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**ANIMAL INSPIRED FASHION TERMS**

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## **Abstract**

The thesis "Animal-Inspired Fashion Terms" explores the profound influence of the animal world on the fashion industry, manifested through the intricate vocabulary and terminology employed within this dynamic realm. By delving into the multifaceted relationship between fauna and fashion, this research aims to identify, examine, and analyze the unique fashion terms inspired by animals, their characteristics, symbolic connotations, and their impact on shaping contemporary fashion discourse. Through a meticulous examination of existing animal-related terms, their usage across various contexts, and the identification of emerging trends, this study seeks to unravel the distinctive linguistic features and associative power of these terms. The thesis employs a multidisciplinary approach, drawing upon linguistics, semiotics, cultural studies, and discourse analysis to deconstruct the complex interplay between language, fashion, and the natural world. Qualitative and quantitative methods are seamlessly integrated, including discourse analysis, semantic analysis, data collection, and case studies, ensuring a comprehensive and multifaceted understanding of the phenomenon under investigation. By systematically analyzing and categorizing animal-inspired fashion terms, this research contributes to a deeper comprehension of their function, symbolism, and influence on contemporary fashion discourse. Furthermore, it identifies promising directions for the evolution of this lexical domain, fostering a broader appreciation for the intricate connections between language, culture, and the natural environment within the dynamic and ever-evolving realm of fashion.

**Keywords:** fashion term, animal name, fashion discourse, terminology, linguistics, semantics, fashion vocabulary, animal symbolism, fashion language, discourse analysis, semiotics, fauna terms, animal prints.

## **Анотація**

Бакалаврська робота "Анімалістична термінологія у світі моди" досліджує глибокий вплив світу тварин на модну індустрію. Занурюючись у багатогранні зв'язки між фауною та модою, це дослідження має на меті виявити, вивчити та проаналізувати терміни пов'язані зі тваринним світом та світом моди. Ми маємо на меті дослідити їхні характеристики, конотації та їхній вплив на формування сучасного дискурсу моди. Через ретельне вивчення наявних термінів, пов'язаних із тваринами, їх використання в різних контекстах та виявлення нових тенденцій, це дослідження прагне розкрити виразні лінгвістичні особливості та асоціативну силу цих термінів. Аналізуючи метафоричне застосування та образи, пов'язані з модною лексикою, натхненною тваринами, ми можемо зрозуміти їхню функцію та вплив на сучасний світ моди, а також визначити перспективні напрямки розвитку в цій галузі. У дипломній роботі використовується мультидисциплінарний підхід, який поєднує лінгвістику, семіотику, культурологію та дискурс-аналіз для деконструкції складної взаємодії між мовою, модою та природним світом. Якісні та кількісні методи органічно інтегровані, включаючи дискурс-аналіз, семантичний аналіз, збір даних та кейс-стаді, що забезпечує всебічне та багатогранне розуміння досліджуваного явища. Систематизуючи терміни моди, натхненні тваринним світом, це дослідження сприяє глибшому розумінню їхньої функції, символіки та впливу на сучасний дискурс моди. Крім того, воно визначає перспективні напрямки розвитку цієї сфери, сприяючи ширшому усвідомленню складних зв'язків між мовою, культурою та природним середовищем у динамічному та постійно мінливому світі моди.

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## INTRODUCTION

In the world of fashion, words and images come to life, acquiring new meanings and forms under the influence of various sources of inspiration. One of these inexhaustible sources is the animal, a symbol of grace, strength and elegance. It is against this backdrop that the question of fashion terms inspired by the animal world arises. Words full of images and associations that transport us to the wonderful world of nature, where every living organism is the bearer of a unique aesthetic and symbolism.

The topicality of the research is conditioned on the fact of growing interest in environmental ethics and the animal world, as well as the constant evolution of trends in the fashion industry. Original fashion terms inspired by animals are penetrating our everyday language, becoming an integral part of our communication and culture. For this reason, the study of this subject is of practical importance both to fashion and style professionals and to the general public seeking to understand and appreciate current trends.

The aim of this study is to provide an analysis of animal-inspired fashion terms in order to identify their characteristics, symbolism and influence on contemporary fashion. Specific objectives include examining existing terms, analysing their use in different contexts and identifying trends and directions in their evolution.

The following research objectives have been set for achieving its aim:

- to identify approaches to defining the concept of " fashion term";
- to find out the classifications of terms;
- to identify the features of fashion discourse;
- to identify animal-related terms in fashion discourse and their linguistic characteristics.

The purpose of the study is to analyse and systematize the terms used in the fashion industry derived from the names of animals.

The study will highlight and compare different perspectives on contemporary solutions to the chosen problem, including the views of researchers, designers, stylists, and the public.

Writing a thesis on "Animal inspired fashion terms" is of practical value for both philologists and translators:

- Expanding vocabulary: Working on the translation of animal-inspired fashion terms helps translators to expand their vocabulary and familiarise themselves with new terms and expressions used in fashion.

- Learning contextual translation: Translation of fashion terms requires an understanding of their contextual usage and the ability to convey not only meaning, but also stylistic features and emotional colouring. This helps to develop contextualisation skills in translators.

- Cultural Adaptation: Translating animal-inspired fashion terms also requires cultural sensitivity and the associations associated with animals in different cultures. Translators need to be able to adapt terminology to the target audience and their cultural context.

- Linguistic analysis: The study of animal-inspired fashion terms provides an opportunity for philologists to analyse the semantics, morphology and syntax of these terms. This will help in understanding how linguistic tools are used to create certain images and concepts in the field of fashion.

The object of the study is semantic and linguistic features of "animal" fashion terms.

The subject of the study is discourse, used in media terms, their goals, areas of influence on the final recipient.

The following methods were used in the research: the composite approach that involves descriptive, comparative, historical and chronological methods, methods of analysis, such as classification, semantic and structural analysis.

The methodological structure of the study will include an analytical review of the scientific literature, publications in fashion magazines and journals. In addition,

the fashion trend observation method, empirical data analysis and experimental approaches will be used to identify patterns and trends.

This thesis therefore aims to systematise and analyse animal-inspired fashion terms in order to understand their function and influence on contemporary fashion, as well as to identify promising directions for development in this field.

## **1. FASHION DISCOURSE STUDIES in the 21st century**

### **1.1. Discourse studies in the 21st century**

Language is a special kind of human activity, it has a dual character because it is aimed at both the image of the real world around the person and the reflection of his inner state. By the mid-twentieth century, the concept of language as a system had evolved into a separate theory.

Studying the history of the development of the concept of “discourse”, it should be noted that initially the word “discours” in French linguistics meant language in general, the text. In the middle of the twentieth century, E. Benveniste, developing [12] the theory of expression, found linguistic application to this concept and was one of the first to consistently give it terminological meaning, which defines discourse as language appropriated by the speaker, as opposed to the story, which unfolds without explicit intervention of the subject.

Contrasting these concepts, the French researcher attempts a communicative-pragmatic understanding of discourse, according to which the participants of the communicative act (speaker and listener) come to the fore, as well as the communicative intentions of the speaker to influence the listener.

There is reason to speak of a broad and narrow understanding of the discourse proposed by T. van Dijk. Discourse in a broad sense is a complex communicative event that involves participants in a communicative act that takes place in specific temporal, spatial, and other contexts [14]. A communicative act can be oral or written, combining verbal and nonverbal components, which is especially characteristic of its oral form. In a narrow sense, discourse is considered in the light of a single verbal component, which is why this concept is interpreted as a "product" of a communicative act (completed or not), expressed orally or in writing, and interpreted by recipients. According to T. van Dijk, the basis of discourse is its interactive nature, which considers the conditions of the social situation, however, the scientist considers it necessary to analyse the written types of discourse, even though

the interactive nature is less noticeable. Thus, the communicative action (act) can be written and verbal, as well as contain both verbal and nonverbal components.

The discourse was originally interpreted as a dialogue – the interaction between speaker and listener [33]. Thus, the discourse referred to authentic everyday communications, mostly oral, included in a broad communicative context. So, among the properties that allow us to speak of discourse as a specific unit of a higher-level language, we can indicate the following [36]:

- Discourse differs from other language units in its structure, functioning as a cohesive whole with regular reproducibility in a given language.
- When translating discourse from one language to another, it is treated as a complete unit. This process can reveal not only lexical gaps but also stylistic gaps, necessitating stylistic transposition to achieve an appropriate style in the target language.
- Discourse also possesses linguistic and ethnolinguistic specificity, particularly in its poetic aspects, encompassing rhythm, metrics, rhymed organisation, and extending to linguo-stylistic and linguo-cultural elements.

These elements manifest at the level of discourse, including specific genre characteristics and varied use of discursive models across different linguistic cultures. Furthermore, discourse has a structural specificity in a given language, modelling certain situations and corresponding to a linguistic "stemma" with a complex structure that holds systemic significance.

The emergence of discourse theory marked a qualitative leap in the development of the science of language and set researchers a very difficult task - to provide a linguistic description of discourse [23]. Having arisen within the framework of the linguistics of the text, the theory of discourse never lost its connection with it, but consistently went to the differentiation of the subject of its research, to the distinction

between the concepts of "text" and "discourse". For example, according to the definition of V.G. Borbotko [Борботько В. Г., 1998] discourse is a text, but one that consists of communicative units of language - sentences and their combinations into larger units that are in a continuous semantic connection, which allows us to perceive it as a whole entity. V.G. Borbotko emphasises the fact that the text as linguistic material is not always a coherent language, that is, a discourse. Text is a more general concept than discourse. Discourse is always a text. Not every text is a discourse. Discourse is a special case of text. Discourse is understood as a complex communicative event, recorded in written texts and oral speech, carried out "in inseparable connection with the situational context: with social, cultural-historical, ideological, psychological and other factors, with the system of communicative-pragmatic and cognitive attitudes of the author, interacting with the addressee, causes a special order of language units of different levels in the embodiment of the text" [34].

Laura Alba-Juez who has made noteworthy contributions to the fields of discourse analysis and pragmatics, (Alba-Juez & Mackenzie 2016). notes that the term 'discourse' embodies both the textual component as well as the contextual factors, with the latter encompassing social, cultural, and emotional elements. Based on the analysis of modern concepts, we can identify several approaches to the delimitation of the concepts of text and discourse, which are interrelated. The text is a verbal representation of a communicative event, while the discourse is a "text in the event aspect", "the functioning of language in live communication". However, there is no common understanding of discourse, nor is there any single classification of types of discourse.

V.I. Karasik [5, c. 8] understands discourse as "a text immersed in the situation of communication". Such a text allows a large number of dimensions and complementary approaches in the study, including pragmalinguistic, psycholinguistic, structural-linguistic, linguocultural, sociolinguistic. He also proposed five main approaches to discourse analysis: the Topic Approach, the

Subject Approach, the Tonality Approach, the Regime Approach, and the Action Approach.

The concept of "discourse" is understood in an inextricable connection with the concepts of speech and text. Discourse as a communicative phenomenon is an intermediate link between speech as verbal communication, as an activity, on the one hand, and a specific text recorded in the course of communication, on the other. In a simpler contrast, the discourse should be understood as a cognitive process, with knowledge of the speech product, and the text - as the final result of the process of linguistic activity, which flows into a certain finished form. This opposition of real speech to its result leads to the realisation that the text can be interpreted as a discourse only when it is actually perceived and enters the current consciousness of its individual.

## **1.2. Fashion as a discourse variety**

Fashion is one of the most ambiguous and multifaceted phenomena of modern life; accordingly, the discourse of fashion has a complex nature, being born at the intersection with advertising, pedagogical, scientific, educational, art, historical, media and other discourses.

Due to its diversity and variation, fashion is an object of interdisciplinary study. Among the humanities, which study fashion in different aspects, linguistics distinguishes first of all communicative and semiotic aspects of fashion. At the same time, the verbal aspect of fashion discourse is in the research focus.

In the modern world, the role of fashion and fashion business is steadily growing, which, in turn, increases the role of specialists with communication skills in this area. The multidimensionality of fashion communication determines the interest to it from the side of researchers who consider it from the perspective of various humanities: psychology, linguistics, sociology, etc. However, many questions concerning the linguistic aspects of fashion discourse remain unresolved.

Fashion discourse is a product of activity of a group of people of the fashion world (vestimentary code), [30] where a set of significant oppositions and rules of combination of clothing elements are specified. Otherwise, it is a product of conscious creativity of people of the fashion world, which is a vestimentary code and includes a set of significant oppositions and rules of combination of clothing elements. Fashion is a relatively new topic of study for linguistics. In Europe, interest in fashion texts first appeared within the framework of French structuralism in the 1960s. At that time, domestic linguists began to study fashion thanks to the emergence of international glossy fashion magazines.

It is important to note that the formation of glossy magazines in the world was based on British and American standards of the genre: most of the international magazine brands exploited in the new markets from the UK and the USA [32]. As a consequence, the emerging language of gloss at the turn of the 20<sup>th</sup> - 21<sup>st</sup> centuries is English, which is the international language of the modern fashion industry.

At this time, fashion discourse appears as one of the objects of study in linguistics. It is understood as texts that are devoted to fashion: description of clothes, appearance, advice on how a person should look like. It is a product of conscious activity of people who belong to the world of fashion. The strategies of fashion discourse are determined by its private goals:

- 1) to present, to characterise a model/ product;
- 2) to present a size chart and give explanations on the measurement of the figure.

The theme of fashion discourse is fashion, presentation of models [38].

The precedent texts of fashion discourse are textbooks, manuals on cutting and sewing, textbooks on the history of costume, encyclopaedias, textbooks on the history of fashion, pattern books, magazines, articles, lectures, monographs, etc. The text in

fashion discourse optimally performs the main discursive functions: it describes the model accurately, briefly, clearly, so that any reader can understand the content of the catalogue. The text has an auxiliary role, it comments on the photo, the phrases are short, intended for quick reading.

Fashion discourse, being a complex communicative phenomenon, generates a variety of genre forms. So, the discourse of fashion has peculiarities of linguistic embodiment related to the extra-linguistic, extra-linguistic factor; writing is a constitutive element of fashion, since fashion as an entity does not exist outside the word.

Fashion can be referred to as fashion discourse which is a complex phenomenon influenced by many social factors, which limit and control people's choices in clothing [39]. Fashion discourse includes a wide range of discussions, analyses and interpretations related to the world of fashion, style and visual culture. It covers not only trends and trends in clothing and accessories, but also their cultural, social, economic and political aspects.

Even though fashion discourse becomes less centralised – with bloggers and their self-fashioning practices – it remains aligned with dominant ideals of beauty and standards of who is allowed into the inner circle of the fashion world [35]. However, creative endeavours within the clothing and fashion industries are focused on fostering competitiveness through design and research aimed at transforming the landscape of these industries. Visual communication in the fashion realm necessitates a broad, globally-minded perspective coupled with skills in artistic expression, creativity, determination, and an understanding of symbolism. Fashion trends are driven more by aspirational motivations rather than practical, logical, or intellectual ones – favouring constant change over stability. Fashion resides at the intersection of aesthetics and innovation, blending elements of pleasure and consumption [25].

The relationship between fashion and art has long been intertwined, with fashion designers frequently drawing inspiration from various art movements, trends, and art history when conceptualising their collections – resulting in wearable expressions

meant to be experienced. Historically, fashion designers have asserted their status as artists belonging to the elite world of high art, distinguishing themselves from mere tailors and craftspeople.

This transition began with pioneering figures like Charles Frederic Worth [13], regarded as the first fashion designer, and Paul Poiret [26], dubbed the "King of Fashion." As this interconnected relationship between fashion and art progressed in the modern era, collaborations between fashion designers and artists involved in prominent movements became increasingly pivotal. One of the most renowned examples is Elsa Schiaparelli's collaborations with Salvador Dali [27], leading figure in the Surrealist movement. Schiaparelli, a flamboyant Italian fashion designer who made her mark in Paris from the late 1920s through the 1950s, fostered friendships with the artist that led to the creation of some of the most iconic haute couture works of the 20th century.



Figure 1. The Lobster Dress created by Elsa Schiaparelli (1937) with Salvador Dali [89].

Fashion can also be described as a media discourse. Media discourse covers all forms of communication and information transmission through various media channels such as magazines, television, the internet, social media, etc. [31]. Fashion is a very important part of the media discourse as it is often presented in media forms and becomes the subject of debate and analysis in different media contexts.

In media discourse, fashion is characterised by the following features:

- Fashion magazines: fashion magazines are one of the most important media forms in which fashion is presented. They publish photographs, articles, interviews and other material on fashion and style.
- Television programmes and shows: Fashion-related television programmes such as fashion shows, fashion reality shows, style shows, etc. also play an important role in the media discourse on fashion.
- Internet and social media: Currently, much of the fashion discourse takes place on the Internet, on blogs, websites, social media, video hosting and other online platforms. This includes sharing opinions, discussing trends, posting photos and videos of fashion images, etc.
- Advertising and marketing: Fashion brands actively use media channels to promote their collections, products and images. Advertising campaigns, promotions, social media campaigns and other forms of PR play an important role in shaping the image of fashion in the media.

Referring to the semantic features of media discourse, one can single out such basic properties as coherence, intertextuality / precedence, and globality [18]. Coherence is broadly understood as the ability of media texts to exhibit lexical and grammatical local connectivity at the sentence level (cohesion) and semantic global connectivity across the entire text (integrity). In the case of electronic publications, coherence extends beyond individual texts, headings, or publications, reaching further into the vast expanse of the internet. Coherence is regarded as the primary property of text and discourse. A significant event rapidly becomes the nexus of interconnected sources and information types, providing readers with access to a diverse array of information on a key issue and a wide variety of resources: relevant articles, photographs, audio and video materials, tangentially relevant recommendations from other readers, subscription offers, advertising, technical links to print media, and more.

Media texts are interconnected due to the incorporation of elements from other texts and cultures within them. These properties are characterised as intertextuality and precedence. Intertextuality represents a cultural code encompassing the material and spiritual values traditionally held by humanity, while precedence is a life phenomenon that may or may not become a cultural fact. The distinctive nature of media discourse is more closely associated with precedence than intertextuality, and it is precedent texts that serve as "*influential texts*" (Dulebova, 2020) in modern society. The means of expressing precedence can take the form of quotations, idiomatic expressions, allusions, puns, stylistic inclusions from other sources, and so on. This technique is frequently employed in stylistically prominent positions of the text, such as the heading, subheading, and concluding paragraph. Development in the era of global, international communication has led to the globalisation of media discourse, due to strong mutual influence and constant borrowing of information from the media around the world. Globalisation can be considered a defining property of media discourse, distinguishing it from other types of discourse and reflecting the modern trend of many spheres of society towards the mutual influence of cultures, internationalisation, which manifests itself in the press earlier than in other discourses.

### **1.3. Terms as a component of discourse**

The word "term" comes from the Latin word *terminus*, which means "border, edge". According to the Dictionary of Foreign Language Words, terminology means "a section of vocabulary covering terms from various fields of knowledge." According to this dictionary, another definition of terminology is "a set of terms of some field of science, technique, art or all the terms of this language" [60]. Terminology comes from the same Latin word as the term.

The concept of a "term" is defined through numerous generic constructs: verbal complexes, specialised objects, specific concepts, language signs, words, specialised words, lexicalized combinations, reductions, functions, terminological elements, and the integrated unity of sign and concept as lexical units (ТабанакOVA 2001, с. 28).

Nevertheless, none of the current definitions fully satisfy scholars, who tend to formulate their own interpretations (Кочан 2009, 30). Furthermore, this abundance of grasps and definitions for the term concept reinforces the impossibility of establishing a universal definition (ТабанакOVA 2001, с. 28). However, this does not negate the value in striving toward the most successful and widely accepted definition of a term. V. Karaban (КарабаH, 2004) defines a term as “a linguistic sign representing the concept of a special, professional field of science or technology”.

It is worth paying attention to such scientific publications as, for example, the textbook "Terminology and translation", the compilers of which (L. P. Bilozerska, N. V. Voznenko, S. V. Radetska) directly note: "Problems of terminology are today among the most relevant issues of translation studies and linguistics" [1]. Summarising the research of many domestic scientists regarding the main methods of term formation, leading Ukrainian philologists A. S. Dyakov, T. R. Kyiak, and Z. B. Kudelko [3] note that the most common way of forming terms is using the potential of words already existing in the literary language by giving them new terminological meaning. They consider borrowing from other languages to be another common way of creating terms. Thus, they conclude that there are three main ways of forming new terms:

1. Use of internal language resources: a) coining derived words; b) giving existing words new meanings; c) building foundations; d) putting together phrases.
2. Direct borrowing of terminoelements: a) full borrowing (internal form together with external form); b) incomplete borrowing (only internal form).
3. Inventing artificial words (Surmin Y.P.).

In recent decades, research on issues of formation and application of terms in connection with the spread of globalisation has significantly intensified. This is explained by the important role played by terminology in view of the growing needs for standardisation of various processes of modern life, which are constantly accelerating, and the connections between these processes are constantly expanding. As noted by D. Furt, a well-known specialist in terminology and translation: "In order to achieve a unified designation and understanding of the essence and processes of

the surrounding world, as well as to obtain maximum efficiency from the activities of specialists in the fields of science and production, the problems of unification and harmonisation are being solved today terminology. The process of streamlining the scientific and technical space largely depends on overcoming language fragmentation in professional fields of knowledge, therefore, in linguistics, research aimed at overcoming language barriers in professional fields of activity is of primary importance" [17].

Terms are an important component of discourse. Discourse is a way of communicating or presenting information that is used in a particular socio-cultural or professional domain. Terms play a key role in discourse because they represent a specific lexical unit that has a specific meaning in the context of that domain.

Here is how terms act as components of discourse:

- Specialised vocabulary: terms represent specialised vocabulary used in specific areas of knowledge, such as science, medicine, law, technology, etc. These terms often have unique meanings or definitions that can only be understood within that domain.

- Identification with the community: the use of certain terms allows members of a given professional community or society to identify with each other and confirm their membership of that community. For example, professional terms can help identify experts in a particular field.

- Defining and structuring knowledge: terms help to define and structure knowledge in a given field. They serve as key elements to describe concepts, phenomena or processes, and facilitate communication and information transfer within the domain.

- Power and control: the use of certain terms can also serve as a means of power and control in discourse. They can be used to assert authority or to establish certain norms and rules of communication.

- Expressive and emotional meaning: certain terms may have an expressive or emotional meaning that can influence the way information is perceived and interpreted in discourse.

- Terms therefore play an important role in the formation and interpretation of discourse, and their use has a significant impact on communication and interaction in various spheres of social life.

There are a number of terminological characteristics that make it possible to define a word as a term. These requirements were formed in the works of D.S. Lotte [29], who applied the following requirements to this term:

1. uniqueness;
2. simplicity;
3. brevity;
4. motivation;
5. sequence, which should be consistent with other existing terms in this area.

The term is also characterised by the following features:

1. logical correlation of the term with other existing ones;
2. the presence of a definition;
3. uniqueness of the semantic concept;
4. stylistic neutrality;
5. lack of expressiveness.

Thus, terms are characterised by all the above properties only when they are in the terminological field, outside this field the term loses these properties.

## **Conclusion to Chapter 1**

In this chapter the key concepts and theories related to language, discourse, fashion discourse, and the role of terminology within discourse were explored. Firstly, language is understood as a special human activity that reflects both the external world and inner states. By the mid-20th century, the concept of language as a system had evolved into a distinct theory. The notion of discourse emerged, initially referring to language in general or text, but later taking on a more specific communicative-pragmatic meaning involving the speaker, listener, and communicative intentions.

Discourse itself can be understood broadly as a complex communicative event situated in particular contexts, or more narrowly as the verbal component and "product" of that event. Discourse is not merely an abstract linguistic concept but a dynamic interaction between speaker and listener, encompassing both oral and written communications. This interaction includes specific linguistic and ethnolinguistic features, especially in its poetic dimensions, such as rhythm and metrics. The structural specificity of discourse in different languages allows it to model situations and correspond to complex linguistic frameworks, highlighting its systemic significance.

The concept of fashion discourse stems from fashion being a multidimensional phenomenon intersecting with various other discourses like advertising, art, media, etc. As a community-based "vestimentary code", fashion discourse reflects the creativity and meaningful semiotics underlying clothing styles and trends. Its key values centre on concepts like beauty, style, prestige, and trade.

Fashion discourse exhibits characteristics of media discourse, leveraging diverse communication channels and exploiting properties like coherence, intertextuality/ precedence, and globalisation. Its forms span fashion magazines, television shows, internet/social media, advertising, etc. Enabled by new technologies, fashion discourse has become increasingly global and interconnected.

Terminology plays a vital role within discourse by representing the specialised vocabulary and unique meanings attached to specific domains of knowledge. Terms play a crucial role in defining and structuring that knowledge, allowing discourse community members to efficiently communicate concepts, assert expertise, and exercise control over information flow.

However, for a lexical unit to fully qualify as a term, it must meet certain criteria like uniqueness, simplicity, motivation, logical correlation with other terms, presence of a clear definition, and stylistic neutrality.

## **2. ANIMAL NAMES AS A COMPONENT OF FASHION TERMS**

### **2.1. Animal diversity and animals in fashion**

Animals have always aroused interest and inspiration in the fashion world. Their graceful beauty and uniqueness attract the attention of designers and fashion enthusiasts.

The modern fashion industry uses a wide range of materials, such as animal skins, including goats, pigs, sheep, buffalo, cows, ostriches, horses, and others. Fans of exquisite materials are also interested in the skin of fish and reptiles, such as crocodile, python, ram, stingray.

A variety of animals are used in the fur industry, such as minks, sables, foxes, raccoons, otters, nutria, arctic foxes, beavers, ferrets, chinchillas, rabbits, and others. Feathers are incorporated into clothing and accessories to create a textured, lightweight, and delicate look with a sense of movement. They are used on the hems of skirts and dresses to add feathery texture, as well as on collars and cuffs as trim. Feathers have also become a popular embellishment for jewellery like earrings, necklaces, and brooches, as well as on shoes and boots in recent years. Fashion designers have been exploring more bold and dramatic uses of feathers too, designing standout pieces such as feathered capes and jackets [19 p. 11].

Even in the production of wool, although at first glance it seems that it does not harm animals, there is evidence that animals such as sheep, angora rabbits, goats, camels and alpacas suffer from mulesing and shearing injuries [20].

Even the production of accessories can be harmful to animals, as it often uses feathers from pheasants, geese, marabou, roosters, swans, and other bird species. The iconic Italian fashion houses of Gucci, Prada and Valentino are clear examples of this. Having banned fur in 2017, 2019 and 2021 respectively, each brand continues to incorporate feathers into their collections. In recent years, Gucci has increasingly

trimmed coats and dresses with ostrich feathers, even including a melange of feathers as part of embellishment on a popular designer bag, the Dionysus shoulder bag (parrot embroidered) [21].



Figure 2. GUCCI Dionysus shoulder bag (parrot embroidered) [71].

Today, the production of faux fur coats has become very common, and this includes both well-known brands (Gucci, Versace, Prada) and the mass market (Zara, Mango, Stradivarius, Bershka, etc.), as well as local producers (Look hunter, Mirna Shuba). Ukrainian designers who refused to use fur also present artificial alternatives in their showrooms (Oh my look!, Rito, Bevza, Ksenia Schnaider, Andre Tan, Nika Medisan, Przhonskaya, Elenareva) [43].

The world of modern fashion offers many options that provide comfort and warmth without using traditional fur. These can be both expensive brands and more affordable alternatives. The choice of clothes according to the material has also become convenient thanks to online shopping.

An ethical closet is based on the use of plant-based materials, as well as synthetic materials that do not require the use of animal products. This includes artificial eco-leather, as well as materials such as apple, pineapple, coconut, cork leather, hemp fur, polyester, polyurethane, synthetic winterizer, acrylic, microfiber,

fleece, lyocell, viscose, imitation suede, imitation nubuck, cotton, linen, hemp, nettle, modal (eucalyptus and cellulose fabric), bamboo, banana fabric, wild silk, soy silk, orange silk, spider silk and cupro. The fundamental principle of vegan fashion revolves around adopting compassionate and environmentally-responsible methods in the production of apparel, footwear, and accessories. This entails avoiding the use of any materials derived from animals, such as leather, wool, silk, and fur. Instead, vegan fashion embraces pioneering substitutes that are both sustainable and ethical, spanning plant-based textiles like organic cotton and hemp, as well as synthetic and plant-based alternatives to leather, and recycled materials like polyester and Tencel [57].

Designers who use animal prints in their collections bring an element of exoticism, sophistication and refinement to fashion.

Dolce & Gabbana, an Italian brand often uses animal prints in their collections. They create bold and bright looks using leopard, tiger, and zebra prints.



Figures 3-4. DOLCE & GABBANA SS23 COLLECTION [68].

Designer Roberto Cavalli is famous for his sophisticated animal prints. He used a variety of motifs, including leopard, zebra and tiger prints, to create luxurious and extravagant looks.

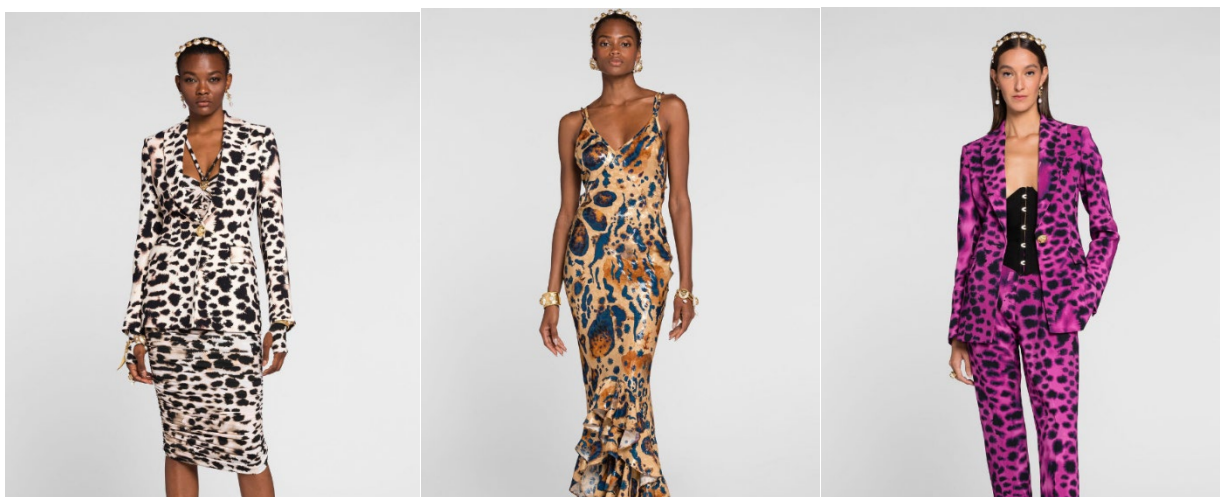


Figure 5. Animal-print single-breasted blazer [63].

Figure 6. Jaguar-Jacquard Maxi Dress [75].

Figure 7. Animal-print single-breasted blazer [63].

The Kenzo brand is known for its bright and expressive prints, including animal motifs. Their collections often include peacock feathers, tiger stripes, and other animal elements.



Figure 8. Kenzo Paris Tiger Print Jacket [77].

Figure 9. T-shirt with the tiger, monkey, giraffe print [84].

Designer Stella McCartney is known for her environmental focus, so her collections often include animal prints that emphasise the importance of nature and its protection. The winter 2023 collection is crafted from 92% responsible materials, making it the brand's most eco-conscious winter collection to date [50]. The appaloosa horse breed is prominently featured throughout the collection. Stella's mother bred, rode, and photographed appaloosa horses during Stella's childhood, providing inspiration for the designs of coats, sweaters, bags, and shoes.



Figure 10. The Appaloosa Print Long Teddy Coat [87].

Figure 11. The Cow Print Long Teddy Coat [88].

Figure 12. The Pixel Horse Jacquard Knit Jumper [90].

## 2.2. Structural characteristics of fauna-inspired fashion terms

When analysing animal-related fashion terms in a fashion description, the following aspects can be considered:

**Animals.** fashion terms can refer to different animals, such as *rabbit*, *mink*, *angora cat*, *etc.* Depending on the context, this can evoke associations with luxury, exclusivity or even exoticism.

**Materials and fabrics.** When describing clothing or accessories, fashion terms can refer to the use of materials derived from animal products, such as *leather*, *fur*, *feathers* or *silk*. This can give the impression of luxury, warmth or elegance.

Associations and symbolism. The use of terms relating to animals can have a symbolic meaning or evoke associations with certain characteristics. For example, the association with *tiger features* can evoke images of *bravery or strength*, while the name “*marble*” in a colour palette can be associated with *elegance and luxury*.

Metaphorical use. Animal-related terms are often used metaphorically to describe characteristics of clothing or style. For example, “*swan*” can represent grace, “*lion*” strength, “*butterfly*” lightness or elegance, etc.

By analysing the use of these terms in fashion descriptions, it is possible to examine how they are perceived by the public, what associations they evoke and how they contribute to the construction of image.

Fashion terms associated with animals can describe the following fashion items:

Table 2.1

Fur ponchos	garments or accessories made from mohair, which gives a fluffy texture and provides warmth.
Suede boots	shoes made from a suede-like material that can be natural or artificial and usually looks elegant.
Eagle motifs	Patterns or details on clothing or accessories inspired by the appearance of an eagle or its feathers, often used to express strength and power.
Starfish colour	irises or paints reminiscent of starfish colours are used to create lively, exotic looks.

Zebra print	trendy print that reproduces the look of a zebra pattern, giving the look an exotic, elegant contrast.
Snakeskin	material or print imitating the texture or appearance of snakeskin, adding elegance and mystery to an image.
Alpaca cardigans	Alpaca wool knitwear, known for its softness and warmth, is ideal for creating a cosy and elegant look.
Peacock eye	details or patterns reminiscent of the peacock eye, often used to create colourful, beautiful looks.
Lion colour	Rich shade of brown or gold associated with the lion's coat, often used to create elegant, refined looks.
Faux fur coats	Garments made from burlap that resemble the fur of wild animals and can add strength and sophistication to a look.

It's evident that the natural world, particularly the animal kingdom, has served as a rich source of inspiration for fashion designers and terminologists.

If we explore the terms that are not directly related to the clothing, but more the fashion world itself, we may discover many a few that contain animal names.

One of the distinctive examples can be a "**catwalk**" that refers to the raised, narrow runway on which fashion models showcase garments during fashion shows. The "catwalk" directly draws a parallel between the elevated runway and the way cats gracefully and nimbly navigate narrow, raised surfaces like fence tops or window ledges.

The term "**ponytail**" describes a hairstyle in which the hair is gathered and secured at the back of the head, resembling the tail of a pony or horse. This hairstyle mimics the natural appendage of equine species, with the hair mimicking the long, flowing tail. The term highlights the similarity between the gathered hair and the sleek, elongated tails of these animals.



Figure 13. The ponytail hairstyle [81].

The **pigtail** hairstyle was a popular hairstyle in the past, particularly among men. This hairstyle involves dividing the hair into two separate sections and then braiding or tying each section tightly, creating two hanging braids or bunches of hair resembling a pig's curly tail, hence the name "pigtails." While pigtail hairstyles and wigs were once a fashionable accessory, their popularity began to decline in the late 18th and early 19th centuries as hairstyles and fashion trends evolved. Today, pigtail wigs are

rarely seen or worn, except perhaps in historical reenactments, period movies, or theatrical performances set in the 17th or 18th centuries.



Figure 14. The 18th century men's powdered curly colonial pigtail wig [85].

**Cowboy boots** are a type of footwear characterised by a high heel, pointed toe, and decorative stitching or embroidery. Their structural design is influenced by the footwear worn by cowboys, who required sturdy and practical boots for riding horses and working on ranches. The pointed toe resembles the shape of a horse's hoof, while the high heel and sturdy construction provide the necessary support and grip for horseback riding [28].



Figure 15. The cowboy boots [67].

**Honeycomb** patterns are intricate, geometric designs that mimic the hexagonal cells found in honeycomb structures created by bees. These patterns are often incorporated into textile designs, embroidery, or surface treatments in fashion. Honeycomb patterns reflect the symmetry, interlocking nature, and repetitive pattern found in the honeycombs built by bees for storing honey and housing their larvae [10].



Figure 16. Alexander McQueen's Spring/Summer 2013 collection on honeycombed embroideries [62].

Figure 17. MADELEINE VIONNET Cocktail vintage dress, 1936. Black silk organza tucked in a honeycomb pattern [79].

**Fish scale patterns** are textile designs or surface treatments that replicate the overlapping, scaly patterns found on the skin of various fish species. These patterns often feature repeating, curved shapes that resemble the individual scales of fish, creating a textured and dynamic visual effect. Fish scale patterns capture the natural armour-like protection and fluid movement associated with the scales of aquatic creatures.



Figure 18. YVES SAINT LAURENT Evening dress, 1983. Silver and brown sequin and seed bead embroidered [91].

**Cat-eye sunglasses** are a distinctive style of eyewear characterised by an upswept or winged frame that extends outward towards the temples. This design is inspired by the almond-shaped eyes of felines, with the frames mimicking the elongated and angled appearance of cats' eyes. Cat-eye sunglasses evoke a sense of feline sophistication and elegance, accentuating the wearer's facial features with a subtle nod to the animal kingdom.

**Marabou** is a type of feather trim or embellishment derived from the downy under feathers of the marabou stork. These feathers are known for their soft, fluffy texture and are often used to create delicate, ethereal accents on garments or accessories. Marabou feathers reflect the lightweight and airy nature of the stork's plumage, adding a touch of whimsy and delicacy to fashion pieces.

Examples of the use of animalistic terms in the fashion related articles:

- “Over her body-hugging shroud, she added a statement-making *leather* jacket. The coat was complete with eye-catching features, from the multi-tiered ruching at the waistband to the *wing-like* draped sleeves and graphics on the back.” [51]

- “Gigi Hadid Is a *Style Chameleon* in Two Totally Different Outfits While Shooting in New York.” [56]
- “Whether you're on the prowl for a *leopard* jacket or a cool pair of *snake print* boots, click through to shop the best pieces for fall.” [48]
- “Zendaya showed up in head-to-toe *tiger print*, wearing a beige short suit emblazoned with mocha brown *tiger stripes*.” [55]
- “Hathaway, who made a rare-ish joint appearance with her husband Adam Shulman, styled a fitted spaghetti strapped *leopard* mini-dress with *leopard tights*, *leopard pointy pumps*, and a leopard clutch. She accessorised with *honeycomb-style* drop earrings and sported a bold eyeliner look.” [49]

### 2.3. Lexico-semantic characteristics of fashion terms with the zoo component

In today's world, fashion has become an important means of communication, giving rise to a multimodal discourse on fashion and an elaborate fashion narrative, with numerous articles and posts on social media. Celebrities and Instagram influencers create images that are imitated by thousands of fashion followers. Pompous fashion events have become colourful social events, covered by international media and playing an important role in the online realm. In the 21st century, the environmental movement and the defence of animal rights have led to radical changes in fashion. Wild and domestic animals have been used in fashion for centuries, but the animal protection movement and vegan fashion have brought a new perspective to the use of animals in fashion and inspired designers. This shift in perspective has also influenced buyers' values and stimulated fashion designers' creativity. Animal-inspired prints, clothing, footwear and accessories have become a means of expression and embodiment.

Wearing animal print clothing makes a bold statement and expresses a desire to stand out from the crowd. These eye-catching, multicoloured patterns with irregular motifs naturally draw the viewer's gaze. In high-end fashion, animal prints are considered timeless and elegant, while in mainstream fashion, they can sometimes be viewed as cheap or gaudy [47].

Today's designers are reinterpreting iconic images from the past, elevating fashion to a new level and introducing new terms into the English language, helping to spread the word of fashion [53].

One of the most popular animalistic elements in fashion is the zebra print. The term "*zebra print*" refers to a pattern of alternating black and white stripes that mimic the coat of the zebra. It is a boldly contrasting print that can range from realistic depictions to more abstract interpretations. Closely related is the term "*zebra stripes*," which describes striped patterns inspired by the zebra's distinctive coat, but with more flexibility in the stripe width, spacing, and orientation. These stripes can be narrow or wide, closely spaced or far apart, arranged horizontally, vertically, or diagonally.



Figure 19. Kendall Jenner in a zebra-stripes dress, 2022 [76].

Figure 20. Emily Ratajkowski wearing a miniskirt in a zebra print, 2021 [70].

From the semantic perspective, the zebra print carries connotations of elegance and sophistication. Its monochromatic palette, coupled with the intricate interplay of stripes, exudes an aura of exclusivity and refinement. Furthermore, the zebra print is imbued with an inherent boldness and expressiveness. Its high-contrast stripes demand attention, making it an ideal canvas for individuals who wish to make a statement with their fashion choices. This quality of the zebra print aligns with the

contemporary fashion landscape, where self-expression and individuality are celebrated.

The term "*lion print*" denotes a pattern or textile design that emulates the distinctive coat markings of the *Panthera leo* species. This lexical designation is frequently applied to apparel, accessories, footwear, and other fashion articles that incorporate such leonine motifs. Similarly, the phrase "*lion elements*" refers to the incorporation of design features inspired by the physical attributes of the lion, such as its mane, dentition, or ocular features, often manifested in jewellery and complementary accoutrements.



Figures 21-22. Irina Shayk and Kylie Jenner in a black gown with an oversized lion head [74].

The semantic implications of lion-inspired fashion nomenclature are multifaceted and profound. Firstly, the lion is a potent symbol of strength, power, and authority, and the invocation of its image in fashion is intended to imbue the wearer with a sense of dominance and masculinity.

The use of the phrase "*crocodile texture*" in the fashion lexicon serves to impart symbolic meanings beyond just aesthetic considerations. This term, describing a

material or pattern mimicking a crocodile's distinctive scaly skin, warrants analysis on both lexical and semantic levels.

The term "*crocodile print*" refers to a textile design or surface treatment that mimics the distinctive scaly epidermis of the crocodilian order. This lexical designation is frequently applied to various fashion articles, including apparel, footwear, and accessories, that incorporate such crocodilian motifs. The semantic significance of crocodile-inspired fashion terminology is intrinsically tethered to the symbolic associations evoked by the crocodile itself. Principally, the crocodile serves as a potent emblem of elegance and luxury, and the incorporation of its likeness within fashion design is intended to imbue the garment or accessory with a sense of refinement and opulence.



Figure 23. Hermes Birkin Sellier Vert Foncé Porosus Crocodile Bag [73].

Figure 24. Gucci Men's Horsebit Crocodile Countryside Loafers [72].

The phrase "*peacock tail*" often conveys a metaphorical representation of opulence and refinement, akin to the resplendent tail of a peacock. This term encapsulates the lavish array of colours and ornamental features that evoke an aura of grandeur and cultivated taste, much like the majestic display of a peacock's plumage. The term "*peacock feathers*" typically refers to a design motif that emulates the aesthetic allure

and diversity of a peacock's feather. It is employed in the fashion industry to infuse a variety of apparel, footwear, and accessories with a distinctive visual appeal. Peacock feathers are often used for their striking iridescence [19 p. 11].

From the semantic perspective, the peacock is emblematic of beauty and elegance. Incorporating peacock-inspired motifs into fashion design can introduce elements of grace and a luxurious aesthetic to a garment or accessory. It is also synonymous with exoticism and sophistication. It also carries a psychological association with sexuality, which is why they are commonly found in alluring lingerie designs. Its intense colours and elaborate patterns can contribute an element of intrigue and opulence to a fashion piece, enhancing its overall visual impact and desirability.



Figure 25. The 2010 Victoria's Secret Fashion Show [86].

Figure 26. Adriana Lima at the 2018 Victoria's Secret Fashion Show [61].

The use of butterfly prints in fashion has been a recurring motif throughout various eras, imbued with rich symbolism and diverse cultural connotations. Butterflies have long been celebrated as symbols of transformation, rebirth, and the ephemeral nature of life. In many cultures, they represent the soul's journey, metamorphosis, and the transcendence of the physical realm. Biz Sherbert, a culture editor, believes the widespread use of butterfly prints these days has deep symbolic significance. She says during lockdowns, people were like caterpillars, confined and anxious. But now as restrictions are lifted, people are emerging like butterflies through stylish butterfly-

themed outfits. Since butterflies represent transformation, hope and freedom across cultures, it makes sense this symbol resonates as everyone transitions to a new social period after the pandemic's difficulties [45].



Figure 27. SS23 KIM DOLCE&GABBANA butterfly-print chiffon maxi dress [83].

Figure 28. Chung Thanh Phong butterfly dress, pre-fall 2023 show [66].

#### 2.4. Terms of sustainable fashion

In recent years, the fashion industry has witnessed a growing consciousness towards sustainability, driven by concerns about the environmental and social impacts of traditional practices. As consumers become more aware of the importance of eco-friendly and ethical fashion, a new lexicon has emerged to describe various aspects of sustainable fashion.

Sustainable fashion, or eco fashion, is a part of the design philosophy. Sustainability is about trying to balance different needs against an awareness of the environmental and the social issues we face as a society [40].

The term "*sustainable fashion*" has become a widely used phrase, representing the concept of developing and producing clothing in a manner that meets present needs without compromising the ability of future generations to meet their own needs [54].

However, the vagueness and perceived lack of progress towards true sustainability have led to mixed feelings among designers, activists, and policymakers. As a result,

alternative terms such as "responsible fashion" and "conscious fashion" have gained popularity.

One term that has garnered significant attention is "*fast fashion*" which refers to the mass production of cheaply made, trendy clothing at a lower price point. The term has proliferated across publications like Vogue, with the esteemed fashion magazine featuring over 10,000 articles exploring such terminology and the brands/designers embodying these values and practices. The "*fast fashion*" model encourages overconsumption and contributes to the industry's environmental and social challenges. It prioritises quickly producing vast amounts of clothing to cater to consumer demand [34]. In contrast, "slow fashion" promotes buying better quality garments less often, valuing fair treatment of people, animals, and the planet. One of the most common terms is "*vegan*", which refers to clothing made without any animal-derived materials like leather, wool, silk, or fur. In a December 2023 Vogue article on vegan leather, contributing editor Gia Yetikyel [59] compares vegan leather to real leather, highlighting that while real leather has a longer lifespan and breathable qualities, its production process involves chemicals and contributes to deforestation and greenhouse gas emissions. By using the term "vegan" 23 times in the article, the author explores that while vegan leather made from plastic materials can still be harmful to the environment, plant-based leathers are a great eco-friendly option.

Closely related is the descriptor "*eco-friendly*", which speaks to a brand's overall low environmental impact through environmentally-preferred materials, sustainable manufacturing processes, and minimal waste. An April 24 Vogue piece coined the term [42] "*sophisticated eco-friendly designs*" to describe Maria McManus's fashion creations in which she actively embraces sustainability.

The word "*transparent*" has taken on new meaning in fashion beyond just sheer fabrics. It now refers to brands that provide full disclosure on things like material sourcing, factory conditions, and environmental metrics. Vogue's 2024

“The Sheer Power of Transparent Clothing” [21] article touches upon the societal implications and cultural significance of embracing “transparency” as a form of self-expression and rebellion against restrictive norms.

"*Upcycled*" is another huge sustainable buzzword, referring to clothing made by repurposing and transforming existing textiles and garments rather than creating new virgin materials. Emily Chan [45] highlighted rising designers like Ahluwalia, Conner Ives, and Chopova Lowena who have been incorporating *upcycled* materials into their collections for some time. Additionally, bigger brands like Balenciaga also joined the trend presenting one-off upcycled looks, including a coat modelled by the creative director's mother, under its new Atelier label.



Figure 29. Balenciaga spring 2024 [64].

Cultural appropriation has become a hot-button issue, driving brands to use the term "*ethnic*" to describe pieces inspired by indigenous motifs and craftsmanship while respecting those communities' heritage. The incorporation of ethnic influences into fashion design not only provides contemporary clothing designers with fresh sources of inspiration and creative directions, but it has also yielded more significant outcomes in terms of utilising national cultural motifs. By adeptly transforming and

employing these national elements, styles that draw upon ethnic and indigenous aesthetics are becoming increasingly favoured among a growing number of consumers [24].

While some of these buzz terms like "iconic" and "casual" are common fashion descriptors, they take on new resonance when combined with qualifiers like "vegan", "upcycled", and "eco-friendly" to signify a marriage of style and sustainability. This new sustainable lexicon allows publications like Vogue to accurately depict the fashion world's latest ethical designs and conscientious business practices.

## **2.5. Celebrities and animals in fashion**

In the ever-evolving world of fashion, the influence of celebrities and their affinity for animal-inspired trends has become an undeniable force. From strutting down red carpets adorned in exquisite fur coats [45] to embracing bold animal prints and motifs, celebrities have consistently shaped and driven fashion trends, captivating audiences worldwide.

Celebrities wield immense influence over popular culture, and their fashion choices are closely scrutinised and emulated by countless fans and fashion enthusiasts. When a celebrity dons an animal-inspired ensemble, it instantly becomes a talking point, generating widespread attention and setting new trends in motion. This phenomenon can be attributed to the aspirational nature of celebrity culture, where fans seek to emulate the lifestyles and aesthetics of their idols.

One prominent example of this influence can be seen in the resurgence of fur fashion. While controversial, the use of fur in haute couture and high-end fashion has been a longstanding practice. However, when celebrities like Kim Kardashian, and Rihanna step out in lavish fur coats or accessories, it sparks a renewed interest and demand for

these luxury items among their dedicated followers.



Figure 30. Kim Kardashian in a Balenciaga striking leopard print coat, March 2024 [78].

Figure 31. Rihanna in a floor-length fur coat, April 2023 [82].

Figure 32. Dua Lipa in a sheer Gucci dress with the winter coat from Entire Studios [69].

Beyond fur, animal prints and motifs have consistently maintained their allure in the fashion world, transcending seasons and styles. Celebrities have played a significant role in popularising these trends, showcasing their versatility and timeless appeal. From Naomi Campbell's iconic leopard-print runway walks to Beyoncé's statement-making snake print ensembles, animal-inspired fashion has become a staple in celebrity wardrobes.



Figure 33. Naomi Campbell wearing head-to-toe leopard print in Alaïa's autumn/winter 1991 show [85].

Figure 34. Beyoncé in a brown snake print outfit, 2023 [65].

In recent years, the rise of sustainable and ethical fashion has influenced the way animal motifs are incorporated into celebrity looks. Designers and brands have embraced innovative techniques, such as digital printing and eco-friendly materials, to create animal-inspired pieces without compromising ethical standards. This shift has allowed celebrities to embrace animal-inspired fashion while aligning with their personal values and social responsibility.

While celebrity endorsement has undoubtedly propelled animal-inspired fashion trends, it has also sparked debates and criticism from animal rights activists and environmentalists. The use of fur, exotic skins, and other animal-derived materials has faced scrutiny, prompting discussions about the ethical implications of such practices.

Celebrities have found themselves at the centre of these controversies, facing backlash for their fashion choices. In response, many have taken a stance against unethical practices, opting for cruelty-free alternatives or advocating for animal welfare. This has led to a shift in the industry, with designers and brands seeking

more sustainable and ethical solutions to cater to conscientious consumers and celebrities alike.

As society becomes increasingly aware of environmental and ethical concerns, the future of animal-inspired fashion is likely to undergo significant transformations. Celebrities will play a pivotal role in shaping these changes, using their influential platforms to promote responsible and sustainable practices.

One emerging trend is the rise of vegan and plant-based alternatives to animal-derived materials. Innovative designers and companies are exploring the use of materials like pineapple leaf fiber, mushroom leather, and lab-grown fur, offering cruelty-free options that mimic the luxurious textures and aesthetics of traditional animal-based products.

Additionally, the concept of "circular fashion" – where materials are responsibly sourced, used, and recycled – is gaining traction. In the Circular Economy approach [58] garments are meticulously crafted using high-quality materials and construction methods that promote durability and longevity. This strategic design philosophy minimises the necessity for frequent replacements. Consumers are actively encouraged to prolong the lifespan of their clothing by engaging in repair and maintenance practices, rather than discarding garments prematurely due to damage or wear and tear. The underlying goal is to foster a mindset that values garment preservation over frequent disposal and repurchasing. Celebrities may embrace this movement, advocating for fashion practices that prioritise environmental sustainability and ethical sourcing, while still allowing for the creative expression of animal-inspired designs.

## Conclusion to Chapter 2

This chapter has explored the multifaceted role of animals in the world of fashion, examining the diverse ways in which they have inspired design elements, material choices, and industry trends. Several key points can be highlighted from the discussion.

Firstly, animals have been a longstanding source of inspiration for the fashion industry, providing a rich tapestry of textures, patterns, and motifs that have been incorporated into clothing, accessories, and footwear. From the use of animal skins and furs to the incorporation of feathers and intricate animal prints, the natural world has served as a wellspring of creativity for designers and fashion houses.

The chapter also highlighted the ethical concerns surrounding the use of animals in fashion, particularly in the production of materials like fur, leather, and wool. The rise of sustainable and ethical fashion movements has prompted a reassessment of these practices, leading to the exploration of innovative alternatives that align with environmental and animal welfare values.

One notable development is the emergence of vegan fashion, which eschews the use of any animal-derived materials in favour of plant-based and synthetic alternatives. Terms such as "vegan leather" and "eco-friendly" have become prevalent in the fashion lexicon, reflecting a growing consumer demand for ethically produced and environmentally conscious products.

The chapter delved into the symbolic and cultural significance of various animal motifs and prints, examining how they have been employed to convey messages of luxury, power, elegance, and exoticism. From the bold contrast of zebra stripes to the regal presence of lion motifs, these animalistic elements have become powerful tools for self-expression and the creation of distinctive fashion narratives.

Furthermore, the influence of celebrities and their endorsement of animal-inspired fashion trends was explored. As influential trendsetters, celebrities have the power to propel certain styles into the mainstream, shaping consumer preferences and

driving industry shifts. However, their fashion choices have also sparked debates and criticisms, particularly regarding the use of unethical or unsustainable materials.

The chapter also highlighted the rise of sustainable fashion practices, such as the circular economy approach, which emphasises responsible sourcing, durability, and the prolonged lifespan of garments through repair and maintenance. This shift towards more conscious consumption and production methods is poised to have a significant impact on the industry's approach to animal-inspired fashion.

In conclusion, the relationship between animals and fashion is complex and multifaceted, encompassing ethical considerations, symbolic interpretations, and the ever-evolving landscape of sustainable practices. As society becomes increasingly aware of environmental and ethical concerns, the fashion industry will need to adapt and embrace innovative solutions that balance creativity with responsibility, ensuring that the beauty and inspiration drawn from the natural world are celebrated in a sustainable and ethical manner.

## CONCLUSION

The exploration of language, discourse, and the role of terminology, as elucidated in Chapter 1, provides a foundational understanding of the intricate relationship between linguistic constructs and their manifestation in specific domains, such as fashion. Language is recognized as a complex human activity that reflects not only the external world but also the innermost states of individuals. The concept of discourse emerges as a multifaceted communicative event, encompassing both broad and narrow interpretations, ranging from a comprehensive view of the entire exchange to a more focused analysis of its verbal components.

Within this framework, fashion discourse is positioned as a dynamic intersection of various discourses, including advertising, art, media, and others. It is a product of the creative endeavours of the fashion community, embodying a "vestimentary code" that incorporates meaningful oppositions and semiotic rules governing the combination of clothing elements. Fashion discourse exhibits the characteristics of media discourse, leveraging diverse communication channels and exploiting properties such as coherence, intertextuality, precedence, and globalisation.

The pivotal role of terminology within discourse is highlighted, as it represents the specialised vocabulary and unique meanings attached to specific domains of knowledge. Terms aid in defining, structuring, and communicating concepts, enabling discourse community members to assert expertise and exercise control over information flow. However, for a lexical unit to qualify as a term, it must meet certain criteria, such as uniqueness, simplicity, motivation, logical correlation with other terms, the presence of a clear definition, and stylistic neutrality.

Chapter 2 delves into the intricate interplay between animals and the fashion industry, revealing a multifaceted tapestry of inspiration, materiality, and ethical considerations. Animals have long been a source of fascination and creativity for designers and fashion enthusiasts, providing a rich palette of textures, patterns, and motifs that have been incorporated into clothing, accessories, and footwear.

However, the chapter also explores the ethical concerns surrounding the use of animals in fashion production, particularly in the procurement of materials like fur, leather, and wool. This has prompted a reassessment of traditional practices and a shift towards sustainable and ethical alternatives, such as vegan fashion and the exploration of innovative plant-based and synthetic materials.

The symbolic and cultural significance of various animal motifs and prints is examined, revealing how they have been employed to convey messages of luxury, power, elegance, and exoticism. These animalistic elements have become powerful tools for self-expression and the creation of distinctive fashion narratives, transcending mere aesthetic considerations.

The influence of celebrities and their endorsement of animal-inspired fashion trends is explored, highlighting their ability to shape consumer preferences and drive industry shifts. However, their fashion choices have also sparked debates and criticisms, particularly regarding the use of unethical or unsustainable materials, prompting a call for greater accountability and responsible practices.

The rise of sustainable fashion practices, such as the circular economy approach, emphasises responsible sourcing, durability, and the prolonged lifespan of garments through repair and maintenance. This shift towards more conscious consumption and production methods is poised to have a significant impact on the industry's approach to animal-inspired fashion.

The significance of these findings lies in the recognition that fashion, like any complex cultural phenomenon, is intrinsically linked to language, discourse, and the evolution of terminology. The study of fashion discourse and the role of animal-inspired elements within it offers insights into the multifaceted nature of fashion as a means of communication, self-expression, and cultural representation.

Furthermore, the examination of ethical considerations and the emergence of sustainable practices within the fashion industry underscores the need for a more holistic and responsible approach to design and production. As society becomes increasingly aware of environmental and ethical concerns, the fashion industry must adapt and embrace innovative solutions that balance creativity with responsibility,

ensuring that the beauty and inspiration drawn from the natural world are celebrated in a sustainable and ethical manner.

The interplay between language, discourse, and the symbolic and material aspects of fashion highlights the complex web of cultural, social, and economic factors that shape our understanding and experience of this multifaceted phenomenon. By exploring these interrelationships, we gain a deeper appreciation for the rich tapestry of meanings, values, and aspirations that are woven into the fabric of fashion.

Ultimately, this research contributes to a more nuanced understanding of fashion as a holistic, multidimensional cultural expression, encompassing linguistic, symbolic, ethical, and sustainable dimensions. It encourages a critical examination of the industry's practices, prompting a dialogue on responsible and ethical approaches that prioritise both creativity and environmental stewardship. As fashion continues to evolve, this research provides a foundation for further exploration and innovation, paving the way for a more conscious and sustainable future in the realm of fashion.

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## SUMMARY

У дослідженні був розглянутий багатогранний взаємозв'язок між мовою, дискурсом, термінологією та світом моди, зосереджуючись на лінгвістичних, символічних, етичних та екологічних вимірах цієї сфери. Поняття дискурсу трактується як комунікативна подія, яка охоплює як широке, так і вузьке розуміння вербальних і невербальних компонентів. У широкому сенсі дискурс - це складна комунікативна подія, яка включає учасників комунікативного акту, що відбувається в певних темпоральних, просторових та інших контекстах. Комунікативний акт може бути усним або письмовим, поєднувати вербальні та невербальні компоненти, що особливо характерно для його усної форми. У вузькому сенсі дискурс розглядається в світлі єдиного вербального компонента, через що це поняття трактується як "продукт" комунікативного акту (завершеного чи ні), висловленого усно чи письмово та інтерпретованого реципієнтами. Поява теорії дискурсу позначила якісний стрибок у розвитку науки про мову та поставила перед дослідниками дуже складне завдання - надати лінгвістичний опис дискурсу. Виникнувши в рамках лінгвістики тексту, теорія дискурсу ніколи не втрачала з нею зв'язку, але послідовно йшла до диференціації предмета свого дослідження, до розрізнення понять "текст" і "дискурс".

У роботі було досліджено специфіку модного дискурсу як різновиду дискурсу. Мода - один із найбагатогранніших явищ сучасного життя; відповідно, дискурс моди має складну природу, народжуючись на перетині з рекламним, педагогічним, науковим, освітнім, художнім, історичним, медійним та іншими дискурсами.

Мода є відносно новою темою для лінгвістичних досліджень. В Європі інтерес до модних текстів вперше з'явився в рамках французького структуралізму в 1960-х роках. У цей час модний дискурс постає одним з об'єктів вивчення в лінгвістиці. Модний дискурс розуміється як тексти, присвячені моді: опис

одягу, зовнішнього вигляду, поради, як має виглядати людина. Модний дискурс включає не лише тенденції в одязі та аксесуарах, але й їхні культурні, соціальні, економічні та політичні аспекти. Також було розглянуто роль термінів як складової дискурсу. Терміни є спеціалізованою лексикою, що використовується в конкретних галузях знань, таких як наука, медицина, право, техніка тощо. Вони допомагають визначити та структурувати знання в певній сфері, полегшуючи комунікацію та передачу інформації. Терміни також служать засобом ідентифікації з професійним співтовариством та встановлення певних норм і правил спілкування. Дослідження включає аналіз взаємозв'язку між мовою та модою, зокрема, як мовні засоби відображають культурні та соціальні аспекти моди. Наприклад, мова у сфері моди виконує роль інструменту створення і підтримки певних культурних аспектів, впливаючи на уявлення про красу, стиль і естетику. Символічні значення, пов'язані з модними термінами, сприяють формуванню соціальних наративів та культурних норм, які можуть змінюватися в залежності від історичних і соціальних контекстів. У дослідженні було розглянуто різноманітність аніمالістичної термінології у світі моди, проаналізовано матеріали, що походять від тварин, такі як шкіра, хутро, пір'я та вовна, які використовуються у виробництві одягу та аксесуарів. У роботі було акцентовано увагу на етичні аспекти та проблеми, пов'язані з експлуатацією тварин у модній індустрії. Проаналізовано, як ці терміни можуть описувати різні елементи одягу, аксесуарів та стилю, викликаючи певні асоціації та символічні значення. Розглянуто лексико-семантичні особливості модних термінів з аніمالістичним компонентом. Під час дослідження було відзначено, що ці терміни часто використовуються метафорично для опису характеристик одягу чи стилю, викликаючи певні конотації та символіку. Наприклад, терміни, що включають назви тварин, можуть використовуватися для передачі певних властивостей одягу або стилю, таких як "тигровий" чи "змійний" принти. Дослідження показало, що тварини завжди викликали інтерес та надихали світ

моди своєю граціозною красою та унікальністю. Анімалістичні елементи у моді стали потужним інструментом самовираження та засобом творення унікальних модних наративів, що виходять за межі суто естетичних міркувань. Виявлено, що сучасна модна індустрія поступово відходить від використання натуральних матеріалів тваринного походження на користь етичних та екологічних альтернатив. З'явилося багато термінів, пов'язаних зі стійкою модою, таких як "веган-мода", "повторне використання матеріалів", "екологічна мода" тощо. Окремо було проаналізовано вплив знаменитостей та їхнє ставлення до тваринних мотивів у моді. Виявлено, що зірки відіграють ключову роль у популяризації певних трендів, пов'язаних з використанням хутра, шкіри чи анімалістичних принтів. Водночас, багато знаменитостей виступають проти жорстокого поводження з тваринами та підтримують етичні та стійкі практики у модній індустрії. Результати дослідження свідчать про те, що тема тварин у моді залишається актуальною та контроверсійною. З одного боку, тварини завжди надихали дизайнерів та модну індустрію своєю унікальністю та красою. З іншого боку, зростає усвідомлення необхідності захисту прав тварин та впровадження стійких практик у виробництві одягу та аксесуарів. Отримані результати можуть бути використані для подальших досліджень у галузі дискурс-аналізу, термінознавства, а також у дослідженнях, присвячених вивченню мови та комунікації в індустрії моди та дизайну. Крім того, ці результати можуть бути корисними для розуміння тенденцій та викликів, з якими стикається сучасна модна індустрія у контексті етичних та екологічних питань.

Ключові слова: *термін, термінологія, дискурс, мода, модний дискурс, тварини, анімалістичний, модні тренди, сучасна мода, циклічна мода*