + Montgomery = Monticoat (**addition, naming by the name of the person**).

Parka (direct borrowing from German, meaning «skin». Long windbreaker or raincoat in casual style. Classic *khaki parka*. Originally invented by the Eskimos, and was adopted by American soldiers under the name Snorkel Parka N3B74, as such a jacket could withstand frost in -50 degrees. In the modern world, the principle and style of the park has been preserved, but the material has changed, since such warm jackets are not required in everyday life in a big city. But the original design is still interesting for the buyer, so the model has retained its uniqueness [14]. (**Direct borrowing.**)

Norfolk. Aristocratic hunting jacket. There are several theories about the origin of the name of this jacket: either it is associated with the name of the Earl of Norfolk, or with the surname Norfolk. In any case, the jacket is named after its creator, and then this design became fashionable among people from high society. To date, it has retained its original concept [14] (**naming by the person's name**).

Bardot (blouse that reveals the shoulders). *Bardot* came from Brigitte Bardot, who appeared in a blouse of this type on a wide screen, and from there the fashion came for this piece of women's wardrobe [14]. (**Naming by the name of the person.**)

3. Semantic sphere «accessories».

1) Women's accessories.

Let us consider some examples of women's accessories from the point of view of word formation techniques.

Choker (from the verb «to choke»), a necklace or ribbon that fits tightly around the neck (**transposition**);

ear cuff, an earring on one ear that does not require a piercing (originally, earrings of this type were called *Kaffa*, they have existed in different cultures for many centuries: in the British Isles, Greece, Asia and others) [18]. (**Composition.**)

This also includes the *slave* bracelet. This is a bracelet connected to a ring with a chain, possibly the shackles of slaves were the prototype [18].

For convenience, the *sling bag* was invented. It is backpack bag with one strap. It was originally intended for carrying newborns, on one strap, so that the

baby was close to the body. It appeared on the shelves among other bags due to its convenience [19].

Among other newfangled trends, the following examples can be noted, reflecting the main mechanisms of naming in this area:

- *Minaudier*. From Fr. verb *minaudière* (lit. to flirt). It is a hard clutch with a strict and rigid shape. Often has a noticeable decor [19]. (**Syntactic transposition.**)

2) Items of men's wardrobe.

Let us consider items of men's wardrobe from the point of view of their word creation techniques.

- *Plastron tie*; from Fr. *Plastrón* (belly part of a tortoise shell). This tie takes up a very large space on the chest, today it is more often worn at weddings, where the groom has a plastron attached over the shirt with a pin [18]. (**Transposition.**)

- *Regatta tie*. Tie with a ready-made factory pattern [18]. This tie was invented by a young yachtsman who did not have time to tie a tie, so he sewed a button and an eyelet to it, and thus facilitated the process of tying a tie, which became very popular. Today there are also models with an elastic band. (**Syntactic transposition; composition.**)

- *Ascot tie*. Named after the English village of Ascot, as it hosted the most famous cross-country races in Europe until the end of the 19th century. The peculiarity of the tie is that it is a scarf cut obliquely, and it is tied quite simply and naturally. Sometimes a brooch or a decorated pin was also pinned. It is slightly more elongated than the neckerchief [18].

- *Bolo*. Tie made of two braided cords, held together and tightened to the collar with a buckle [18]. There are two versions of the origin of the name. First, the bolo was an element of Indian clothing. They wore amulet laces with various decorations and stones. Later, this fashion was adopted by the cowboys of the Wild West. (**Borrowing; transposition.**) According to the second version, one sentenced to the gallows was hanged, but the rope broke [19]. According to the laws of that time, it was impossible to execute a second time, so the convict was released. For some reason, he did not take off the rest of the rope that hung around

his neck and went to the saloon, where the ladies really liked his accessory. Other cowboys decided to adopt this fashion and soon the rope was replaced with a lace with a movable brooch. (**Transposition.**)

In addition to the varieties of ties, other accessories appeared: glasses, bags, hats, for example: *wayfarer glasses* (from the English «traveler», «wanderer» [19]), which is, like *aviators* (police glasses), a model of the cult glasses from Ray Ban.

Different names for hats have an interesting history, which are also a fashionable and popular trend among designers and fashion investigators.

- *Fedora / borsalino; fedora / snap brim*. Initially for men, but later for women, with a medium length floppy brim. The name comes from the name of the main character of the play by Victoriena Sardou - *Fedora*, in 1882. Especially for her, a new type of hat was created, which is also called *snap brim* - «broken brim» [20], because in the 20th century it was fashionable to break the brim of the hat up from the back side.

The third name of the hat comes from the surname of the Italian Joseppe Bursalino, who in 1857 began to produce such hats together with his brother [20]. (**Naming by name.**)

A similar story of the name has a hat derived from *fedora - trilby* - this hat has narrower brims, a low trapezoidal crown, one hollow in the center and two on the sides. This hat is masculine and is traditionally a racing hat. 85 The name comes from the novel by George Du Maurier, on behalf of the protagonist «Trilby» [14]. (**Naming by name.**)

As one can see from the research, the main principles for the nomination of objects in the fashion industry are: associative, aesthetic, symbolic, anthroponymic. Morphological methods used for the nomination of objects in the fashion industry are represented by the following varieties: affixation; pluralisation; composition.

Conclusion to Chapter 2

The function of naming in the fashion industry is to distinguish a product on the market from competitors, to interest buyers in novelty / shape / color / foreign name and sell as many copies of this product as possible.

The fashion industry uses a variety of word formation techniques to create their own names for fashion items. Among them, symbolic semantic onimisation is often used. Also used are morphological methods associated with the formation of an advertising name by changing the morphemic structure of the producing word. They are represented by the following varieties:

- 1) Affixation;
- 2) Pluralisation;
- 3) Composition;
- 4) Substantiation (conversion).

The main naming mechanism in the area of clothes is the reworking of an old concept into a new one to attract buyers. It can be noted that most of the borrowings are either direct, from a foreign language (*parka*), or by the name of the creator, or the person who wore this garment (shoes d'Orsay, Monticoat)

It should also be noted that naming in the fashion industry reflects the trend of using names for clothes that are themselves perceived as fashionable objects (for example, the pragmatonyms Zuko, Invite, Yupi, heteronyms Vogue, Glamour, Cosmopolitan, etc.). Thus, the very perception of certain fashionable objects - names - is transferred to the garments.

CONCLUSION

In the research, the role of naming in fashion industry in 21st century was investigated. For this,

- The essence and concept of fashion was defined;
- The features of the fashion industry were analysed;
- Brand and name in the fashion industry was defined;
- Naming as the object of linguistic studies was investigated;
- Linguistic aspects of naming were elucidated;
- Approaches to the linguistic study of naming were analysed;
- The role of naming in the fashion industry in the 21st century was investigated;
- Linguistic approach as applied to the study of naming in the fashion industry in the 21st century was characterised.

During the study, the following conclusions were made:

1. In modern concepts of fashion, fashion is seen as an ideology broadcast through fashion magazines. It is also analysed as an industry in which the production, promotion and distribution of fashion is carried out by various agents.

2. Brand is a name, term, symbol, sign or design, as well as their combinations, acting as a means of identifying a variety, product or a specific type of service of one seller or a group of sellers, which make it possible to distinguish the goods of these sellers from the mass of similar goods or services offered competitors.

Names are units of language and speech that have all the signs of a proper name, because they:

- 1) Serve for the specific naming of individual objects of reality and distinguish a single object from a number of homogeneous ones;
- 2) They usually have no direct connection with the underlying concept;

3) Their composition, as well as the composition of proper nouns, can include any parts of speech (adjective, verb, adverb, pronoun, preposition), which, as an onym, acquire the grammatical characteristics of a noun.

An advertising name as a word mark has the following characteristics:

1) The diversity of linguistic semantics (actually onomastic meaning, preonomastic meaning, connotations of the lexical, phonetic and word-formation levels), the original components of which are deliberately preserved and supported for advertising purposes;

2) Weak structuralism and consistency;

3) Spelling instability;

4) The absence of significant homogeneous groups with the same linguistic properties;

5) Fragility, changeability, openness to innovations and fashion trends;

6) Modernity, cyclicity, versatility, demonstrativeness, play.

The advertising name, solving the problem of the message and the problem of influence, performs a number of functions in the field of communication, the main of which are the following:

1) Nominative (calling) function. The name word does not contain any meaningful information about a product or service, except for the name of the object. It only denotes it for the convenience of communication.

2) Identifying function. An advertising name that performs this function identifies the nature of the product or service and distinguishes the advertising object from a number of similar ones.

3) Informative function. The name reflects the characteristics of the named objects. When decoding, it transmits detailed messages about the world of a factual or conceptual nature (location of an object, price characteristic, target audience, purpose of a product or service, etc.).

4) Expressive-emotional function. Advertising names, in addition to the main meaning of the word, contain additional manipulative meanings. The name demonstrates a bright emotional coloring and, as a rule, a positive assessment of

the advertising objects, creating a playfully ironic casual style of communication with the consumer.

5) Aesthetic function. Advertising names with this function act in a figurative meaning and generate associations associated with traditional images of fiction, art, etc.

6) Legal function. The word-name provides the possibility of registration as a trademark or in any legal regime.

7) Advertising function. The language of advertising as a system of linguistic means is based on the categories of pragmatics. Advertising text should be clear, capacious, easy to remember, intriguing and convincing. The advertising name in this respect acts as a pragmatic unit that awakens consumer interest in the naming object. This function involves the simultaneous implementation of several private functions, which are traditionally highlighted when studying advertising texts.

a) Attractive function - the ability of a word to act as a linguistic means of controlling the attention of the addressee and to evoke a certain reaction from the consumer.

b) Suggestive function (mnemonic) - the ability to influence the psyche, leave a mark in the memory of the recipient, while reducing the awareness, analyticity of advertising and criticality of object perception

c) Presentation function (image) - the ability of an advertising message to create a generally favorable impression of the advertised product or service.

Naming is an integral part of the modern world and interest in this issue has become more and more every year. Today, there are separate companies that are engaged in naming, and to develop the name, they involve specialists from various fields: marketers, linguists, psychologists, economists and others. The process of developing a name for a product or service gradually ceases to be spontaneous and chaotic, but on the contrary, it becomes more and more strategic and deliberate. In the market, competition is growing every year, and companies need to differ from

each other in order for the company to continue to exist. This applies to both small, medium and large businesses.

In addition, new concepts, professions and categories of already existing goods and services appear that require a name.

Influence on the consumer is carried out with the help of creolised text: verbal and non-verbal influence, as well as illustration (pictures, photographs, music, video, font, design). Together and with the correct balance of these elements, advertising is created, or rather, leverage on the client. With the help of a picture, a correctly chosen name and slogan, you can increase the popularity and sales of a product several times, but with incorrectly selected elements, the company can go bankrupt, and the idea can cease to exist. This happens because the product itself and its quality are no longer as important as before, due to the abundance of competition in the market - most offer favorable prices, excellent service and a quality product or service, therefore, not finding what suits in one place, the client may find it elsewhere.

Naming refers to the field of artificial nomination, within which naming conventions are created specifically to fulfill certain goals, namely, to promote advertising objects by distributing the necessary information, creating a certain image, and forming an appropriate emotional attitude. The degree of its effectiveness, the ability to stand out from the background of other names, attract the attention of the addressee and carry out the advertising function directly depends on the level of unusualness of the advertising name.

Naming today is a dynamically developing type of communication - a language in which a brand is the subject of communication and interaction with a consumer, a language that consists only of a name. Despite the multifaceted nature of the names, their nature, the variety of goods and services, we can talk about a number of general principles and techniques of nomination, as well as about trends in modern naming.

3. Naming includes methods and techniques for the development of names, namely the use of acronyms, alliteration, allusion, analogy, carving, metonymy, oxymoron, abbreviation, place names

4. A linguistic study of naming should include semantic, syntactic, multimodal approaches.

5. The main functions of the nomination of objects of the fashion industry are: nominative, identified, aesthetic, legal, attractive, suggestive, presentation.

The main principles for the nomination of objects in the fashion industry are: associative, aesthetic, symbolic, anthroponymic.

6. The fashion industry uses a variety of word formation methods to create their own names for fashion items. Among them, symbolic semantic onimisation is often used. Symbolic advertising names do not reflect the object of the nomination, but are attributed to it as conventional signs. They do not give any idea about the properties of the object, but testify to the desire of the naming ones to make the name beautiful, emotionally rich and express their attitude towards what is indicated by this name.

Also used are morphological methods associated with the formation of an advertising name by changing the morphemic structure of the producing word. They are represented by the following varieties:

- 1) Affixation - a way of forming a word using suffix and prefix morphemes;
- 2) Pluralisation - the process of creating your own name in the plural form;
- 3) Composition. With this method, a derived word is formed by combining one or more stems with an independent word. This method is used very widely in the advertising nomination due to the fact that it provides the creation of informative names that can sufficiently fully characterise the object of the nomination and at the same time have rich opportunities for emotional expressiveness. A complex word has a semantic capacity, since it unites several nominative centers and is a «micro text». In its structure, one of the modern linguistic tendencies is expressed - the striving for linguistic economy.

4) Substantiation (conversion) is a way of converting various parts of speech into nouns.

The most popular in the naming of objects in the fashion industry is the associative principle of nomination. The associative principle of nomination not only contributes to the formation of a connection between the name and its proposal, but also builds a more complex associative array, including actualizing the national and cultural specifics.

It should also be noted that naming in the fashion industry reflects the trend of using names for clothes that are themselves perceived as fashionable objects (for example, the pragmatonyms Zuko, Invite, Yupi, heteronyms Vogue, Glamour, Cosmopolitan, etc.). Thus, the very perception of certain fashionable objects - names - is transferred to the garments.

Thus, we can say that the interaction of the principles of nomination, communication tactics, linguistic and creative components of names reflects the peculiarities and modern trends of naming in the fashion industry.

SUMMARY

In the research, the role of naming in fashion industry in 21st century was investigated. For this, the essence and concept of fashion was defined; the features of the fashion industry were analysed; brand and name in the fashion industry was defined; naming as the object of linguistic studies was investigated; linguistic aspects of naming were elucidated; approaches to the linguistic study of naming were analysed; the role of naming in the fashion industry in the 21st century as well as the main semantic spheres of naming were investigated; linguistic approach as applied to the study of naming in the fashion industry in the 21st century, including a variety of word formation techniques used for creation of names for fashion items, was characterised.

Key words: fashion, fashion industry, naming, brand, linguistics, word formation techniques, semantics.

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